

GEORG BÜCHNER'S LENZ AND ITS PRINCIPAL
SOURCE, OBERLIN'S AUFZEICHNUNGEN

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SOURCE, OBERLIN'S AUFZEICHNUNGEN

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Scope and contents: This paper investigates the relationship between Büchner's Novelle and its principal source, and determines the extent to which Büchner relies on this source in the composition of the Novelle. An attempt is made to define characteristic patterns in Büchner's process of adaptation from the material in the Aufzeichnungen.

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INTRODUCTION

The form and content of Oberlin's account of the poet Lenz's visit to Steinthal have remained unchanged in the editions in which the account has appeared since 1839.¹ Until quite recently, however, the editorial situation with regard to Büchner's Lenz has been unsatisfactory. First published in 1839,² Lenz reappeared in 1850³ and again in 1879.⁴ This edition of 1879 called itself the "erste kritische Gesamtausgabe", but it was not without certain textual interpolations which bore little relation to Büchner's original text. In 1922, Bergemann published the first of a number of editions of Büchner's work.⁵ This and subsequent editions were held in high esteem for over forty years, and the text of Lenz remained unchallenged. In 1967, however, Lehmann published the first volume of a critical edition of Büchner's work. As regards Lenz, Lehmann's edition takes into account the textual differences in the publications of 1839 and 1850, and also re-examines the Bergemann text.

Georg Büchner wrote little during his tragically short life. In what he did achieve, however, one notices a constant inclination toward documented evidence. This inclination is apparent in the composition of his Novelle "Lenz". With a critical edition of the Novelle now available, it seemed logical to examine the extent to which Büchner did, or did

not rely on such documented evidence in the composition of the Novelle.

Originally, it was decided to study the two accounts with respect to two set criteria: chronology and the narrative sequence. It was expected that, from the wealth of detail thus presented, some pattern might emerge which would show us the way in which Büchner adapted the material of the Aufzeichnungen. After much consideration, however, no such pattern could be discerned from the mass of individual references. Indeed, only very general conclusions could be made. With respect to chronology, one may say that Büchner follows the temporal boundaries of the Aufzeichnungen, but that, within the narrative, he frequently ignores the temporal references of his source. As for the narrative sequence, one may observe that Büchner adopts the narrative outlines of his source: yet much of the narrative of Lenz is not to be found in the Aufzeichnungen.

In each case, one is able to make an observation, but is, however, unable to establish any pattern in the process of adaptation. One may suggest that this is due largely to a number of passages in Lenz which are entirely of Büchner's creation. If one accepts that Büchner wishes to portray his subject from an "inside", rather than from an "outside" point-of-view, then one recognizes that these passages, elsewhere referred to as "critical" passages, are the vehicles for Büchner's deeper penetration of his subject. It is these passages which are responsible for the disparities in chronology

and the narrative sequence between the two accounts, and which at the same time make it impossible, using these criteria, to observe any pattern in the process of adaptation.

Therefore, other avenues were explored with a view to finding in what way Büchner adapted the material of his source. In Chapter I, we investigate the stylistic and structural elements in the two accounts. We look at the Erzähltechnik, the paragraph-structure, the rhythm of the sentences, the treatment of dialogue, the use of the adjective, and the use of imagery. In each case it is our intention to define the respective similarities and differences between the two accounts, and to suggest certain patterns in Büchner's process of adaptation.

As regards the "critical" passages in Lenz, there is no process of adaptation, for these passages are entirely of Büchner's creation. In Chapter II, we examine these passages, and follow the development of the themes and motifs which they contain. In particular, we investigate Lenz's relationships with nature and with God, and his uncertain position between sanity and madness. In addition, Chapter II examines the motifs of isolation and fear, boredom and emptiness which run throughout the Novelle. This chapter occupies a central position in the thesis by reason of its paramount importance in any comparison of the two accounts: for it is these "critical" passages which, in the last analysis, set Lenz apart from the Aufzeichnungen.

We have said that we could find no pattern of adaptation by means of a comparison of individual chronological or narrative references from the two accounts. However, if one divides the Aufzeichnungen into sections, and compares each section with its counterpart in the Novelle, definite patterns of adaptation may be established. Four interesting patterns appear to emerge under such examination, which is carried out in Chapter III. Finally, these patterns, in conjunction with certain other material in the Aufzeichnungen, are applied to the problem as to whether or not the Novelle is a completed work.

Each Chapter of this study attempts to be self-contained, and provides its own introduction and conclusion with respect to the particular theme or themes which it examines.

It should be noted that, throughout the text of this study, the term Novelle is used in place of Lenz, in order to avoid confusion between Büchner's work and its principal character. In the footnotes, however, the term Lenz is used throughout.

CHAPTER I

Stylistic Parallel and Disparity

In order to determine the extent to which Büchner's Novelle differs from its source, one may begin by investigating the stylistic properties of each text, according to certain set criteria. Such an investigation should, it is hoped, enable us to define the similarities and the differences between the narrative styles of the two accounts. It should in some way allow us to characterize each narrative style, so that we may in certain instances recognize patterns in Büchner's adaptation of his source.

Volumes could no doubt be written on the very words that distinguish Büchner's text from the Aufzeichnungen. Since an examination into respective styles comprises but a part of our study, it is necessary to limit the number and the type of our criteria. It is our intention to investigate the Erzähltechnik and composition of paragraphs. We shall examine the treatment of dialogue, the structure and rhythm of the sentences, the use of the adjective, and the use of imagery.

From the evidence thus presented, it should be possible to characterize briefly each of the narrative styles. If certain patterns in adaptation do emerge, then these will be a valuable contribution toward our efforts in determining the extent to which Büchner relies on documented material in the

composition of his Novelle.

In his critical examination of the stylistic variations between the Aufzeichnungen and the Novelle, Voß suggests three points of difference. Voß observes that Büchner changes the outmoded expression, adapts passages presented in indirect speech into direct speech, and simplifies long and clumsy sentence constructions.¹ Voß does not observe any stylistic parallels. On the other hand, Landau does observe certain stylistic parallels, and offers the following hypothesis:

Vielleicht läßt sich das Rätsel dieser packenden, hastigen, die seelische Stimmung momentan ausdrückenden Stils zum Teil dadurch erklären, daß er bereits in Oberlins abgerissener Art, in seinem naiven Sprachton vorgebildet war.²

Yet while he remarks on the possibility of certain stylistic parallels between the two accounts, Landau does not preclude the existence of a number of stylistic differences. In this chapter, we are concerned with the search both for stylistic parallels and stylistic differences as evident from a comparison of the two accounts.

Erzähltechnik

The first task is to examine the external form in which each account is presented. Oberlin's diary, not unexpectedly, has the characteristics of an Ich-Erzählung. Written in the first-person singular, it expresses the observations, sentiments and philosophy of a man who, on his own admission, was intent on obtaining justification for, and society's approval of, his actions.³ It attempts to be consistently straight-

forward and accurate. Details which come to his attention from the observations of others are expressed in the manner of an objective, factual report: conversations held with others are generally presented in indirect speech. Yet, as concerns both the form and the content of the diary, Oberlin cannot but give a characteristic portrayal of himself within its pages. Although he is dealing with an episode which is dominated by the figure of his charge, it is Oberlin who remains the main agent and the very cornerstone of his account.

If there is one essential difference between the form and content of the two accounts, it is that Büchner is not confined to an objective narrative of external observations. As a narrator, Oberlin's range is limited by reason of the fact that he is a contemporary witness to the episode. He can see Lenz only in the narrowest perspective. Büchner avoids the temptation of adopting Oberlin's basic form, and having Lenz relate his own experience in the form of an Ich-Erzählung, for this would confine his narrative scope. Rather, he adopts the form of a third person narrative. This narrative, however, corresponds almost exclusively to Lenz's optical and spiritual vision: the narrator is the constant companion not only of Lenz's visual impressions but also of his inner spiritual situation.

Pütz asserts correctly that Büchner has creative access not only to the external spheres of narrative, but also to the sensory and emotive regions.⁴ Thus one reads in the Novelle:

"nur war es ihm manchmal unangenehm, daß er nicht auf dem Kopf gehn konnte."⁵ He can also pursue the details of Lenz's mental observations: "es war ihm jetzt unheimlich mit dem gewaltigen Menschen, von dem es ihm manchmal war, als rede er in entsetzlichen Tönen".⁶ Oberlin can observe the manifestation of emotion in Lenz, but cannot determine its cause. His observation on Lenz's sermon: "und Herr L... hielt auf der Kanzel eine schöne Predigt, nur mit etwas zu vieler Erschrockenheit,"⁷ is comparatively objective, yet pays no attention to the various emotive stages which determine the single emotion which prompts his observation. Similarly he may recognize the characteristics of unrest and fear in the facial or physical expression of his charge, but does not seek directly to determine their cause. Oberlin's limited access to the inner emotive regions of Lenz's mind prevents him from knowing Lenz's thoughts on the past, the present, or the future. Oberlin confines himself to a report of contemporary observations in respect of Lenz. Although he supplements the chronological and factual sequence with passages of digression, in which he passes comment on a particular incident, he is denied those finer points of recollection which Büchner has readily at his disposal. Referring to the past, Büchner writes: "es war ihm als träten alte Gestalten, vergessene Gesichter wieder aus dem Dunkeln, alte Lieder wachten auf, er war weg, weit weg"⁸; and to the future: "er betete. . . daß Gott ein Zeichen an ihm thue, und das Kind beleben möge."⁹

With reference to the intimate relationship of narrator and

hero in Büchner's Novelle, one observes that the occasions are rare when the two are not together. A single example will serve to illustrate such an incident. Prefacing Lenz's unsuccessful attempt at resurrecting the dead child in Fondlay, Büchner notes: "Die Leute im Thale waren ihn schon gewohnt; man erzählte sich allerlei Seltsames von ihm".¹⁰ For the most part, however, any analysis or judgement of a given situation is presented in a way which suggests that Lenz himself is making that judgement.

Büchner maintains this "subjective" tone throughout much of the Novelle. He is able to recount the personal experiences of Oberlin, and, using them as a framework, to distance himself from each particular episode. In addition, the internal structure of the Novelle reflects Büchner's ability to create an entirely new set of physical and spiritual situations and relationships which were not available to his source. The components of this internal structure, which comprise paragraph-structure, sentence-structure, and the uses of adjective, metaphor and simile, will now be reviewed, and compared to their counterparts in the Aufzeichnungen.

Paragraph Technique

Prior to a comparison of the respective paragraph techniques employed in the Aufzeichnungen and the Novelle, one should determine how the present form evolved. More recent editions of the text use two editions as their source, both of which were published after Büchner's death; yet neither may be regarded as a fully reliable text.¹¹ A later publication did little to

amelioriate the unsatisfactory situation.¹² The Bergemann edition¹³ appeared to diverge from both T and N in the respect of paragraph structure, and Hermann has suggested that each of the two earliest editions bears a closer resemblance to the original manuscript than does the edition by Bergemann.¹⁴ While T and N, with only two exceptions, have an identical paragraph structure, Bergemann, according to Hermann, determines the length and position of his paragraphs in a haphazard manner, and justifies his action with a reference to what he considers to be an artistic custom of the author. That division into paragraphs occurs so infrequently, is, he argues: "nicht kunstgewollt, sondern eine Folge der Gewohnheit des Dichters, seine Entwürfe mit kleiner Schrift auf wenigem Papier niederzuschreiben und deshalb möglichst an Raum zu sparen."¹⁵ This hypothesis is, however, as yet unfounded, and there is perhaps greater justification for assuming that the paragraph structure reflects the style and content of the work concerned. It is in this manner that Lehmann justifies his particular paragraph structure.¹⁶ The structure in his critical edition corresponds closely to that found in T and N.

Since the Aufzeichnungen assume the form of observations recorded in a diary, one might expect that their paragraphs be reasonably short. This is, in fact, the case. One observes that Oberlin most frequently adopts a 7-or-8-line paragraph, although there are exceptions to this. In respect of the household's reaction to Lenz's initial plunge into the trough (Aufzeichnungen

p. 440, ll. 19, 20) Oberlin terminates the paragraph after one and a half lines. On p. 466, ll. 10-41, one finds a paragraph of 31 lines, in which Oberlin describes Lenz's second visit to Fondoy and its related incidents. But these are exceptions to the general pattern which suggests paragraphs of a concise nature.

If Oberlin's observations are recorded in precisely defined sections, each of which contains for the most part the substance of a single incident or observation, then the form of Büchner's prose differs noticeably from that of his source. Büchner is not concerned with the isolated incident, but with the psychological effect on Lenz of a series of incidents, experiences and observations, where each succeeds in reinforcing or supplementing something that has gone before. Such a series would appear to suggest a structure which reflects this process of reinforcement; and Büchner's paragraph-structure serves to illustrate this process. To the rapidly moving series of experiences and observations, which in the Novelle have the effect on Lenz of a series of psychological impressions, Büchner applies a stream of sentences which succeed one another in an unbroken continuity.

Lenz's fear of insanity, and the fear of himself:

Auch fürchtete er sich vor sich selbst in der Einsamkeit.¹⁷

are reflected in the Novelle by this series of impressions. Their progressive, reinforcing nature, and their rapid sequence are

such that they form a collection of unities; with the result that the paragraphs in the Novelle, in as far as each conveys part of a total experience, tend to be characterized by length and an unbroken continuity.

Oberlin divides his introductory passage into three paragraphs which total thirty-three lines.¹⁸ The corresponding passage in the Novelle comprises but a single paragraph, and has a total of 101 lines.¹⁹ Oberlin refers to Kaufmann's visit in one paragraph, whose number of lines totals eight.²⁰ In the chronologically corresponding passage, Büchner confines his prose to a single paragraph,²¹ which comprises 103 lines. Referring to the second visit to Fonday and to subsequent incidents of the following morning, Oberlin divides his material into five paragraphs comprising fifty-six lines²²: Büchner confines his passage to a single paragraph of fifty-three lines.²³ It is worth noticing that in this latter reference, Büchner follows his source with near verbal exactitude, and the total number of lines used, fifty-three, similarly corresponds to the Aufzeichnung in this respect.

It may thus be observed that, both where Büchner concurs with and deviates from his source, he tends to follow a particular pattern with respect to paragraph technique. While Oberlin maintains a rigid framework determined by time and space, Büchner, throughout his text, follows idea upon idea, sentence upon sentence, with unbroken rapidity, and terminates his paragraphs only where one complete sequence of Lenz's

experience is brought to a conclusion. In his attempt at combining what Hermann calls his "ruheloses Parlando"²⁴ with the paragraph structure of the Novelle, Büchner succeeds in reflecting the content of the Novelle in this very structure.

Sentence Structure

Landau has observed that Büchner may have been influenced to some extent by the style and syntax employed by Oberlin in the Aufzeichnungen. Referring specifically to the rhythm of Büchner's prose, Landau suggests that Oberlin may have been posthumously influential by reason of his "abgerissener Art" and his "naiver Sprachton". Whether or not one accepts the Novelle as a completed work of art, it is of interest to note the variety of rhythms present in the Novelle. This may be explained in part by reason of the fact that a certain amount of the Aufzeichnungen is taken over almost verbatim by Büchner to form part of his Novelle.²⁵ However, Oberlin's sentence-structure is characterized not only by its economy, but also by its reasonable degree of consistency, and it is this consistency which thus denotes perhaps one of the more noticeable differences between the sentence-structure of the Novelle and that of the Aufzeichnungen.

Both Büchner and Oberlin are concise in their respective sentence-structures, yet Büchner's not frequent omission of the verb signifies a marked difference in the degree of this conciseness. Examples of such conciseness occur seldom in the Aufzeichnungen: the following is very much an exception, rather

than the rule:

Ich warf meine Kleider um mich und hinunter an das Schulhaus.²⁶

In the Novelle, they occur more readily, but their effect is heightened where, within a single sentence, Büchner combines "clauses" of this highly concise nature with those which follow a more normal syntactical procedure. On p. 441, ll. 23-30, one finds this illustration:

Mit Oberlin zu Pferde durch das Thal; breite Bergflächen, die aus größer Höhe sich in ein schmales, gewundenes Thal zusammenzogen, das in mannichfachen Richtungen sich noch an den Bergen hinaufzog, große Felsenmassen, die sich nach unten ausbreiteten, wenig Wald, aber alles im grauen ernsten Anflug, eine Aussicht nach Westen in das Land hinein und auf die Bergkette, die sich grad hinunter nach Süden und Norden zog, und deren Gipfel gewaltig, ernsthaft oder schweigend still, wie ein dämmernder Traum standen.

One observes that, in this descriptive sequence, Büchner introduces a visual image, and then proceeds to qualify it. By means of the periodic omission of the verb in this description, Büchner is able to focus the attention of the reader on a particular object, describe that object, and then immediately re-focus his attention on another object. The accumulative effect of a progressive series of such images is to hasten the reader's attention from object to object, and simultaneously to suggest the mental impression which the progression is making on Lenz. The passage above is comparatively long, as a sequence of images. On p. 437, ll. 1-3, there is a shorter sentence where the verb is omitted altogether: "Die Gipfel und hohen Bergflächen im Schnee, die Thäler hinunter graues Gestein, grüne Flächen,

Felsen und Tannen." The effect, however, is essentially the same.

On the rare occasions when Oberlin omits the verb, one observes that the effect of its omission is less significant than with Büchner. In the Aufzeichnungen, p. 452, l. 43 - p. 454, ll. 1,2, one reads:

Sodann über Breisach nach Kolmar, wo ich Herrn Pfeffel und Lerse kennen lernte; und zurück ins Steinthal.

In the latter "clause", Oberlin omits the verbs "gehen" or "kommen", but their omission has a less significant effect than that found in Büchner's prose. Moreover, Büchner does not confine his use of the contracted sentence to the description of nature. He employs it also in order to suggest rapid activity, but, by reason of the precise image contained within each phrase, he administers its use to superior effect: "Dann rasch in's praktische Leben, Wege angelegt, Kanäle gegraben, die Schule besucht." (Novelle, p. 441, ll. 42-43). Since it has been seen that Büchner does not consistently omit the verb, it might be argued that, in those passages in which the verb is omitted, there is an interruption of an otherwise smoothly flowing sequence. This argument appears, however, to be without foundation. Far from interrupting the sequence, these passages serve to heighten and emphasize the fluidity of the work, and by their inclusion effect a subtle change of rhythm in the Novelle.

It may be observed that neither Oberlin nor Büchner seeks to avoid repetition in the introductions to their respective sentences. Their reasons for so doing are, however, different

from one another. Although the Aufzeichnungen assume the form of a series of personal observations, they are for the most part presented in an objective manner: it is only seldom that Oberlin digresses in order to pass a personal comment which does not form part of the chronological sequence.²⁷ His most frequently employed introductions fall into three categories: those prefaced by the personal pronoun, where both the first-person singular "ich" and the first-person plural "wir" are prevalent; those prefaced by a reference to a named character; and those prefaced by a chronological reference.

In order to substantiate this observation, the reader is referred to the Aufzeichnungen pp. 444-460. An examination of the phrases which introduce the sentences in Oberlin's account will demonstrate that the types of introduction referred to above are employed practically to the exclusion of any other type:

Herr K...; er; ich; anfangs; seitdem ich; Bald; ueberdieß; Ich; Herr L...; Ich; "Ja"; es; ich; Herr L...;²⁸ Herr K..., sobald, Ich, Herr K, Bald darauf, Es kam mir,²⁹ Herr K..., So gern ich, Herr K..., ich, Am Montag, den 26sten, Herr L..., Ich, sodann,³⁰ Ich, ueber, Ich³¹, Ich, Er, Durch³², Auf unsere und Herr K...'s, In der Nacht, Seit Herrn K's Besuch, Den Tag hindurch, Den 5. Hornung, er, Ich, Es, Ich...³³

From this group of introductory words, one observes that not all of them apply to one of the three categories. However, such exceptions occur infrequently. The reasons for this are as follows: Oberlin is no Literat: a diary is at best a limited vehicle for expression; and this diary in particular is written in a quite straightforward style. The result is indeed no arid

treatise, but there is a monotony of tone and rhythm in his account which, maintained throughout, provides an immediate point of comparison with Büchner's Novelle.

Unlike Oberlin, Büchner is not confined in his range of introductory phases, for he has the entire spectrum of artistic phraseology from which to choose them. Just as Oberlin himself is frequently the subject of the introductory phrases in the Aufzeichnungen, so it is Lenz to whom the greater number of introductory references are directed in the Novelle. Moreover, Büchner is able to evoke a far wider range of concepts and images with which to qualify this introductory procedure. His characters are developed personalities, and with each of them he may conjure up a series of images and associations. He has unlimited access to nature and to its relationship with Lenz; to Lenz's aesthetic and deistic philosophies; to Lenz's relationships with Oberlin and Friedericke; and above all to the different levels which illustrate Lenz's spiritual situation. With this wealth of available material, it seems improbable that Büchner should adopt the use of repetition in his introductory phraseology. If it is this material which gives the Novelle its psychological depth, it is the variations-and the repetitions-in Büchner's introductory phraseology which give his Novelle what Landau calls "ein nervöser, unruhig suggestiver Rhythmus".³⁴

There is a passage in the Novelle which serves to illustrate this phenomenon. One should first mention that Büchner frequently employs the comma and the semi-colon in order to indicate

that, although there is a separation of ideas within a narrative sequence, this sequence comprises a single chronological unit.

On p. 439, ll. 7-11, one reads:

es wurde ihm entsetzlich einsam, er war allein, ganz allein, er wollte mit sich sprechen, aber er konnte nicht, er wagte kaum zu athmen, das Biegen seines Fußes tönte wie Donner unter ihm, er mußte sich niedersetzen; es faßte ihn eine namenlose Angst in diesem Nichts, er war im Leeren, er riß sich auf und flog den Abhang hinunter.

The gradual disintegration of Lenz's spirit gives rise to the following passage in the Novelle, on p. 459, ll.34-37. One observes that in this passage, as in the one above, Lenz attempts to arrest the fear and confusion within him:

Er verzweifelte an sich selbst, dann warf er sich nieder, er rang die Hände, er rührte Alles in sich auf; aber todt! todt! Dann flehete er, Gott möge ein Zeichen an ihm thun, dann wühlte er in sich, fastete, lag träumend am Boden.

Both passages, which are characteristic of the prose style in the Novelle, adopt the same introductory procedure. The monosyllabic note is provided by the repeated use of "er" and "es"³⁵, whereupon the verb sets into motion a strongly accentuated rhythm. The use of the comma or semi-colon brings this rhythm to an abrupt halt, whereupon a different rhythm is taken up, and the process repeated. More often than not, a passage will follow a rhythmic vibration, and then pause: in so doing, it will define the substance of this pause:

es drängte in ihm, er suchte nach etwas, wie nach verlorenen Träumen, aber er fand nichts.³⁶

If one recognizes a rhythmic fluidity in these lines, then it is impossible to neglect the static quality inherent in

phrases of another type which occur no less frequently in the Novelle. They are ubiquitous, and by their carefully determined positioning in the text serve to maintain the wave-like rhythm of the whole:

es war ihm dann; es war als rede; es war als müsse; es war als ginge; es faßte ihn; es war ihm einerlei:

and with Lenz as sole agent of his fortune:

er begriff nicht; er wußte von nichts; er riß sich auf; er setzte sich; Er kam heim; er war allein.

It is the repetition of this type of phrase which suggests the monotony of Lenz's condition. Each provides a static image of a moment in which Lenz is no longer the searching activist, but the impressionable passivist. Each combines with a particular rhythm to form part of the antithesis which is the essence of Lenz's being, and which on a larger scale reflects the structure of the work as a whole.

The Dialogue

Just as the Aufzeichnungen are reasonably concise as concerns sentence-structure, so are they also in their presentation of dialogue. A comparison with the Novelle, however, indicates another manner in which Büchner demonstrates himself as the true master of stylistic conciseness. In the Novelle he includes every passage of dialogue which is present in the Aufzeichnungen. Furthermore, he creates dialogue either from a passage originally composed by Oberlin in the form of indirect speech, or integrates new dialogue into a passage of his own creation.

In the initial exchange between Lenz and Oberlin, the

Novelle³⁷ follows the Aufzeichnungen closely,³⁸ but a comparison of the two may indicate the extent of Büchner's conciseness in his treatment of dialogue.³⁹ The points of interest in this context occur in the Aufzeichnungen on ll. 27-29:

"Ha, ha, ist er nicht gedruckt?" (Ich erinnerte mich einige Dramen gelesen zu haben, die einen Mann dieses Namens zugeschrieben wurden.) Er antwortete: "Ja; aber belieben sie mich nicht danach zu beurtheilen."

and in the Novelle on ll. 26-29:

"Ha, ha, ha, ist Er nicht gedruckt? Habe ich nicht einige Dramen gelesen, die einen Herrn dieses Namens zugeschrieben werden? "- " Ja, aber belieben Sie mich nicht darnach zu beurtheilen."

A comparison of the two passages suggests that, by adapting the sentence given by Oberlin in brackets (ll.27-29), and integrating it into the body of the dialogue, Büchner is able to preserve the fluidity of that dialogue. Furthermore, in so doing he is able to omit Oberlin's subsequent clause "Er antwortete", for it is now quite clear who speaks the words. In one artistic variation, then, Büchner has abbreviated his source, and simultaneously increased the fluidity of his own text.

The adaptation in the Novelle, p. 445, l.13, of the corresponding passage in the Aufzeichnungen p. 444, ll.29-32, is an instance where Büchner changes indirect into direct speech, and simultaneously abbreviates his source. In three words of dialogue, Büchner offers a concise substitution for Oberlin's sixteen words of reported speech. The subsequent twenty-one words of the Aufzeichnungen are abbreviated in the Novelle to four words, again in the form of dialogue:

Ich fragte ihn, ob er der Theolog wäre, von dem mir Herr K... hätte sagen lassen? "Ja", sagte er, und ich ließ mir's, um obiger Ursachen willen, gefallen; es geschah den darauf folgenden Sonntag, den 25sten.

"Sind Sie Theologe? "-" Ja! "-" Gut, nächsten Sonntag."

In the latter passage, the entire exchange is presented in dialogue form, and the clause "sagte er" in the Aufzeichnungen becomes superfluous in the Novelle.

On p. 453 in the Novelle, one finds an instance where Büchner creates a dialogue, and integrates it into his text. The passage, on p. 453, ll. 12-25, is the sequel to the discussion on art and literature,⁴⁰ and comprises Lenz's impassioned response to Kaufmann's remarks in which the latter scolds Lenz for his unproductive existence in Steinthal. Although only Lenz's response is presented in direct speech, it is nevertheless a valuable reference to Büchner's dialogue form.

There is further indication of the conciseness of the dialogues in the Novelle on p. 463, ll. 16-20. In this instance, both the text and the Aufzeichnungen, p. 462, ll. 24-30, adopt the form of direct speech, but it is evident that Büchner, without impairing either the significance or the vehemence of the passage, has made his text more concise and more direct than the Aufzeichnungen, which read:

Ach! ist sie todt? Lebt sie noch? - Der Engel, sie liebte mich - ich liebte sie, sie war's würdig - o, der Engel! - Verfluchte Eifersucht! ich habe sie aufgeopfert - sie liebte noch einen Andern - aber sie liebte mich - ja herzlich - aufgeopfert die Ehe hatte ich ihr versprochen, hernach verlassen - o, verfluchte Eifersucht - - o, gute Mutter! auch die liebte mich - ich bin euer Mörder!⁴¹

Very similar ideas are recorded in the Novelle, but they appear in a considerably abbreviated form. Büchner preserves the pattern of the repetition of phrases which gives Oberlin's passage its impassioned forcefulness, but he rejects material which might obscure its message. On p. 463, ll. 16-20, one reads:

Ach sie ist todt! Lebt sie noch? du Engel, sie liebte mich - ich liebte sie, sie war's würdig, o du Engel. Verfluchte Eifersucht, ich habe sie aufgeopfert - sie liebte noch einen andern - ich liebte sie, sie war's würdig - o gute Mutter, auch die liebte mich. Ich bin ein Mörder.

The comparison suggests that, where Büchner adapts the dialogue of his source, he does it in a way that makes for a greater fluidity and a greater conciseness than is offered by the Aufzeichnungen. In his not infrequent presentation of "new" dialogue, Büchner further demonstrates its artistic use as a favorable vehicle for the expression of Lenz's sentiment.

The Adjective

It is in their respective use of the adjective that Oberlin and Büchner differ to a particularly noticeable extent. One need but recall the general form and treatment of each account to understand the reason behind this difference. Oberlin is dedicated, above all, to a presentation of facts: Büchner is concerned with a more poetic account not only of incidents and encounters, but of the spiritual impression these have on Lenz. The "impression" is a very necessary component of a "subjective" narrative, and one is therefore not surprised to find that, whereas Oberlin does not exploit the adjective, Büchner employs

it liberally in order to create as vividly as possible the series of impressions which characterizes the narrative of the Novelle.

One may observe that the occurrence of these impressions is closely related to those moments when Lenz is in a state of spiritual, and perhaps also of physical isolation. At these times, Büchner shows himself to be the complete master of the written word. Landau justly talks of "die ans Satzende gestellten, bang und ängstlich klopfenden Adjektive",⁴² but it is not only as predicates that Büchner's adjectives conspire to create, for example, an impression of fear. The use of the attributive adjective is not infrequent as an impressionistic device.

In the Novelle, p. 437, one finds the following passages which illustrate one or both of these devices:

Die Äste der Tannen hingen schwer herab in die feuchte Luft. Am Himmel zogen graue Wolken, aber Alles so dicht, und dann dampfte der Nebel herauf und strich schwer und feucht durch das Gesträuch, so träg, so plump. (ll. 4-7)

Oder wenn der Sturm das Gewölk abwärts trieb und einen lichtblauen See hineinriß, und dann der Wind verhallte und tief unten aus den Schluchten, aus den Wipfeln der Tannen wie ein Wiegenlied und Glockengeläute heraufsummte, und am tiefen Blau ein leises Rot hinaufklomm, und kleine Wölkchen auf silbernen Flügeln durchzogen und alle Berggipfel scharf und fest, weit über das Land hin glänzten und blitzten... (ll. 26-32)

Es war ihm alles so klein, so nahe, so naß... (ll. 14,15)

In the first passage, one observes in particular the repetition of "schwer" and "feucht", and the use of "feucht" as both adjective and adverb. The examples of the adjectives used as

predicates, "dicht", "träg", "plump", are all preceded by the adjective "so" and one finds the same procedure adopted in the third passage, where Büchner groups three impressions of dimension, perspective and texture. The second passage offers two instances of an adjectival noun: "und am tiefen Blau ein leises Rot hinaufklomm", which are followed by a delicate image evoked by the speeding clouds. All three passages represent a continuous stream of impressionable consciousness.

When Lenz first becomes aware of his mother's presence, Büchner employs his adjectives in such a way as to give a detailed and highly precise account of the mental impressions made on Lenz during the episode:

Alles so still, und die Bäume weithin mit schwankenden weißen Federn in der tiefblauen Luft. Es wurde ihm heimlich nach und nach, die einförmigen gewaltigen Flächen und Linien, vor denen es ihm manchmal war, als ob sie ihn mit gewaltigen Tönen anredeten, waren verhüllt, ein heimliches Weihnachtsgefühl beschlich ihn, er meinte manchmal seine Mutter müsse hinter einem Baume hervortreten, groß, und ihm sagen, sie hätte ihm dies Alles bescheert.⁴³

The impression of stillness suggested in the opening phrase of the passage is extended by the gentle swaying of the farthest branches of the trees, and by the conventional contrast of white on blue. A sense of monotony is evoked not only by the use of "einförmig", but by the repetition of the adjectives "gewaltig" and "heimlich". In this manner, Büchner conveys an impression of monotony and suggests the calmness within Lenz's joyful spirit.

Lenz's unsuccessful attempt at raising the dead child at Fondoy constitutes the Wendepunkt of the Novelle, and the passage

makes extensive use of metaphor and adjective as the vehicles of a highly subjective series of impressions.⁴⁴ The lines quoted below contain examples of both attributive and predicate adjectives in their deployment as impressionistic devices:

Lenz schauderte, wie er die kalten Glieder berührte und die halbgeöffneten gläsernen Augen sah. Das Kind kam ihm so verlassen vor, und er sich so allein und einsam; er warf sich über die Leiche nieder; der Tod erschreckte ihn, ein heftiger Schmerz faßte ihn an, diese Züge, dieses stille Gesicht sollte verwesen, er warf sich nieder, er betete mit allem Jammer der Verzweiflung, wie er schwach und unglücklich sey. . . .⁴⁵

In the conclusion to the above episode, the adjective is employed to portray what is now a cold and resigned pessimism:

. . . er dachte, er wollte jetzt zu Bette gehn, und er ging kalt und unerschütterlich durch das unheimliche Dunkel, es war ihm Alles leer und hohl, er mußte laufen und ging zu Bette.⁴⁶

Both the above passages are valuable in that they provide a reasonably clear picture not only of the impressions which Lenz has of the people and the objects about him, but also of the impressions which he has of himself. In the lines quoted, two sentences support this observation: "Das Kind kam ihm so verlassen vor, und er sich so allein und einsam;" and "dieses stille Gesicht sollte verwesen . . . er betete . . . , wie er schwach und unglücklich sey. . . ."

In each instance, an impression of the situation about him is followed by an impression of his own situation.

One may observe that the adjectives of colour, which play an important role in Lenz's first impression of the mountainous scenery which towers around Steinthal,⁴⁷ are confined to muted

shades. Of the seven adjectives of colour in this introductory passage, the adjective "grau" appears no less than four times.⁴⁸

By way of comparison, the final passage of the Novelle is resplendent in the warmth of its eventide colour:

Sie entfernten sich allmählig vom Gebirg, das nun wie eine tiefblaue Krystallwelle sich in das Abendroth hob, und auf deren warmer Fluth die rothen Strahlen des Abends spielten. . . die Erde war wie ein goldner Pokal, über den schäumend die Goldwellen des Monds liefen.⁴⁹

With this remarkable antithesis, in which the cold monotony of grey is taken over by the richness of blue, red and gold, Büchner completes the range of impressions which contributes so much to the Novelle. In so doing, he draws attention to the fact that these last impressions are no longer those of Lenz. In the words: "Lenz starrte ruhig hinaus, keine Ahnung, kein Drang" (Novelle, p. 483, ll. 7,8), it is apparent that Lenz is no longer receptive to any impression, that within him there is truly "eine entsetzliche Leere" (1.13).

One notes that, at the time when Lenz's sensibility is presumably at a "normal" level, that is, on his journey to Steinthal, he appears most receptive to greyish tones. At what is perhaps the zenith of his receptivity, that is, in his encounter with the girl in the mountain-hut, one finds a fusion of grey and red:

rothe Strahlen schossen durch den grauen Morgenhimmel in das dämmernde Thal⁵⁰

And when Lenz is least receptive, that is, towards the close of the Novelle, nature is resplendent in blue, red and gold.

By reason of this antithesis of sensitivity and colour, one may suggest that Büchner is perhaps predicting the drab and spiritless existence which awaits his subject in Straßburg. The antithesis itself is evidence of Büchner's artistry in the correlation of the adjective and subjective impression.

Metaphor and Simile

Both Oberlin and Büchner evoke images by means of metaphor and simile, but there is a marked difference in their respective uses of these devices. Pütz has observed that Oberlin's comparisons are in common use, and that they are immediately comprehensible. The point is illustrated with reference to three examples of simile found in the Aufzeichnungen. Describing Lenz's initial plunge into the water-trough, Oberlin observes "[er] plattscherte drin wie eine Ente" (p. 440, l. 13).⁵² Later, in his description of Lenz's second visit to Fonday, he offers two further similes within a single sentence. On p. 466, ll. 27-29, one reads:

endlich gieng er nach Waldersbach zurück, und da sie nahe am Dorf waren, kehrte er wie ein Blitz um, und sprang, ungeachtet seiner Wunde am Fuß, wie ein Hirsch gen Fonday zurück.⁵³

Oberlin's comparisons are, then, effective in context, yet at the same time are rather conventional. Those employed by Büchner fulfill a different purpose, and are contained as often in metaphor as they are in simile. Consider the unconventional images evoked by the following two metaphors. In the Novelle p. 441, l.7, one reads: "er war sich selbst ein Traum"; and on

p. 461, l. 26, one reads: "und der Himmel war ein dummes blaues Aug." This type of unconventional image does not appear in the straightforward prose of the Aufzeichnungen.

Büchner employs both metaphor and simile in close proximity, thereby maintaining an artistic balance. On p. 437, one reads: "Nur manchmal, wenn der Sturm das Gewölk in die Thäler warf... und die Stimmen an den Felsen wach wurden, bald wie fern verhallende Donner..." (ll. 18-21). In qualifying two ideas, in the following instance nature and insanity, Büchner assigns to each the same comparison. The first is a simile: "und die Wolken wie wilde wiehernde Rosse heransprengten" (p. 437, ll. 22, 23), and the second a metaphor: "Es war ... als jage der Wahnsinn auf Rossen hinter ihm" (p. 439, ll. 14-15). The proximity of the comparisons not only serves to strengthen the bond between Lenz's sensibility to nature and his tendency to insanity, but also increases the dramatic impact of the unconventional metaphor.

It is particularly in those moments when Lenz is simultaneously close to nature and insanity, that Büchner uses this device to most telling effect. At one point in the text, Lenz is without the paternal counsel of Oberlin, and has not yet fallen victim to atheism:

es verschmolz ihm Alles in eine Linie, wie eine steigende und sinkende Welle, zwischen Himmel und Erde, es war ihm als läge er an einem unendlichen Meer, das leise auf- und abwogte.⁵⁴

Lenz's imagined position, between the antithesis of heaven and earth, is observed in two references. The first is a simile, the second a metaphor, yet since both offer an analogy to the

sea, each is complemented and made more effective as an image by the other.

In addition, Büchner also employs the metaphor and the simile independently of one another. Even if the total image thereby loses the effect of a finer balance, neither is less arresting in isolation. There is a note of hope within despair in the metaphor: "Ahnungen von seinem alten Zustande ... warfen Streiflichter in das wüste Chaos seines Geistes" (p. 457, ll. 31-33) and of victory in defeat in: "In seiner Brust war ein triumphgesang der Hölle" (p. 461, ll. 19, 20). By way of comparison the following two similes strike a quietly contemplative chord: "und dann der Wind verhallte und tief unten aus den Schluchten, aus den Wipfeln der Tannen wie ein Wiegenlied und Glockengeläute heraufsummte. . ." (p. 437, ll. 27-29); and: "die Erde wich unter ihm, sie wurde klein wie ein wandelnder Stern" (p. 437, ll. 37, 38).

It is suggested that Oberlin's vehicle of comparison is confined to the simile, while Büchner proves himself equally conversant with the simile and the metaphor. In their simplicity and directness, however, Oberlin's similes are well suited to the style of his report. Each refers to an easily recognised object, each makes the point of the comparison immediately clear, and each is straightforward. By comparison, Büchner's images, though far from obscure, have a very special quality about them which suggests that each is of a highly poetic nature. As regards Lenz, Oberlin remains consistently an "outside" observer.

He depicts what he sees in straightforward terms, and in this respect his similes bear a close affinity to the style of his account. Büchner's images are quite different in that each provides a momentary reflection either of Lenz himself, or of his relationship to a particular situation. Each image is poetic; each touches Lenz's very soul; and each is unique because his condition demands that the situation which gave an image birth, will never be repeated.

We have now considered the two accounts in the light of six stylistic criteria. From our present standpoint, we are able to summarize briefly the characteristics of style which each of the six investigations has elucidated, and to suggest, in addition, ways in which Büchner has adopted the narrative style of his source.

The investigations relating to the sentence-structure, the adjective, and the metaphor and simile, allow us to define parallels or differences in the respective narrative styles. In fact, the styles of the two authors, according to these three criteria, are very different from one another. Indeed, they are so different that it is virtually impossible to discern any pattern in Büchner's process of adaptation from his source.

As regards the sentence-structure, we have noted that the sentences in the Aufzeichnungen are concise, and at the same time are characterized by their consistency. The sentences in the Novelle, on the other hand, are subject to continuous fluctuation: at times crisp and concise, at times

longer, but always delicately constructed. The introductory words and phrases to the sentences in the Aufzeichnungen are repetitive, straightforward and unimaginative, making for a monotony and seeming inertia in the narrative style. The author of the Novelle adopts material from a wider artistic range. His introductory phrases are at times very varied, at times subtly repetitive. These lend the Novelle an exciting rhythm which the Aufzeichnungen lacks.

Examining the two texts, we note that Oberlin is concerned with factual observation, while Büchner is concerned with penetrating analysis and subjective impression. We are therefore not surprised to find that, unlike Oberlin, Büchner exploits the adjective fully. In both its attributive and predicative roles, the adjective serves as a keen impressionistic device. We note that the adjective is employed largely as a vehicle for the expression of solitude, fear, rapidity of movement, and stillness. In addition, we observe an interesting relationship between Lenz's sensibility to the life around him, and his receptivity to certain colours, particularly to tones of grey and red.

Because of a marked difference in narrative approach, Oberlin's type and use of imagery differs from that of Büchner. Oberlin confines himself to the simile, and gives three straightforward and conventional examples. Büchner, drawing on a fuller range, uses both metaphor and simile, and maintains an artistic balance between the two. At times, for example, a metaphor and a simile will each provide an analogy to the same object, and each device

thus complements the other. Büchner's images match every mood of his subject. Since Lenz's mood changes so rapidly and so frequently, each image is a unique, momentary reflection of his soul.

We may suggest that each author reacts, as it were, so differently to each of these three criteria, that it would perhaps be imprudent to attempt to define from them any pattern in Büchner's process of adaptation from his source. As regards the remaining three criteria, we are perhaps on surer ground in attempting such a task.

Oberlin's Erzähltechnik in the Aufzeichnungen is quite simple. Oberlin writes in the first person, and is himself the focal point of the account. As regards Lenz, then, Oberlin's narrative range is rather limited. For the Novelle, Büchner adapts some of the narrative of his source, but he does not adopt the same narrative technique. In his process of adaptation, he prefers to use a third-person narrative, in which the narrator is Lenz's constant companion. The reader has varying degrees of access to Lenz's emotional world. In short, Büchner penetrates and analyses, while Oberlin merely observes.

The paragraphs in the Aufzeichnungen are essentially short. Each paragraph describes a single incident, in a straightforward manner. Büchner is less interested in the single incident as he is in the overall effect of a series of impressions. Hence we are not surprised to find that Büchner, in adapting from his source, makes his paragraphs considerably longer than those of

Oberlin's account. They serve a different function, and often contain stream upon stream of sentences.

As regards the dialogues, we note that Büchner adopts all of the dialogues present in the Aufzeichnungen. In the process of adaptation, however, he makes them crisper and considerably more concise. In the dialogue, we suggest, Büchner sees a favourable vehicle for a precise expression of Lenz's sentiment, and we find that Büchner also "creates" fresh dialogue for use in the Novelle.

In addition to establishing certain characteristics of each narrative style, we are thus able to define at least three stylistic factors in Büchner's process of adaptation from his source. We now have a concrete base from which to proceed to the next part of our comparison of the Aufzeichnungen and the Novelle.

CHAPTER II

Interpolation

It is not only in the matter of style that the Aufzeichnungen differ from the Novelle. The Novelle contains a number of passages which give it a depth that the Aufzeichnungen do not possess. Within these passages, which we shall call "critical" passages, is contained a complex of themes and motifs which serve as a vehicle for Büchner's deeper penetration of his subject.

The overall function of these themes and motifs may perhaps best be explained in terms of the following triad. This triad comprises what are apparently Lenz's three main objectives: a positive contact with "permanence", a harmonious existence within society, and a spiritual and emotional peace within himself. The various themes and motifs in the Novelle support this triad, each according to its particular type and function. In this chapter, it is our intention to define these themes and motifs, and to follow their development throughout the text of the Novelle.

We examine nature as a model of "permanence", and its relationship to Lenz in respect of his shifting position between sanity and madness. We investigate certain antitheses within nature, and their changing effects on Lenz: for example, the change in Lenz's reactions to day and night. We also look at the emotion of fear and the sense of isolation which overcome

Lenz in the presence of nature.

In nature, we suggest, Lenz sees a model of "permanence". In addition, Lenz hopes to find, by means of certain relationships, a "permanence" and a harmonious existence within society, which represents the second part of the triad. We discuss Lenz's relationships to his father, his mother, and Friedericke, and suggest that the latter two relationships are perhaps dependent on Lenz's religious philosophy. We follow Lenz's experiences in Steinthal, with particular reference to the girl in the mountain-hut and the incident at Fouday, and review his relationship with Oberlin. A number of these experiences, we suggest, play a role in Lenz's inability either to accept or to reject God outright. In this connexion, we also examine the apparent manifestation of guilt in Lenz.

In the last analysis, we suggest, Lenz is unable to solve either his theological or his personal problems, and cannot find a peace and calm within himself: this represents the third part of the triad. In this respect, we examine Lenz's different emotional states, particularly those of indifference, boredom and emptiness. We note his increasing isolation and inability to communicate with those around him.

We then investigate Lenz's philosophies of art, literature and aesthetics, with particular reference to idealism and realism in literature. Finally, we attempt to define the role of these last themes within the structure of the Novelle as a whole.

The author of the Aufzeichnungen does not appear to be

concerned with nature or the weather. In this respect he makes only one reference, on p. 472, l. 27:

Es war gelind Wetter und Mondschein.

This reference to the weather would appear to be quite incidental, for it plays no part in the passage in which it appears.

In the Novelle, however, there are a considerable number of references made to nature and the weather. Moreover, it appears that nature is in some way related to Lenz's uncertain position between sanity and madness. Von Wiese calls nature "eine gewaltige, schon von sich aus poetische Wirklichkeit".¹ It is as this "powerful, poetic reality" that Lenz sees nature. Above all, perhaps, he sees in nature a permanent quality which he himself does not possess. From the first, Lenz tries to establish contact with nature:

er stand, keuchend, den Leib vorwärts gebogen, Augen und Mund weit offen, er meinte, er müsse den Sturm in sich ziehen, Alles in sich fassen, er dehnte sich aus und lag über der Erde, er wühlte sich in das All hinein, es war eine Lust, die ihm wehe that...²

It is the permanent quality which Lenz sees in nature that perhaps characterizes what appear to be Lenz's three main objectives. These objectives are: a positive contact with "permanence", a harmonious existence within society, and a spiritual and emotional peace within himself. These objectives comprise the triad of which we spoke earlier. The common denominator of these objectives is "permanence" and "harmony" within certain relationships which Lenz hopes to establish. Although Lenz retains this ideal throughout most of his stay in Waldbach,

the relationships which he succeeds in establishing break down one by one. As each relationship breaks down, Lenz becomes more and more isolated, and eventually becomes insane.

A somewhat different triad is suggested by Mayer, who analyses the structure of the Novelle on the basis of the disruption of three not dissimilar relationships.³ The first relationship is the one between man and nature. Mayer argues that, although Lenz recognizes the power and strength of nature, nature will not communicate with him:

Das Gewölk lag fest und unbeweglich am Himmel, so weit der Blick reichte, nichts als Gipfel, von denen sich breite Flächen hinabzogen, und alles so still, grau, dämmernd; es wurde ihm entsetzlich einsam, er war allein, ganz allein...⁴

Nature rejects Lenz, and leaves him, both physically and spiritually, in complete isolation. However, Lenz continues to recognize the ordered existence and the permanence of nature. His introduction into Oberlin's household⁵ and to the people of Steinthal,⁶ not only provide Lenz with human contact, but also in part restore his hope that man is able to communicate with nature. These people, under the guidance of Oberlin, have a naive, but resolute faith in nature:

Das führte sie weiter, Oberlin sprach noch von den Leuten im Gebirge, von Mädchen, die das Wasser und Metal unter der Erde fühlten, von Männern, die auf manchen Berghöhen angefaßt würden und mit einem Geiste rängen; er sagte ihm auch, wie er einmal im Gebirg durch das Schauen in ein leeres tiefes Bergwasser in eine Art von Somnambulismus versetzt worden sey.⁷

Although the power of communication with nature is apparently given to the people of Steinthal, it is never given to Lenz.

The second relationship is the one between man and society. Mayer argues that this relationship is doomed on Lenz's first

night in Waldbach:

das Zimmer im Pfarrhaus mit seinen Lichtern und lieben Gesichtern, es war ihm wie ein Schatten, ein Traum, und es wurde ihm leer, wieder wie auf dem Berg, aber er konnte es mit nichts mehr ausfüllen, das Licht war erloschen, die Finsternis verschlang Alles...⁸

One may suggest, however, that this is not an unnatural reaction. Within a comparatively short space of time, Lenz is confronted by the antithesis of company and isolation. Lenz is able to communicate with a number of people before his relationship with society fails him. He communicates with Oberlin, and with the church congregation; with Kaufmann, and with the village folk who come to pray for the sick girl in the mountain-hut. To be sure, Lenz may be unable to communicate with any of these people precisely in the way he wishes, but it is only after his failure to raise the dead child in Fondlay that his means of communication show signs of impairment:

Im Gespräch stockte er oft, eine unbeschreibliche Angst befiel ihn, er hatte das Ende seines Satzes verloren.⁹

Mayer's third relationship concerns Lenz and his belief in the animation of nature. Mayer argues that, after a certain point,¹⁰ by which he means the incident in Fondlay, Lenz loses his feeling for the liveliness of nature. Mayer is correct in his observation, but he fails to comment on a remarkable change in nature's appearance between two consecutive passages in the Novelle. Both passages describe Lenz's movements as he flees from his failure to raise the dead child. In the first passage, one reads:

Wolken zogen rasch über den Mond, bald Alles in Finstern, bald zeigten sie die nebelhaft verschwindende Landschaft im Mond-

schein. Er rannte auf und ab. In seiner Brust war ein Triumphgesang der Hölle. Der Wind klang wie ein Titanenlied, es war ihm, als könnte er eine ungeheure Faust hinauf in den Himmel ballen und Gott herbei reißen und zwischen seinen Wolken schleifen.¹¹

It may be that the turbulence of the wind stimulates anger in Lenz, or it may be that this turbulence merely reflects Lenz's anger. In either event, Lenz's anger dies as suddenly as it had flared. His anger changes to hollow laughter. Before this laughter, however, there is a description which indicates that the appearance of nature, too, has changed:

So kam er auf die Höhe des Gebirgs, und das ungewisse Licht dehnte sich hinunter, wo die weißen Steinmassen lagen, und der Himmel war ein dummes blaues Aug, und der Mond stand ganz lächerlich drin, einfältig.¹²

One observes, then, that the change in Lenz's mood is reflected in, or perhaps stimulated by, the change in the behaviour of nature, from a rushing turbulence to a docile stupidity. Von Wiese argues that nature provides a decisive contrast to the mental process which has taken possession of Lenz. Nature is portrayed dynamically, in a positive sense, while the same dynamism in Lenz's inner experience is threatened by destruction.¹³ The evidence in the two passages would seem to support this argument, but equally well it supports a suggestion by Hermann that the behaviour of nature reflects sympathy with the changes in Lenz's emotional and spiritual mood.¹⁴ Pütz suggests that if the outer world of nature does not readily concur with Lenz's mood, then Büchner brings the two to congruence.¹⁵ The evidence in the two passages appears to support each of the three argu-

ments in turn. In addition, one might suggest that, since in each passage, the behaviour of nature is described before the mood of Lenz, nature would appear not only to reflect, but also to stimulate Lenz's mood. The issue is, however, still uncertain.

With respect to the relationship between nature and Lenz, one observes that the incident in Fouday marks not only a distinct change in Lenz's emotional and spiritual mood, but also the end of his search for a harmonious association with nature. No longer does nature reflect, either in sympathy or in contrast, Lenz's mood: no longer does she stimulate Lenz into activity. Their "association" appears to have ended.

Without the satisfaction of any of the three relationships, Lenz is filled with despair. His emotional mood reflects this despair. Each of the following passages illustrates Lenz's despair, and each recalls the former relationship between nature and Lenz which had once given him the hope of "permanence":

Sein Zustand war indessen immer trostloser geworden, alles was er an Ruhe aus der Nähe Oberlins und aus der Stille des Thals geschöpft hatte, war weg; die Welt, die er hatte nutzen wollen, hatte einen ungeheuren Riß, er hatte keinen Haß, keine Liebe, keine Hoffnung, eine schreckliche Leere und doch eine folternde Unruhe, sie auszufüllen.¹⁶

"Hören Sie denn nichts, hören Sie denn nicht die entsetzliche Stimme, die um den ganzen Horizont schreit, und die man gewöhnlich die Stille heißt? seit ich in dem stillen Thal bin, hör' ich's immer, es läßt mich nicht schlafen, ja Herr Pfarrer, wenn ich wieder einmal schlafen könnte."¹⁷

The second passage may be taken to signify Lenz's final rejection of nature as a vehicle of "permanence". Alternatively, the passage may suggest that nature and Lenz have undergone a reversal of roles. It was an essentially passive nature which Lenz

once tried to embrace physically,¹⁸ and which he later praised as the catalyst of his newly found emotional peace.¹⁹ In this passage, nature may appear to adopt an active role. Nature now seems to exercise a claustrophobic influence on Lenz, which Lenz cannot escape. The noun "Stille" is used somewhat bitterly in the second passage, which is not the case in the first. It is the "Stille" of nature which prevents Lenz from having physical and emotional rest, and which may suggest that nature has adopted a hostile attitude toward Lenz.

There is one aspect of nature, however, which long reminds Lenz that he hovers between sanity and madness. This is the antithesis of day and night, sun and moon, light and shadow. The first element in each of these three groups gives Lenz a sense of relative contentment and peace. The second element fills Lenz with unrest and fear.

At this juncture, a presentation of the overall effect which these antitheses produce is perhaps more valuable than a detailed investigation of their components. The appearance of dawn appears to have little effect on Lenz's mood. At the onset of dusk, however, Lenz is filled with dread and a sense of isolation:

Es war gegen Abend ruhiger geworden... es wurde ihm entsetzlich einsam, er war allein, ganz allein... es faßte ihn eine namenlose Angst in diesem Nichts, er war im Leeren, er riß sich auf und flog den Abhang hinunter. Es war finster geworden... Es war als ginge ihm was nach, und als müsse ihn was Entsetzliches erreichen, etwas das Menschen nicht ertragen können, als jage der Wahnsinn auf Rossen hinter ihm.²⁰

Dusk increases Lenz's sense of isolation and the fear which

accompanies his empty spirit. The motifs of isolation, fear and emptiness produce within Lenz the horror of impending insanity. As dusk becomes night, so the agony of isolation becomes the terror of persecution.

It is not insignificant that dusk has fallen when Lenz rushes desperately from his failure to raise the dead child in Fouday:

Wolken zogen rasch über den Mond; bald Alles im Finstern, bald zeigten sie die nebelhaft verschwindende Landschaft im Mondschein.²¹

Clouds pass over light which radiates not from the sun, a source of hope and peace for Lenz, but from the moon. The companion of night, the moon arouses in Lenz a hollow fear and makes him aware of his approaching insanity.

Henceforth, Lenz's existence no longer weighs in the balance between light and dark, between hope and despair. It becomes a "Zwischenzustand" of darkness and shadows. It is a state where the search for light:

er hätte der Sonne nachlaufen mögen²²

and the hope of life, become lost in a resignation to darkness, and the desire for oblivion. The following passage in the Novelle describes Lenz's mood during his last days in Steinthal:

Am folgenden Tag befiel ihn ein großes Grauen vor seinem gestrigen Zustande, er stand nun am Abgrund, wo eine wahnsinnige Lust ihn trieb, immer wieder hineinzuschauen, und sich diese Qual zu wiederholen.²³

The emotion of fear becomes for the moment a "wahnsinnige Lust". He satisfies in part this "insane desire" by means of a number

of confused associations,²⁴ and a successful attempt to hypnotize Oberlin's cat.²⁵ Lenz expounds on the nature of boredom,²⁶ and on God's failure to arrest human suffering.²⁷ Lenz appears to sense that his search for "permanence" and sanity is over. Almost impatiently, he awaits the inevitable outcome:

Er jagte mit rasender Schnelligkeit sein Leben durch und dann sagte er: "consequent, consequent"; wenn Jemand was sprach: "inconsequent, inconsequent"; es war die Kluft unrettbaren Wahnsinns, eines Wahnsinns durch die Ewigkeit.²⁸

Day and night no longer produce different moods in Lenz. Not only does night bring increased unrest:

Die Zufälle des Nachts steigerten sich auf's Schrecklichste. Nur mit der größten Mühe schlief er ein, während er zuvor noch die schreckliche Leere zu füllen versucht hatte. Dann gerieth er zwischen Schlaf und Wachen in einen entsetzlichen Zustand; er stieß an etwas Grauenhaftes, Entsetzliches, der Wahnsinn packte ihn, er fuhr mit fürchterlichem Schreien, in Schweiß gebadet, auf, und erst nach und nach fand er sich wieder.²⁹

but day no longer gives relief to his suffering:

Auch bei Tage bekam er diese Zufälle, sie waren dann noch schrecklicher; denn sonst hatte ihn die Helle davor bewahrt.³⁰

Lenz appears to be little affected by the difference between day and night. Having resigned himself to insanity, Lenz appears agitated during the day:

Den 8. Morgens blieb er im Bette, Oberlin ging hinauf; er lag fast nackt auf dem Bette und war heftig bewegt.³¹

and comparatively calm during the night:

Es war gelindes Wetter und Mondschein. Auf dem Rückweg begegnete ihm Lenz. Er schien ganz vernünftig und sprach ruhig und freundlich mit Oberlin.³²

It appears, then, that Lenz has become quite insensitive to day and night. It was nature as a whole which, until Lenz's failure

to raise the dead child in Fouday, seemed either to reflect or to stimulate the changes in Lenz's mood. Nature became for Lenz a model of "permanence". In his attempt to establish a relationship with this "permanence", Lenz sought to steady his uncertain, fluctuating position between sanity and madness. When this relationship proved futile, Lenz appears to lose his previously acute sensibility for nature. The last few lines of the Novelle portray the final stages in the development of the two main themes of nature and insanity. The approach of night evokes in Lenz a sense of fear, but this fear is neither "schrecklich" nor "entsetzlich", but "eine dumpfe Angst".³³ Finally it loses its significance altogether:

er fühlte keine Angst mehr, kein Verlangen³⁴

As the sunset reflects nature at its most beautiful, Lenz feels only indifference. His insensitivity to nature, and to all that nature signified to him, now herald the final stage in Lenz's pathetic attempt to combat the approach of insanity.

In addition to the themes of nature and insanity, and the motifs of fear and isolation, there are a number of passages in the Novelle which are devoted to Lenz's personal and religious experiences. It has been suggested earlier that Lenz sees in nature a "permanent" quality which contrasts considerably with the inconstancies that torment his own mind and mood. Lenz seeks another type of "permanence" in a relationship with society as a whole, but this too fails him.

This is not, however, the full extent of Lenz's attempts to find and to maintain a "permanent" relationship. The search

is concentrated into two main areas, both of which may be seen in respect to "time". The first area is in the "past", and relates to Lenz's personal experiences. The second area is in the "present", and relates to Lenz's religious experiences. Lenz meets with failure on both accounts. In each case, Lenz appears to be beset by a sense of guilt. With respect to the first area, it is a personal guilt. With respect to the second, it is a religious guilt.

In order to find and preserve a "permanent" relationship, Lenz first turns to the "past". From the "past" he evokes, or is confronted with, three different relationships: with his father, with his mother, and with his sweetheart. It is Kaufmann who reminds Lenz of his obligation to his father:

Nach dem Essen nahm ihn Kaufmann bei Seite. Er hatte Briefe von Lenzens Vater erhalten, sein Sohn sollte zurück, ihn unterstützen.³⁵

Lenz treats this particular relationship with dismay and even bitterness. He heaps scorn on the suggestion that he leave Waldbach and return to his father's house:

"Es ist mir jetzt erträglich, und da will ich bleiben; warum? warum? Eben weil es mir wohl ist; was will mein Vater? kann er mehr geben? Unmöglich! Laßt mich in Ruhe."³⁶

The second figure from the "past" is Lenz's mother. Lenz "sees" his mother on two occasions. On the first occasion, the scene is set by the magnificence of the sun and the snow:

Eines Morgens ging er hinaus, die Nacht war Schnee gefallen, im Thal lag heller Sonnenschein, aber weithin die Landschaft halb im Nebel ... die Sonne schnitt Krystalle, der Schnee war leicht und flockig, hie und da Spur von Wild leicht auf dem Schnee, die sich ins Gebirg hinzog.³⁷

Everything is still. Lenz sometimes senses that nature is communicating with him. A private world envelops him. Sometimes he thinks that his mother will emerge from nature, and tell him that it is she who is the provider of all that he now sees and feels:

Es wurde ihm heimlich nach und nach, die einförmigen gewaltigen Flächen und Linien, vor denen es ihm manchmal war, als ob sie ihn mit gewaltigen Tönen anredeten, waren verhüllt, ein heimliches Weihnachtsgefühl beschlich ihn, er meinte manchmal seine Mutter müsse hinter einem Baume hervortreten, groß, und ihm sagen, sie hätte ihm dies Alles bescheert.³⁸

As Lenz makes his way down the hill which he has climbed earlier, he notices that the bright sunlight has given way to a rainbow of radiant colours. Once more, he feels that nature is communicating with him:

wie er hinunterging, sah er, daß um seinen Schatten sich ein Regenbogen von Strahlen legte, es wurde ihm, als hätte ihn was an der Stirn berührt, das Wesen sprach ihn an.³⁹

Between this and the second occasion on which he "sees" his mother, Lenz preaches the Sunday sermon in Oberlin's church. During the service, Lenz recognizes painfully that he cannot accept a God who appears to disregard the agony of human suffering. One may observe that it is the peace and contentment which fills Lenz when he first "sees" his mother, that perhaps stimulates his request to preach.⁴⁰ When the contentment which Lenz feels at the beginning of his sermon becomes an unhappy and desperate realization in respect to his attitude to God, Lenz may perhaps sense that a particular aspect of his relationship with his mother has still to be resolved.

It is in a dream that Lenz "sees" his mother for the second time. The moon now shines from its position over the mountains. In the dream, Lenz "sees" his mother step out from the wall in the churchyard, a white and red rose on her breast. His description may be related to the description of the churchyard given prior to Lenz's sermon:

Auf dem kleinen Kirchhof war der Schnee weg, dunkles Moos unter den schwarzen Kreuzen, ein verspäteter Rosenstrauch lehnte an der Kirchhofmauer.⁴¹

From his dream, one might suggest that Lenz's mother dies because of the "imperfect" nature of their relationship, if one accepts that his relationship with his mother is in some way related to his relationship with God. This "imperfection" may be manifest in the symbolic death of his mother:

Am folgenden Morgen kam er herunter, er erzählte Oberlin ganz ruhig, wie ihm die Nacht seine Mutter erschienen sey; sie sey in einem weißen Kleide aus der dunklen Kirchhofmauer hervorgetreten, und habe eine weiße und eine rothe Rose an der Brust stecken gehabt; sie sey dann in eine Ecke gesunken, und die Rosen seyen langsam über sie gewachsen, sie sey gewiß todt; er sey ganz ruhig darüber.⁴²

With the symbolic death of his mother, one might suggest also that Lenz bids farewell to his childhood innocence, to the innocent relationship between mother and child. It would appear, however, that Lenz does not reject innocence as a criterion for a "permanent" relationship. Lenz's third relationship of the "past" is with his sweetheart, Friedericke.⁴³ In conversation with Madame Oberlin, Lenz refers to Friedericke as a child: in his relationship with Friedericke, Lenz too would assume the innocent guise of childhood:

Ganz Kind; es war, als wär ihr die Welt zu weit, sie zog sich so in sich zurück, sie suchte das engste Plätzchen im ganzen Haus, und da saß sie, als wäre ihre ganze Seeligkeit nur in einem kleinen Punkt, und dann war mir's auch so; wie ein Kind hätte ich dann spielen können.⁴⁴

With Friedericke, Lenz was able to find an inner peace. This peace, however, has long eluded him:

Ich war immer ruhig, wenn ich sie ansah, oder sie so den Kopf an mich lehnte und Gott! Gott - Ich war schon lange nicht mehr ruhig.⁴⁵

Lenz was able to arrest the fear which grips him prior to Oberlin's departure for Switzerland by recalling the figure of Friedericke:

Er rettete sich in eine Gestalt, die ihm immer vor Augen schwebte.⁴⁶

But now her image eludes Lenz:

Doch kann ich sie mir nicht mehr vorstellen, das Bild läuft mir fort, und dies martert mich, nur wenn es mir manchmal ganz hell wird, so ist mir wieder recht wohl.⁴⁷

This might appear to suggest that Lenz is subconsciously uncertain as to the potential "permanence" of this relationship. This uncertainty increases after Lenz's failure to raise the dead child in Fouday. One may recall that Lenz becomes aware of an apparent paradox in the popular approach to God in respect of human suffering, during the service in church. Immediately afterwards, Lenz's relationship with his mother fails: her image dies. His personal experience in Fouday indicates to Lenz that God is indeed insensitive to human suffering. However, Lenz cannot apply his negative findings to all mankind, for he sees God in Oberlin, and Oberlin is good. Lenz can apply

his findings only to himself and to his own relationship with God:

"Nur in Ihnen ist der Weg zu Gott. Doch mit mir ist's aus! Ich bin abgefallen, verdammt in Ewigkeit, ich bin der ewige Jude"⁴⁸

Does Lenz now begin consciously to disrupt his relationship with Friedericke? His next words suggest that this relationship too will come to nothing. We have already suggested that the basis for Lenz's relationships both with his mother and with Friedericke is to be found in the idea of "innocence". If these relationships fail, would it not be logical for them to do so by reason of a loss of "innocence"? Lenz's next words suggest that he, for one, is no longer innocent, for he sees himself as a murderer:

"Ach sie ist todt! Lebt sie noch? du Engel, sie liebte mich - ich liebte sie, sie war's würdig, o du Engel. Verfluchte Eifersucht, ich habe sie aufgeopfert - sie liebte noch einen andern - ich liebte sie, sie war's würdig - o gute Mutter, auch die liebte mich. Ich bin ein Mörder."⁴⁹

Later, on his second visit to Fonday, Lenz tries to persuade others that he is a murderer:

Indem sie ihn in Fonday suchten, kamen zwei Krämer und erzählten ihnen, man hätte in einem Hause einen Fremden gebunden, der sich für einen Mörder ausgabe, aber gewiß kein Mörder seyn könne.⁵⁰

Finally, Lenz tells Oberlin that Friedericke is dead:

"Liebster Herr Pfarrer, das Frauenzimmer, wovon ich Ihnen sagte, ist gestorben, ja gestorben, der Engel." "Woher wissen Sie das?" "Hieroglyphen, Hieroglyphen" - und dann zum Himmel geschaut und wieder: "ja gestorben - Hieroglyphen."⁵¹

Thus Lenz is unable to evoke and preserve from the "past" a "permanent" relationship. In order to maintain this type of

relationship, however, Lenz would have to possess the "innocence" of childhood. His relationship with his mother depends on the "innocence" between mother and child. His relationship with Friedericke depends on the "innocence" between children. Lenz tries to regain a sense of "innocence" by observing Madame Oberlin with her youngest child:

Doch schloß er sich jetzt besonders an Madame Oberlin an, wenn sie so da saß, das schwarze Gesangbuch vor sich, neben eine Pflanze, im Zimmer gezogen, das jüngste Kind zwischen den Knien; auch machte er sich viel mit dem Kinde zu thun.⁵²

But the attempt meets with failure. Lenz's relationships with his mother and with Friedericke come to nothing, conceivably because their very foundation - the idea of "innocence" - no longer exists. Lenz suffers, and he sees the suffering of others. From the descriptions of the service in church and of the incident at Fondoy, the events which precede the failures of his relationships, we know that Lenz is distraught because God appears to allow human suffering. It is in the knowledge of this suffering, we may then suggest, that Lenz has lost his childhood "innocence". It is perhaps for this reason that each relationship becomes "imperfect", and meets with failure. If Lenz does feel the complicity of God's hand in his knowledge of suffering, as surely he does, then we may further propose that Lenz may not be able to find a "permanent" relationship, to find "permanence" and harmony, until he resolves his theological problem.

This hypothesis would apply to Lenz's attempts to find a

"permanent" relationship in the "present". Lenz now seeks "permanence" and harmony from his personal experiences in Steinthal. Furthermore, he now appears to seek a direct relationship with God himself.

One evening, Lenz comes across a hut situated on a slope near Steinthal. An old woman shows him hospitality and gives him food. Lenz observes a girl in the hut who is apparently sick. Later, a man enters and calms the girl with medicinal herbs. Lenz falls asleep, but awakes during the night, and watches the girl who, with eyes wide open, speaks of a church on a cliff. On the following morning, Lenz leaves the hut and returns to Waldbach. Before leaving, however, he observes the girl:

Das Geisterhafte aus ihren Zügen war verschwunden, sie hatte jetzt einen Ausdruck unbeschreiblichen Leidens.⁵³

Throughout the above episode, Lenz remains passive and questions nothing of what he has seen. The episode did, however, make a considerable impression on him:

Er kam heim. Doch hatte die verflossene Nacht einen gewaltigen Eindruck auf ihn gemacht. Die Welt war ihm helle gewesen, und er spürte an sich ein Regen und Wimmeln nach einem Abgrund, zu dem ihn eine unerbittliche Gewalt hinriß. Er wühlte jetzt in sich. Er aß wenig; halbe Nächte im Gebet und fieberhaften Träumen. Ein gewaltsames Drängen, und dann erschöpft zurückgeschlagen; er lag in den heißesten Thränen, und dann bekam er plötzlich eine Stärke, und erhob sich kalt und gleichgültig, seine Thränen waren ihm dann wie Eis, er mußte lachen.⁵⁴

One may suggest that Lenz's physical and emotional unrest results in particular from Lenz's impression of the girl in the hut, and more specifically, from the indescribable suffering which she endures. Lenz's laughter (ll. 29,30) may be taken

to signify his bitterness that he was unable to alleviate her suffering. Above all, it may signify his sorry realisation that God Himself appeared insensitive to the girl's suffering.

This experience alone cannot convince Lenz of God's apparent unjustness. One may suggest that, in going to Fouday in order to raise the dead child, Lenz hopes to solve two related problems. By getting God to allow him to act as His mediator, Lenz would be able to prove to himself that God does alleviate human suffering. Therefore, Lenz could establish a "permanent" relationship, with God, which might not only give a stability to his changing moods, but also allow him to feel a sense of "permanence" within society.

Lenz adopts penitent guise and sets out for Fouday:

Er wickelte den Sack um sich, wie ein Büssender, und schlug den Weg nach Fouday ein.⁵⁵

There, he offers his desperate prayers to the Almighty and prepares himself for his task:

er warf sich nieder, er betete mit allem Jammer der Verzweiflung, wie er schwach und unglücklich sey, daß Gott ein Zeichen an ihm thue, und das Kind beleben möge; dann sank er ganz in sich und wühlte all seinen Willen auf einen Punkt, so saß er lange starr.⁵⁶

Lenz appears now to assume the role of God's mediator:

Dann erhob er sich und faßte die Hände des Kindes und sprach laut und fest: "Stehe auf und wandle!"⁵⁷

But Lenz's attempt to raise the dead child meets with failure. The walls appear mockingly to echo his exhortation. Lenz rushes out into the night. For a moment, his anguish becomes fury:

Der Wind klang wie ein Titanenlied, es war ihm, als könnte er eine ungeheure Faust hinauf in den Himmel ballen und Gott

herbei reißen und zwischen seinen Wolken schleifen; als könnte er die Welt mit den Zähnen zermalmen und sie dem Schöpfer ins Gesicht speien; er schwur, er lästerte.⁵⁸

Lenz has failed to establish the "ultimate" relationship. God Himself apparently refuses to respond to Lenz's pleas. Lenz is overcome by a Promethean conceit which challenges the power of God. Yet as suddenly as Lenz's anger flames, so does it die. This time there is no confusion as to the reason for Lenz's laughter (l. 27). He is now held securely in the grip of atheism:

Lenz mußte laut lachen, und mit dem Lachen griff der Atheismus in ihm und faßte ihn ganz sicher und ruhig und fest.⁵⁹

In that Lenz has now effected a relationship not with God but, as it were, with atheism, it would appear that his last hope of "permanence" has gone. Lenz finds little peace in his present situation. Whatever he may apparently established in respect of God's attitude toward human suffering, he is overcome by an increasing fear:

Dann steigerte sich seine Angst, die Sünde wider den heiligen Geist stand vor ihm.⁶⁰

It would appear, then, that Lenz is far from solving his problem with respect to human suffering. His relationships with his mother and with Friedericke fail apparently because he cannot find a satisfactory solution. He attempts to establish a relationship with God Himself, but this meets with failure. Yet Lenz can never quite accept the solution which he reaches: that God is, indeed, insensitive to human suffering. Lenz appears to sense a kind of guilt not because he is convinced that his findings are correct; but because something with-

in him seems to contradict the evidence which he has found. Toward the close of the Novelle, when the hope of "permanence" and sanity is all but forgotten, Lenz still cannot bring himself to deny the existence of God. Despite the torment of mental suffering which he endures, Lenz speaks of his problem not with anger or defiance, but with calm and resignation:

Oberlin sprach ihm von Gott, Lenz wand sich ruhig los und sah ihn mit einem Ausdruck unendlichen Leidens an, und sagte endlich: "aber ich, wär' ich allmächtig, sehen Sie, wenn ich so wäre, ich könnte das Leiden nicht ertragen, ich würde retten, retten, ich will ja nichts als Ruhe, Ruhe, nur ein wenig Ruhe und schlafen können."⁶¹

On three occasions in the Novelle, Lenz gives indication of his humility and also, perhaps, of his sense of guilt. Before setting out for Fouday, Lenz adopts the guise of one who seeks to do penance:

Am vierten trat er plötzlich in's Zimmer zu Madame Oberlin, er hatte sich das Gesicht mit Asche beschmiert, und forderte einen alten Sack.⁶²

Prior to his second visit to Fouday, Lenz comes to Oberlin with a dislocated arm. Lenz is dressed as a penitent:

... und Lenz hereintrat mit vorwärts gebogenem Leib, niederwärts hängendem Haupt, das Gesicht über und über und das Kleid hie und da mit Asche bestreut, mit der rechten Hand den linken Arm haltend.⁶³

On another occasion he seeks penance from Oberlin:

Den Nachmittag kam er wieder, auf der linken Schulter hatte er ein Stück Pelz und in der Hand ein Bündel Gerten, die man Oberlin nebst einem Briefe für Lenz mitgegeben hatte. Er reichte Oberlin die Gerten mit dem Begehren, er sollte ihn damit schlagen.⁶⁴

One may suggest that each of these three expressions of penitence is related to Lenz's feeling of guilt. It has already

been suggested that this feeling of guilt arises from Lenz's inability to accept a God who, apparently, is insensitive to human suffering.

Finally in this respect, there is a relationship which Lenz establishes in the "present". Lenz's relationship with Oberlin brings him comfort and hope, and leads him, now on a different path, towards God. There are two paths which may lead Lenz to God. The first path is the path determined by his experiences in Steinthal, and this path fails Lenz. Alternatively, Lenz may follow the path laid down by Oberlin's interpretation of Christian dogma. The Novelle shows that Oberlin's religion is oriented in two spheres: the teachings of the Bible and mystic superstition. Ultimately, neither is able to provide a solution to the problem of human suffering which torments Lenz.

At first, the orderliness of Oberlin's life and religion evoke in Lenz a sense of calm:

Doch jemehr er sich in das Leben hineinlebte, ward er ruhiger, er unterstützte Oberlin, zeichnete, las die Bibel; alte vergangene Hoffnungen gingen in ihm auf; das neue Testament trat ihm hier so entgegen.⁶⁵

Oberlin is able to represent certain aspects of the Bible in visual terms and in this way he communicates with Lenz:

Ein andermal zeigte ihm Oberlin Farbentäfelchen, er setzte ihm auseinander, in welcher Beziehung jede Farbe mit dem Menschen stände, er brachte zwölf Apostel heraus, deren jeder durch eine Farbe repräsentiert würde. Lenz faßte das auf, er spann die Sache weiter, kam in ängstliche Träume, und fing an wie Stilling die Apokalypse zu lesen, und las viel in der Bibel.⁶⁶

Oberlin refers to the teachings of the Bible when he suggests

that Lenz return home:

Dabei ermahnte er ihn, sich in den Wunsch seines Vaters zu fügen, seinem Berufe gemäß zu leben, heimzukehren. Er sagte ihm: "Ehre Vater und Mutter " und dergleichen mehr.⁶⁷

Lenz responds to the Commandment amidst sighing and weeping.

He acknowledges that the only path to God is by way of Oberlin and his religion, but states that he cannot follow this path:

"Nur in Ihnen ist der Weg zu Gott. Doch mit mir ist's aus! Ich bin abgefallen, verdammt in Ewigkeit, ich bin der ewige Jude."⁶⁸

In reply, Oberlin encourages Lenz gently, and reiterates the essence of the Christian faith:

Oberlin sagte ihm, dafür sey Jesus gestorben, er möge sich brünstig an ihn wenden, und er würde Theil haben an seiner Gnade.⁶⁹

If Oberlin's words could at one time pacify Lenz, they cannot do so now. Lenz's progress along the path toward God as represented by Oberlin is related to his progress along the path determined by his own experiences. After his failure to raise the dead child in Fouday, Lenz derives little further comfort from Oberlin's interpretation of Biblical teaching. In addition, Oberlin's approach to Christianity is too dogmatic, for, as Parker suggests, "He (Oberlin) assumes that the truth and religion as revealed to him must be equally acceptable to others."⁷⁰ Under the circumstances which Lenz has to endure, it is reasonably clear why he finds Oberlin's approach too dogmatic and ultimately unacceptable.

There is another side to Oberlin's religion, and this is contained in his allegiance to mystic superstition. Oberlin

relates how a voice told him of the death of his father (Novelle, p. 447, ll. 20-23.) He tells of girls from the villages who are able to divine water and metal under the earth (ll. 24, 25), and of men who wrestle with spirits on mountain peaks (ll. 25-27). He recounts that, by gazing into deep mountain pools, men are possessed by a kind of somnambulism (ll. 27-29), whereupon Lenz acknowledges that the spirit of water had come over him, too, and that he had felt something of its Being (ll. 29-31).

One passage in the Novelle describes Oberlin's superstition and his naivety, and recounts how this stimulates Lenz in his understanding of the scriptures:

Wie Oberlin ihm erzählte, wie ihn eine unsichtbare Hand auf der Brücke gehalten hätte, wie auf der Höhe ein Glanz seine Augen geblendet hätte, wie er eine Stimme gehört hätte, wie es in der Nacht mit ihm gesprochen, und wie Gott so ganz bei ihm eingekehrt, daß er kindlich seine Loose aus der Tasche holte, um zu wissen, was er thun sollte, - dieser Glaube, dieser ewige Himmel im Leben, dies seyn in Gott; jetzt erst ging ihm die heilige Schrift auf.⁷¹

Oberlin's naive, but completely sincere belief in God enables Lenz to accept, if only temporarily, the God of Oberlin. Lenz does not, however, derive comfort and satisfaction from superstition for long. While Lenz is in the mountain hut, a man enters, tall and with restless features, and tells of his wrestling with a spirit:

Er erzählte, wie er eine Stimme im Gebirge gehört, und dann über den Thälern ein Wetterleuchten gesehen habe, auch habe es ihn angefaßt und er habe damit gerungen wie Jakob.⁷²

The village people tell Lenz of the man's allegiance to the spirits:

er stehe im Rufe eines Heiligen, er sehe das Wasser unter Erde und könne Geister beschwören, und man wallfahre zu ihm.⁷³

Lenz has seen that the medicinal herbs of this man do little to alleviate the suffering of the sick girl. Lenz is glad of the company about him, for he now feels ill at ease in the presence of this man:

Es that ihm wohl, Gesellschaft zu finden; es war ihm jetzt unheimlich mit dem gewaltigen Menschen, von dem es ihm manchmal war, als rede er in entsetzlichen Tönen.⁷⁴

Lenz's encounter with this man marks the end of the comfort which temporarily he had gained from Oberlin's allegiance to mystic superstition. In the last analysis, neither this, nor Oberlin's sincere but dogmatic belief in the truths contained in the Bible, can provide Lenz with a satisfactory solution to the problem which haunts him restlessly. Lenz is unable to associate the God of mercy, as tradition conceives Him, with the God who is apparently insensitive to human suffering. This is the stumbling - block which prevents Lenz ultimately from pursuing to its conclusion either of the paths which might lead him to God.

Throughout his stay in Steinthal, Lenz attempts to establish a number of relationships, in order that he may find "permanence", and perhaps preserve his sanity. During this time, Lenz is tormented on two accounts. In the first place, he is unable to accept the God who appears insensitive to human suffering. In the second place, he is unable to find a peace and calm within himself. One might suggest that to a certain extent, the second cause of anguish is dependent upon the first.

In the cosy orderliness of Oberlin's household, Lenz gains gradually what is to be only a temporary respite from the confusion and fear which are his constant companions. In this respect, one reads:

Nach und nach wurde er ruhig⁷⁵

and:

er wurde ruhig, es war ihm als traten alte Gestalten, vergessene Gesichter wieder aus dem Dunkeln.⁷⁶

Kaufmann's reproof, however, forces Lenz to recognize that his state of relative calm is of a temporary nature. Memories of home and thoughts of filial obligation evoke an outburst from Lenz which bears witness to his inner suffering:

Laßt mich doch in Ruhe! Nur ein bischen Ruhe, jetzt wo es mir ein wenig wohl wird! Hier weg? Ich verstehe das nicht, mit den zwei Worten ist die Welt verhunzt. Jeder hat was nöthig; wenn er ruhen kann, was könnt' er mehr haben!⁷⁷

It is this peace for which Lenz searches endlessly. When Lenz preaches in Oberlin's church, he senses that his ideal may be within sight. He senses a unity and a harmony between himself and his flock. Outside, nature appears to reflect this harmony:

es war als löste sich alles in eine harmonische Welle auf⁷⁸

In turn, this harmony seems to be taken up by the voices of the congregation:

Die Kirche fing an, die Menschenstimmen begegneten sich im reinen hellen Klang.⁷⁹

Not only does Lenz feel peace within himself, but he feels that he may bring peace to his flock:

Er sprach einfach mit den Leuten, sie litten alle mit ihm, und es war ihm ein Trost, wenn er über einige müdgeweinte Augen Schlaf, und gequälten Herzen Ruhe bringen, wenn er über dieses von materiellen Bedürfnissen gequälte seyn, diese dumpfen Leiden gen Himmel leiten konnte.⁸⁰

But the words of the closing hymn destroy this peace within Lenz.

Lenz cannot accept that to suffer is to serve God:

Laß in mir die heil'gen Schmerzen
Tiefe Bronnen ganz aufbrechen;
Leiden sey all mein Gewinnst,
Leiden sey mein Gottesdienst.⁸¹

His inability to accept this God prevents Lenz from finding a permanent calm. Almost to the last, Lenz tries to accept and believe in Oberlin's God, and thereby find an inner peace. Towards the end of Lenz's stay in Steinthal, Oberlin suggests that, if he cannot sleep, he should converse with God:

Er versprachs und that es so die folgende Nacht, die Mägde hörten ihn fast die ganze Nacht hindurch beten.⁸²

Ultimately, however, Lenz is unable to derive comfort and satisfaction from Oberlin's interpretation of the Divinity, and he is unable to find a lasting inner peace. Henceforward, Lenz's peace is not the calm of tranquility, but the calm of resignation:

Oberlin sprach ihn von Gott. Lenz wand sich ruhig los und sah ihn mit einem Ausdruck unendlichen Leidens an, und sagte endlich: "aber ich, wär ich allmächtig, sehen Sie, wenn ich so wäre, ich könnte das Leiden nicht ertragen, ich würde retten, retten, ich will ja nichts als Ruhe, Ruhe, nur ein wenig Ruhe und schlafen können." Oberlin sagte, dies sey eine Profanation. Lenz schüttelte trostlos mit dem Kopfe.⁸³

There would be no relief of Lenz's suffering in death. One reads that his attempts at suicide do not signify so much a desire for death as they signify a desire for consciousness, for Lenz is now beset with moments of terror and of dulled, almost lifeless calm. His peace is no longer a state of resignation, but a state of near unconsciousness:

Die halben Versuchen zum Entleiben, die er indes fortwährend machte, waren nicht ganz Ernst, es war weniger der Wunsch des Todes, für ihn war ja keine Ruhe und Hoffnung im Tod; es war mehr in Augenblicken der fürchterlichsten Angst oder der dumpfen an's Nichtseyn gränzenden Ruhe ein Versuch, sich zu sich selbst zu bringen durch physischen Schmerz.⁸⁴

It is in this manner that Lenz passes his remaining days in Steinthal. From now on, Lenz's life is spent in periods of increasing indifference, boredom and emptiness.

These emotional states in Lenz are not, however, reserved purely for his last days in Steinthal. They occur from time to time throughout his stay. There are four references in the Novelle to a state of indifference in Lenz. On Lenz's first journey to Steinthal, one reads:

Er ging gleichgültig weiter, es lag ihm nicht an Weg, bald auf- bald abwärts.⁸⁵

After he sees the sick girl in the mountain hut, Lenz is beset by a variety of moods. One of these moods is indifference:

er lag in den heißesten Thränen, und dann bekam er plötzlich eine Stärke, und erhob sich kalt und gleichgültig, seine Thränen waren ihm dann wie Eis, er mußte lachen.⁸⁶

On his departure from Waldbach, Lenz appears indifferent to his destination and to the danger en route:

Es war ihm einerlei, wohin man ihn führte; mehrmals wo der Wagen bei dem schlechten Wege in Gefahr gerieth, blieb er ganz ruhig sitzen; er war vollkommen gleichgültig.⁸⁷

In the first two references, Lenz's indifference suggests a temporary emotional state. In the last two, indifference appears to be Lenz's only emotional state, and one which excludes any other. Here, indifference describes a complete state of mind, and in this respect it appears to be related to the

state of boredom in Lenz. Boredom appears to be a "total preoccupation".

On Oberlin's suggestion that Lenz turn to God, Lenz laughs and says:

"Ja wenn ich so glücklich wäre, wie Sie, einen so beglücklichen Zeitvertreib aufzufinden, ja man könnte sich die Zeit schon so ausfüllen."⁸⁸

Lenz's reply is less a blasphemy as an expression of his "total preoccupation" with boredom. Lenz then offers Oberlin a portrayal of mankind in terms of boredom, virtue and vice, and refers to his own boredom:

"Alles aus Müssiggang. Denn die Meisten beten aus Langeweile; die Andern verlieben sich aus Langeweile, die Dritten sind tugendhaft, die Vierten lasterhaft, und ich gar nichts, gar nichts, ich mag mich nicht einmal umbringen: es ist zu langweilig!"⁸⁹

In his boredom, Lenz can no longer tolerate the radiance of God. He longs for darkness and night:

"O Gott in Deines Lichtes Welle,
In Deines glüh'nden Mittags Helle
Sind meine Augen wund gemacht.
Wird es denn niemals wieder Nacht?"⁹⁰

Mayer notes that, when Lenz loses the comfort of human contact, he is left with an emptiness which he cannot fill. In turn, this emptiness leads to insanity.⁹¹ One may suggest that in Lenz, emptiness is very much akin to the boredom which now occupies him. Both Mayer, who calls boredom: "Lebensunlust... die Negierung des Daseins",⁹² and von Wiese, who calls it: "die Krankheit des Existenzverlustes",⁹³ are justified in their descriptions of the emotional state which denies all other emo-

tion, and which in Lenz is about to become an irreparable insanity.

There is another state which besets Lenz in Steinthal. The state of emptiness is in many respects similar to the state of boredom, but one might suggest that emptiness stands slightly closer to insanity than does boredom. If boredom signifies a complete emotional state, then emptiness implies no emotional state whatsoever.

Lenz first encounters emptiness on his journey to Waldbach. Here, emptiness is both a physical and emotional state:

es faßte ihn eine namenlose Angst in diesem Nichts, er war im Leeren, er riß sich auf und flog den Abhang hinunter.⁹⁴

Lenz feels emptiness some time before his first visit to Fonday. It is now no longer a physical state:

Je leerer, je kälter, je sterbender er sich innerlich fühlte, desto mehr drängte es ihn, eine Gluth in sich zu wecken.⁹⁵

Even after his visit to Fouday and the "death" of Friedericke, Lenz is still restless to combat this emptiness:

die Welt, die er hatte nutzen wollen, hatte einen ungeheuren Riß, er hatte keinen Haß, keine Liebe, keine Hoffnung, eine schreckliche Leere, und doch eine folternde Unruhe, sie auszufüllen.⁹⁶

As Lenz's spirit declines, however, so does his desire to fill this emptiness:

Nur mit der größten Mühe schlief er ein, während er zuvor noch die schreckliche Leere zu füllen versucht hatte.⁹⁷

Finally, all trace of fear and desire vanishes. There remains only an emotionless emptiness:

er that Alles wie es die Andern thaten, es war aber eine entsetzliche Leere in ihm, er fühlte keine Angst mehr, kein Verlangen: sein Dasein war ihm eine nothwendige Last.⁹⁸

These three emotional states, indifference, boredom and emptiness, are complementary to the emotions of hope and fear which so often describe Lenz's mood in the earlier part of the Novelle. Latterly, however, Lenz becomes more and more emotionally isolated. He cannot communicate effectively with other people, so he communicates with himself. The Oberlin household does not always know "what" Lenz is expressing, but it is aware "that" he is expressing something. In this regard, it sees only the final result of Lenz's communication with himself. Thus:

Manchmal fühlte er einen unwiderstehlichen Drang, das Ding, das er gerade im Sinne hatte, auszuführen, und dann schnitt er entsetzliche Fratzen.⁹⁹

On another occasion, Lenz hypnotizes Oberlin's cat:

Einst saß er neben Oberlin, die Katze lag gegenüber auf einem Stuhl, plötzlich wurden seine Augen starr, er hielt sie unverrückt auf das Thier gerichtet, dann glitt er langsam den Stuhl herunter, die Katze ebenfalls, sie war wie bezaubert von seinem Blick, sie gerieth in ungeheure Angst, sie sträubte sich scheu, Lenz mit den nämlichen Tönen, mit fürchterlich entstelltem Gesicht, wie in Verzweiflung stürzten Beide auf einander los, da endlich erhob sich Madame Oberlin, um sie zu trennen. Dann war er wieder tief beschämt.¹⁰⁰

Lenz's concentration on the animal recalls an earlier moment just prior to his attempt at raising the dead child in Fouday. The shame which he feels after he has hypnotized the cat reminds one of his shame after plunging into Oberlin's trough for the first time. However, Lenz's present situation is very different from either of those earlier situations. Lenz no longer hopes for comfort from Oberlin's God. He no longer seeks

"permanence" in relationships with God or with human beings. He suffers intolerably and longs for the oblivion of night. Increasingly he is beset with periods of indifference and boredom. Soon, his emotions will fail him, and his mind will drift into the total emptiness which, as Mayer suggests, will lead to insanity.

There remains but one set of ideas in the Novelle which has no counterpart in the Aufzeichnungen. These ideas are contained in a single paragraph which describes Lenz's philosophies of literature and art. The material in this passage deals with three "ideas". The first is that of idealism and realism in literature:¹⁰¹ the second is that of sensitivity and beauty, and the third is that of realism in the fine arts.

These ideas are presented by means of a conversation between Kaufmann, who welcomes the age of idealism, and Lenz, who is strongly against it. Pütz notes that Oberlin, who at this point in the Novelle is exerting considerable influence on Lenz, takes no part in the discussion.¹⁰² As regards the form of the discussion, one may suggest that it is more a monologue than a dialogue. Kaufmann's contribution consists of three lines which appear in indirect speech.¹⁰³

Lenz begins with an attack on those poets who set out to obscure reality. He continues:

Der liebe Gott hat die Welt wohl gemacht wie sie seyn soll, and wir können wohl nicht was Besseres klecksen, unser einziges Bestreben soll seyn, ihm ein wenig nachzuschaffen.¹⁰⁴

It is of interest to compare this sentence with another composed

In the letter to his family, Büchner states:

Was noch die sogenannten Idealdichter anbetrifft, so finde ich, daß sie fast nichts als Marionetten mit himmelblauen Nasen und affektiertem Pathos, aber nicht Menschen von Fleisch und Blut gegeben haben, deren Leid und Freude mich mitempfinden macht und deren Tun und Handeln mir Abscheu oder Bewunderung einflößt.¹¹⁰

In both passages, Büchner emphasises the importance of depicting ordinary man. This, he believes, cannot be the task of the idealist poets.

Finally, in this connexion, it is of interest to read what the Sturm und Drang poet himself said in respect of idealism and realism:

es gehört zehnmal mehr dazu, eine Figur mit ebender Genauigkeit und Wahrheit darzustellen, mit der das Genie sie erkennt, als zehn Jahre an einem Ideal der Schönheit zu zirkeln, das endlich doch nur in dem Hirn des Künstlers, der es hervorgebracht, ein solches ist.¹¹¹

A comparison of the above three passages may indicate that the poet was not without influence on the author of the Novelle, Georg Büchner. In his own way, each welcomes realism, and in the same breath condemns idealism.

As regards the second "idea" of the discussion, Lenz turns to sensitivity and beauty. He expounds the theory that almost all men are born with an equal sensitivity for beauty:

aber die Gefühlsader ist in fast allen Menschen gleich, nur ist die Hülle mehr oder weniger dicht, durch die sie brechen muß. Man muß nur Aug und Ohren dafür haben.¹¹²

Lenz then proceeds to describe a tableau which he has recently seen. Two girls one sitting upon a rock. One of them helps blind the hair of her companion, who has a pale, serious face,

golden hair, and wears a black dress. Then, the girls rise, and the tableau is destroyed.¹¹³ But, Lenz goes on, another image of beauty took form:

wie sie so hinabstiegen, zwischen den Felsen war es wieder ein anderes Bild. Die schönsten Bilder, die schwellendsten Töne, gruppieren, lösen sich auf. Nur eins bleibt: eine unendliche Schönheit.¹¹⁴

The infinite beauty, of which Lenz speaks, is subject to a continual process of metamorphosis. It is but the image of a single moment, and cannot necessarily be defined in visual or tangible terms.

The third and final idea of the discussion deals with realism in art. Lenz maintains that, above all, art should reflect the human personality and human life. His views in this respect are not dissimilar to those which he expresses on the literature of the theatre.¹¹⁵ In order to effect truth in art, Lenz argues, one must love all men, even if they are insignificant or ugly. In art, figures must develop from within themselves. The artist must not implant within his figures that which he sees on the outside:

Man muß die Menschheit lieben, um in das eigenthümliche Wesen jedes einzudringen, es darf einem keiner zu gering, keiner zu häßlich seyn, erst dann kann man sie verstehen; das unbedeutendste Gesicht macht einen tiefern Eindruck als die bloße Empfindung des Schönen, und man kann die Gestalten aus sich heraustreten lassen, ohne etwas vom Äußeren hinein zu kopiren, wo einem kein Leben, keine Muskeln, kein Puls entgegen schwillt und pocht.¹¹⁶

In art, then Lenz seeks the truth which perhaps goes beyond reality. He seeks the truth of the human personality. Kauf-

mann suggests that, in reality, Lenz would find no human being who might be represented by the Apollo Belvedere, or by the figures of Raphael, whom Kaufmann clearly considers a great painter. Lenz's reply recalls an earlier conversation with Oberlin, in which Lenz says:

Die einfachste, reinste Natur hinge am nächsten mit der elementarischen zusammen, je feiner der Mensch geistig fühlt und lebt, um so abgestumpfter würde dieser elementarische Sinn.¹¹⁷

In life, Lenz admires simplicity. The more a man feels and lives according to intellectual and spiritual principles, the more he loses this simplicity. In art, Lenz looks for simplicity, and this he finds in reality:

Der Dichter und Bildende ist mir der Liebste, der mir die Natur am Wirklichsten giebt, so daß ich über seinem Gebilde fühle, Alles übrige stört mich.¹¹⁸

Lenz expresses the need to feel, to identify with reality. In order to illustrate his point, he chooses not Italian, but two Dutch paintings, and proceeds to describe them.¹¹⁹ An image of grey, muted eventide surrounds the first painting. With a single streak of red in the evening sky, the young men of Emaus encounter Christ on the street. As He breaks bread, they recognize Him:

in einfach-menschlicher Art, und die göttlich-leidenden Züge reden ihnen deutlich (11. 36,37)

They are shocked by something which they cannot comprehend:

aber es ist kein gespenstisches Grauen; es ist wie wenn einem ein geliebter Todter in der Dämmerung in der alten Art entgegenträte.

(11. 38-40)

Conceivably there is something in the substance, or in Lenz's description of this painting, which might supplement the views expressed in respect of the relationship between Lenz and the Divinity. Even in the description of Christ, however, with his "göttlich-leidenden Züge", there is nothing to suggest, either in this description or in the following one, that man is a suffering animal under the impassive gaze of God. It is suggested that Lenz can accept the traditional Deity within the spirit of peace and gentleness in which each of these paintings is presented. Lenz is unable to accept this God exclusively on the issue of human suffering. Perhaps, however, the position of the two descriptions in the Novelle as a whole, might serve to illustrate Oberlin's present influence on Lenz, and Lenz's momentary acceptance of the traditional God.

The second painting similarly offers material for conjecture in this respect. Lenz describes a woman who, dressed in her Sunday clothes, and prayer-book in hand, follows the church service from her room at home:

es ist als schwebten zu dem Fenster über die weite ebne Landschaft die Glockentöne von dem Dorfe herein und verhallen den Sarg der nahen Gemeinde aus der Kirche her, und die Frau liest den Text nach. 120

With this description of simple devotion, the discussion on art draws to a close. One might suggest that, as a set of ideas, this passage offers no immediately apparent connexions to the rest of the Novelle. Some interesting points for con-

jecture do, however, arise. In the first place: do Lenz's reference to "der liebe Gott", in respect to his views on realism, and the two particular paintings which he describes, represent a specific stage along Lenz's path towards God? If they do, then their significance as illustrations of Lenz's theological thinking is soon to be renounced, as Lenz learns progressively more of the anguish of human suffering.

The second point is that, while Lenz searches desperately for a criterion of "permanence" in his own life, he not only discovers but is able, with "reality", to employ such a criterion to his art. If one accepts that, in the sphere of art, Lenz has ready access to a source of "permanence", it is interesting to note that nowhere in the Novelle is art considered as a possible means of redemption for the young poet.

Thirdly, the one-sidedness of the discussion might appear to illustrate the isolation in Lenz's own life. Just as even Kaufmann is in effect unable to communicate with Lenz in the sphere of art, which might provide Lenz's "permanence", so Lenz is in effect unable to communicate by means of the more generally accepted channels of everyday "permanence", that is, by means of relationships with human beings in society.

Finally, von Wiese observes that this is the only episode in the Novelle which represents a sound, wholesome world.¹²¹ If one accepts this observation, then for this reason alone one is perhaps justified in viewing the discussion on art as an entirely isolated incident. Before it, and after it, what re-

mains of Lenz's life threatens to collapse about him: fear and boredom, indifference and guilt, gradually sever the fragile connexions he makes "permanence", which, he believes pathetically, may somehow postpone his inevitable insanity.

We have now examined the "critical" passages of the Novelle, and have investigated the complex of themes and motifs which they contain. We have seen how each theme or motif, according to its type and function, nourishes the triad described at the beginning of this chapter.

We began by following the development of the theme of nature. In its association with Lenz's uncertain position between sanity and madness, nature perhaps dominates the thematic structure of the Novelle. Originally seen through Lenz's eyes as a model of "permanence", nature is later recognized as a model of antithesis and paradox. Significantly for the Novelle, nature either reflects or stimulates the frequent and diverse changes in Lenz's mood: in this respect we noted in particular the fear and the sense of isolation which often overcome Lenz. Through the medium of nature, we were able to evaluate Lenz's position with regard to sanity and madness.

The second part of the triad, a harmonious existence within society, is reflected largely in Lenz's attempts at establishing certain relationships. The models for these relationships evolve from Lenz's past, in the form of visions or recollections, and from the present, amongst his contemporaries in Steinthal. We noted that each relationship meets with

failure, and we suggested that a number of Lenz's experiences in Steinthal are connected with these failures, particularly with respect to the enigma of human suffering, and to the apparent refusal of God to alleviate it.

The evidence which Lenz gathers from his experiences in Steinthal does not apparently satisfy him. In this respect we examined the apparent manifestation of guilt in Lenz, and observed that Lenz is unable to find peace and calm within himself. With regard to this observation, which represents the third part of the triad, we examined Lenz's emotional states, paying particular attention to those of indifference, boredom and emptiness which, though not restricted to the latter part of the Novelle, occur there in marked concentration. We noted too how Lenz gradually becomes isolated, and is no longer able to communicate with those around him.

Although the investigation of Lenz's emotional states completed the triad, there remained a group of ideas which may or may not contribute to it. We examined Lenz's philosophies of art, literature and aesthetics, and offered certain suggestions for the acceptance or the rejection of these philosophies as part of the triad.

In conclusion, we may suggest that the significance of the themes and motifs in the Novelle cannot be overestimated. Each one represents a vital part of Lenz himself: together, they provide a penetrating analysis of the man. Their development throughout the Novelle not only represents, but is the

very essence of the current of Lenz's life in Steinthal. The chapter which examines these themes and motifs occupies a central position in this thesis by reason of its paramount importance in a comparison of the two accounts: for it is these, and the "critical" passages that contain them, which, in the last analysis, set the Novelle apart from the Aufzeichnungen.

CHAPTER III

Patterns in Adaptation: The Fragmentfrage

In the "Introduction" to this study, we stated that it was decided originally to examine the Aufzeichnungen and the Novelle with respect to chronology and narrative sequence, with a view to establishing some kind of pattern in Büchner's adaptation of his source. Using these criteria, however, we were unable to observe any pattern in the process of adaptation.

Nevertheless, it is highly likely that such a pattern does exist. In the present chapter, we examine the material which Büchner adopts from the Aufzeichnungen and, using a different approach from that originally tried, investigate the manner in which this material is adapted.

We may suggest that there are four possibilities open to Büchner in this respect: he may either expand or abbreviate, imitate or omit altogether the material in the Aufzeichnungen. We also suggest that Büchner had a particular end in view when he began to compose the Novelle: namely, he sought to portray Lenz not from the point of view of an "outside" observer, but from a position where he might examine the state of Lenz's mind and emotions; from a position where he might record Lenz's consciousness.

A comparison of the two accounts indicates that, initially, Büchner meets with considerable success in this respect. Latterly, however, he appears less able to penetrate Lenz's

mind. One observes, too, that there is a relationship between this degree of "relative success" or "relative failure", and the changing degree of similarity between the texts of the Aufzeichnungen and the Novelle.

We suggest that there are four different patterns in Büchner's process of adaptation of the Aufzeichnungen. The material from which each pattern emerges, is referred to as a "section". The four sections of material may be defined in terms of the following page references, all of which relate to the Aufzeichnungen. The first is contained between p. 436, l. 1, and p. 460, l. 12. The second is found between p. 460, l. 38, and p. 462, l. 30. The third is contained between p. 462, l. 31, and p. 468, l. 14; and the fourth is found on p. 472, ll. 25-41.

After we have examined the process of adaptation, and have established the different patterns, these patterns, in conjunction with certain other material in the Aufzeichnungen, are then applied to the problem as to whether or not the Novelle is a completed work.

The material of the first section is contained between p. 436, l. 1, and p. 460, l. 12, of the Aufzeichnungen. This material will now be examined, and it will be shown that there is a reasonably consistent pattern in Büchner's adaptation of this material.

The opening paragraph of the Aufzeichnungen is divided into two parts in this edition. The first part, on p. 436,

1. 1, states that he (Lenz) arrived (in Steinthal) on January 20, 1778. In the corresponding passage in the Novelle,¹ Büchner maintains only the day given by Oberlin, and proceeds to create a nature setting, against which he places Lenz on his journey through the mountains toward Waldbach. The description of nature is not given purely for its own sake, for it is apparent that Lenz is highly sensitive to the changes in the natural scene:

Anfangs drängte es ihm in der Brust, wenn das Gestein so wegsprang, der graue Wald sich unter ihm schüttelte, und der Nebel die Formen bald verschlang, bald die gewaltigen Glieder halb enthüllte; es drängte in ihm, er suchte nach etwas, wie nach verlornen Träumen, aber er fand nichts.²

It would appear, too, that Lenz seeks to establish physical contact with nature:

er meinte, er müsse den Sturm in sich ziehen, Alles in sich fassen, er dehnte sich aus und lag über der Erde, er wühlte sich in das All hinein...³

At the approach of evening, there is evidence of a mounting fear in Lenz. This fear is first stimulated by his sense of isolation:

es wurde ihm entsetzlich einsam, er war allein, ganz allein⁴

The sense of isolation becomes the fear of the void in which he feels himself:

es faßte ihn eine namenlose Angst in diesem Nichts, er war im Leeren, er riß sich auf und flog den Abhang hinunter.⁵

It is in this emotional state of fear and isolation that Lenz reaches the outskirts of Waldbach.

It is observed that Büchner has expanded considerably on

the information offered to him by the Aufzeichnungen. It would appear that Büchner's concern is not for dry, concise information, but rather for a living portrayal of the inner emotional state of his subject. To this end, he depicts Lenz's attempt at establishing physical contact with nature, and shows him imbued with a sense of isolation and fear.

The second part of the opening paragraph of the Aufzeichnungen is subjected to a different treatment from the first. Büchner does not expand on the information offered by the Aufzeichnungen in this instance, but adapts it so that the role of agent, in the first encounter between Oberlin and Lenz, does not fall immediately to Oberlin, but remains in balance between the two.

The Aufzeichnungen offer the following:

Ich kannte ihn nicht. Im ersten Blick sah ich ihn, den Haaren und hängenden Locken nach für einen Schreinerge-sellen an; seine freimüthige Manier aber zeigte bald, daß mich die Haare betrogen hatten. "Seien Sie willkommen, ob Sie mir schon unbekannt." - "Ich bin ein Freund K...s und bringe ein Compliment von ihm." - "Der Name, wenn's beliebt?" - "Lenz." - "Ha, ha, ist er nicht gedruckt?" (Ich erinnerte mich einige Dramen gelesen zu haben, die einem Herrn dieses Namens zugeschrieben wurden.) Er antwortete: "Ja; aber belieben sie mich nicht darnach zu beurtheilen."⁶

In the corresponding passage in the Novelle, one finds:

Man saß am Tische, er hinein; die blonden Locken hingen ihm um das bleiche Gesicht, es zuckte ihm in den Augen und um den Mund, seine Kleider waren zerissen. Oberlin hieß ihn willkommen, er hielt ihn für einen Handwerker. "Seyn Sie mir willkommen, obschon sie mir unbekannt." "Ich bin ein Freund von ... und bringe Ihnen Grüße von ihm." - "Der Name, wenn's beliebt?" "Lenz." - "Ha, ha, ha, ist Er nicht gedruckt? Habe ich nicht einige Dramen gelesen, die einem Herrn dieses Namens zugeschrieben werden?" - "Ja, aber belieben Sie mich nicht demnach zu beurteilen."

In the Novelle, as in the Aufzeichnungen, the focal point

of attention is directed towards Lenz's entry into the room. In the latter text, the reader has a "second-hand" impression of the scene, since it is the impression made immediately on Oberlin himself. In the Novelle, however, the narrator does not pass comment, and the reader is allowed to form his own first-hand impression. This impression is perhaps made more direct through Büchner's use, in their context, of the verbs "hingen" and "zuckte": each gives the scene a sense of animation, and makes Lenz a less static character than he perhaps appears in the Aufzeichnungen at this point.

In order to prolong this sense of animation, Büchner changes the sentence given in brackets in the Aufzeichnungen (ll. 27-29), into direct speech. He thus preserves the flow of conversation, and does not interrupt it, as is the case in the Aufzeichnungen. In short, he seeks to effect a balance between Lenz and Oberlin, and hence removes from Oberlin the focus of their encounter.

On ll. 34-36, Oberlin states that there was mutual enjoyment in the ensuing activities, and continues:

er zeichnete uns verschiedene Kleidungen der Russen und Liefländer vor; wir sprachen von ihrer Lebensart usw.

It would appear that the direct geographical reference is unsuitable for Büchner's needs, for he writes:

Er fing an zu erzählen, von seiner Heimath; er zeichnete allerhand Trachten, man drängte sich theilnehmend um ihn.

It might be suggested that the phrases "seiner Heimath" and "allerhand Trachten", in place of the geographical references in the Aufzeichnungen, give Lenz a greater warmth of personality,

and create an open friendliness which the following sentence, on l. 36 supports:

er war gleich zu Haus.

The following sentence in the Aufzeichnungen:

wir logirten ihn in das Besuchzimmer im Schulhause.⁹

is expanded by Büchner to offer an explanation for this dormitory:

Endlich war es Zeit zum Gehen, man führte ihn über die Straße, das Pfarrhaus war zu eng, man gab ihm ein Zimmer im Schulhause.

Oberlin continues by giving an account of his recollections and impressions of the events during the night. In his sleep he hears voices, but is unable to rouse himself. Then he springs up and hears a schoolmaster's voice urging people to return to bed. Oberlin pauses for thought:

Eine Menge Gedanken durchdrangen sich in meinem Kopf.¹⁰

He considers what may have happened, and ponders over ways to help his charge, for he concludes that it is Lenz who has fallen into the trough. On reaching the schoolhouse, Oberlin learns that Lenz had indeed plunged into the trough, that the schoolmaster and his wife had called to Lenz to leave the water; whereupon Lenz had obeyed, explained he was accustomed to bathing in cold water, and had returned to his room. Oberlin observes that this was the first surprise for them, and hurries back to calm his wife.

The same event is narrated in the Novelle, though in a somewhat different manner. Just as Oberlin's account is oriented towards its author, so in the Novelle the account is

directed towards Lenz. Büchner tells of Lenz's impressions of his room, of the darkness outside and the void within him. Büchner describes how everything appears to Lenz as a dream, and how he is gripped by an indescribable fear. One observes that Büchner introduces Lenz's plunge into the trough, which then follows, in a manner quite different from Oberlin. He is concerned with the series of different emotions, with the senses of isolation, darkness and fear, which lead up to Lenz's plunge into the trough, rather than with the event itself. Büchner is in no way interested in Oberlin's impressions or comments on the event, and he makes no mention either of the schoolmaster and his wife, or of Oberlin's wife, all of whom play a role in the Aufzeichnungen. It would appear that his interest lies in an intimate and penetrating portrayal of Lenz, and that he is not concerned with what are apparently irrelevant characters and commentaries. One might therefore expect that Büchner will proceed with considerable caution and discrimination in his adaptation and use of the material in the Aufzeichnungen, and within the first section, this is indeed the case.

The paragraph in the Aufzeichnungen on p. 440, ll. 23-28 refers to the journey to and from Belmont. Five of these six lines are given over to a vague report of a conversation held between Lenz and Oberlin, and of Oberlin's impressions of his charge:

Daheim communicirte er mir mit einer edeln Freimüthigkeit, was ihm an meinem Vortrag usw. mißfallen; wir waren vergnügt

bei einander, es war mir wohl bei ihm; er zeigte sich in allem als ein liebenswürdiger Jüngling. (ll. 24-28).

In the Novelle, there is evidence too of the mutual sympathy between the two men which is expressed in the Aufzeichnungen.

On p. 443, ll. 6-9, one reads:

Er war schüchtern, aber er machte Bemerkungen, er sprach, Oberlin war sein Gespräch sehr angenehm, und das anmuthige Kindergesicht Lenzens machte ihm große Freude.

Although the flourishing of this relationship is important within the thematic structure of the Novelle, Büchner uses this opportunity to develop certain other themes as well. He does not mention the name of the village to which Oberlin and Lenz go, but pays considerable attention to the description of nature, to the effect of dusk on Lenz, and to the fear which at this point grips Lenz, just as it had done on his first night in Waldbach.

In this instance, then, Büchner omits arid facts which would add nothing to the themes which he is developing, and, expressing the idea of mutual sympathy in a different way, continues to expand and develop those themes which give the reader a profound insight into the world of Lenz's emotions.

The following three paragraphs in the Aufzeichnungen, on p. 444, are subjected by Büchner to a variety of different treatments. Each type of treatment has a parallel in one of the passages which have already been compared in this chapter. The variety itself of the different treatments might indicate that, in these passages, Büchner is exercising considerable care in order that he may use only that material which, in an

adapted form, will embellish this penetrating study of Lenz.

In ll. 11-13, Oberlin mentions Herr K..., who is the gentleman to whom Lenz had referred earlier on p. 438, l. 25, and says that he intends coming to Steinthal with his fiancée and a theologian who would like to preach in Oberlin's parish. In ll. 14-25, Oberlin narrates briefly his pastoral experience in Steinthal, and adds that he is glad whenever anyone offers to preach in his stead. Büchner rejects all of the above material, for two possible reasons. Firstly, he does not wish to introduce K... at this point in the Novelle, preferring to give him a more significant role as Lenz's opponent in the discussion on art and literature, and as a messenger from Lenz's father. Secondly, the material is oriented exclusively towards Oberlin himself, and can therefore have little bearing on a study of Lenz.

Büchner does, however, maintain the substance of the ensuing conversation between Lenz and Oberlin. He treats it in a manner similar to that in which he treated their earlier conversation. A comparison of the two will show that Büchner omits any asides and comments contained in the Aufzeichnungen, and presents the conversation in crisp, concise language. The conversation is contained in the third paragraph on p. 444.

Thus, in the Aufzeichnungen, one reads:

Herr L..., ... äußerte mir seinen Wunsch für mich zu predigen. Ich fragte ihn, ob er der Theolog wäre, von dem mir Herr K... hätte sagen lassen? "Ja", sagte er, und ich ließ mir's, um obiger Ursachen willen, gefallen; es geschah den darauf folgenden Sonntag, den 25sten.¹¹

In the Novelle, one reads:

Oberlin war im Zimmer, Lenz kam heiter auf ihn zu, und sagte ihm, er möge wohl einmal predigen. - "Sind Sie Theologe?" "Ja!" - "Gut, nächsten Sonntag."

Büchner is not concerned with the details which constitute Oberlin's impressions of this incident, but he is concerned with those of Lenz himself. While Oberlin reports the events of the following Sunday in three lines (p. 444, ll. 32-34), Büchner devotes considerable space to Lenz's thoughts before, during, and after the service, and at this point introduces the problem of human suffering, which perhaps marks the cornerstone of Lenz's failure to accept the God of tradition. What is only of passing interest to Oberlin, is developed to a considerable extent by Büchner. This might indicate that the "critical" passages in the Novelle, for this is one of them, are of Büchner's own creation and are not merely extensions of the "critical" passages in the Aufzeichnungen.

Büchner's treatment of the following passage in the Aufzeichnungen (p. 448, ll. 9-16), appears to support that hypothesis. Oberlin records that Herr K... was at church with his fiancée and that afterwards he took Oberlin aside to ask him about Lenz's behavior: he appeared satisfied with Oberlin's reply. Oberlin then says that Herr K... and Lenz were alone; suspicious, he determines to investigate the matter further. Büchner adopts but a single line of that passage for use in the Novelle. In the Aufzeichnungen, p. 448, ll. 13, 14, one reads:

Bald darauf war er auch mit Herrn L... allein

In the Novelle p. 453, ll. 8,9, one finds what is perhaps the corresponding line:

Nach dem Essen nahm ihn Kaufmann bei Seite.

Whereas in the Aufzeichnungen there is no indication as to the substance of the conversation, Büchner employs the line to introduce Kaufmann's reproof at Lenz for the latter's failure to meet his filial obligations.

With this exception, Büchner rejects the material in this passage of the Aufzeichnungen. In terms of narrative sequence, he puts in its place the passage devoted to art and literature, which, no less than the earlier passage which illustrated Lenz's inability to accept the traditional God, is a "critical" passage in the Novelle. Each of these two "critical" passages is of Büchner's making, and is in no way related to material present in the Aufzeichnungen.

The following three paragraphs of the Aufzeichnungen, on p. 452, 454, describe Oberlin's preparations for his journey to Switzerland with K..., the Stationen of that journey, and his return to Steinthal. In his adaptation of this material, Büchner again exercises care in order to preserve his artistic design. He is not, as we have said, concerned with dry facts, but with a deeper insight into the emotional world of his subject. In consequence, Büchner adapts only a part of this material, and rejects the remainder outright.

In respect of Oberlin's account of the preparations for his journey (p. 452, ll. 27-40), Büchner shortens this material

considerably. In the Novelle, p. 453, ll. 27-31, one reads:

Am folgenden Tag wollte Kaufmann weg, er beredete Oberlin mit ihm in die Schweiz zu gehen. Der Wunsch, Lavater, den er längst durch Briefe kannte, auch persönlich kennen zu lernen, bestimmte ihn. Er sagte es zu. Man mußte einen Tag länger wegen der Zurüstungen warten.

By adapting the idea of Oberlin's departure for Switzerland, and including it in the Novelle, Büchner is able to introduce the next "critical" passage in a logical manner. His interest is not, however, in Oberlin's departure, but in Lenz's reaction to that departure. Büchner develops the motifs of fear and isolation at this point, and explains how Lenz seeks to rid himself of this fear:

Er rettete sich in eine Gestalt, die ihm immer vor Augen schwebte,¹² und in Oberlin; seine Worte, sein Gesicht thaten ihm unendlich wohl. So sah er mit Angst seiner Abreise entgegen.¹³

It is in his state of temporary solitude that Lenz observes the sick girl in the mountain-hut. This episode, by reason alone of the effect it has on Lenz:

Die Welt war ihm helle gewesen, und er spürte an sich ein Regen und Wimmeln nach einem Abgrund, zu dem ihn eine unerbittliche Gewalt hinriß.¹⁴

may be called a "critical" passage in the Novelle; the passage bears no relation to any material found in the Aufzeichnungen.

In accordance with his method of using only that material which, in an adapted form, might contribute to the study of Lenz's emotional and spiritual state, Büchner rejects entirely Oberlin's accounts of the Stationen of his journey to Switzerland, and of the information concerning Lenz which he gathers en route.¹⁵ Even if Oberlin had specified this information,

which he does not, one might suggest tentatively that Büchner would not have used it at this, or at any other point in the Novelle: for the narrative in the Novelle is structured according to the development of Lenz's personal experiences, and does not depend on comments from the narrator to complement this narrative.

In the paragraph in the Aufzeichnungen (p. 454, ll. 10-13), Oberlin states that, in his absence, certain conversations were held which related to Lenz's situation. Although the reference is vague, there is a paragraph in the Novelle, p. 459, ll. 11-29, which may correspond to it. At this point, Lenz is talking of the young lady to whom he referred on p. 459, ll. 3-5. On each occasion, it is apparent that Madame Oberlin, to whom these remarks are addressed, does not know whom Lenz is talking about. Following the first remarks, she says:

Aber Herr Lenz, ich weiß von nichts.¹⁶

and after the second set of remarks, one reads:

Er sprach später noch oft mit Madame Oberlin davon, aber meist nur in abgebrochenen Sätzen; sie wußte wenig zu antworten, doch that es ihm wohl.¹⁷

Büchner emphasises at these points that Madame Oberlin is ignorant of the matter at hand. In the Aufzeichnungen, p. 454, ll. 10-13, the same idea of ignorance is expressed:

Ich hörte, daß in meiner Abwesenheit vieles, auf Herrn L... 's Umstände Passendes und für ihn Nützlichendes, gesprochen worden, ohngeachtet meine Frau die Umstände selbst, die ich erst auf meiner Reise erfuhr, nicht wußte.

That the above passage in the Aufzeichnungen gave rise to either of the two passages in the Novelle, is merely conjecture; but the observation that all three passages share a common idea

might be evidence enough to suggest that Büchner does adopt this particular passage in the Aufzeichnungen, even though it bears only superficial resemblance to the passages in the Novelle. If the three passages are, in fact, related, then this is an instance where Büchner adopts an idea from his source, and then adapts and expands it to follow a theme of the Novelle.

An example of where Büchner adopts a set of ideas from the Aufzeichnungen, and then expands each in turn, occurs in the Aufzeichnungen on p. 458, ll. 37-40. The only piece of information which Büchner does not adopt at this point is the name of the dead girl, which Oberlin gives as "Friedericke". (l. 40). The adapted form of this passage, which recounts Lenz's first journey to Fonday, might be considered the most "critical" passage of the Novelle, for it shows Lenz's final attempt to escape the fear, the isolation, and the sense of complete inability to communicate with God, which are his constant tormentors.¹⁸

One observes that, in this case, the basic ideas for one of the "critical" passages in the Novelle are provided by the Aufzeichnungen. Previously, Büchner has created his "critical" passages from material of his own origination. Despite the present connexion, however, there is no evidence of a relationship between the "critical" passages of the Novelle, and those of the Aufzeichnungen. The "critical" passages of the latter account invariably report the actions and involvement of its

author, and it is often these passages of the Aufzeichnungen which Büchner either rejects completely, or adapts to the extent where the original passage bears little resemblance to its adapted counterpart.

To support this observation, one notices that Oberlin devotes only four lines to his report of the Fouday incident, whereas he assigns some ten lines to his subsequent paragraph.¹⁹ This paragraph recounts the injury to Lenz's foot, and the unsuccessful efforts of his hosts to heal the wound. It would appear as if Oberlin pays at least as much attention to this episode as he does to the Fouday incident. Büchner's total rejection of the material in this paragraph would seem to indicate that the criteria he adopts in respect of the "critical" passages are quite different from Oberlin's. Furthermore, it would appear that, by this rejection of material which he considers unsuitable, Büchner continues to use only that material which, in an adapted form, will serve to enrich his portrayal of Lenz.

The following paragraph in the Aufzeichnungen (p. 460, ll. 8-12), comprises two sentences, each of which Büchner treats differently. In the first sentence, Oberlin states that, since Herr K... 's visit, Lenz now sleeps in a room above the nursery. Büchner makes no reference to this change of dormitory, but on p. 465, l. 16, Büchner implies clearly that such a change had occurred.

It is possible, though by no means certain, that Büchner

does adapt the second sentence: the matter is left in doubt.

In the Aufzeichnungen, one reads:

Den Tag hindurch war er auf meiner Stube, wo er sich mit Zeichnen und Malen der Schweizergegenden, mit Durchblättern und Lesen der Bibel, mit Predigtschreiben, und Unterredung mit meiner Frau beschäftigte.²⁰

Four of the ideas in the above passage are to be found in a sentence on p. 457, ll. 33-35 in the Novelle:

Des Tags saß er gewöhnlich unten im Zimmer, Madame Oberlin ging ab und zu, er zeichnete, malte, las, griff nach jeder Zerstreung, Alles hastig von einem zum andern.

If the above passage is, in fact, an adaptation of the one found in the Aufzeichnungen, then one might suggest that Büchner's sentence, though it comprises fewer details than Oberlin's, tells the reader considerably more about Lenz's emotional condition at this point than does that of Oberlin.

The material up to this point in the Aufzeichnungen has been grouped as the first section, for the purposes of this chapter. Up to this point, Büchner appears to select his material with extreme care. He adopts only those passages which, through the ideas they contain, will help to give a greater insight into the emotional and spiritual condition of his subject. These passages he adapts and expands considerably, furnishing them too with much material of his own creation. It is entirely his own material which comprises the "critical" passages of the Novelle. The only occasions on which Büchner approximates the language of Oberlin in this first section, are in the dialogues: even in association with asides and comments from Oberlin,

Büchner considers these dialogues an invaluable source of historical accuracy, and he never fails to employ them, albeit in an adapted form, in his Novelle.

From the point of view of textual juxtaposition, as it appears in the Lehmann edition, it may be observed that up to this point, Büchner's text runs without interruption, whereas Oberlin's account is subject to a number of interruptions, in order that the chronological and narrative sequences of each account may progress "parallel" to one another. From this point until pp. 468, 469, however, both accounts are subjected to what is approximately an equal number of interruptions.

This is not to say that, in the second section, Büchner violates every consistent pattern which he appears to adopt in the first. It may be that, in this second section, the material in the Aufzeichnungen is better suited to a study of Lenz than it was in the first. Nevertheless, an examination of the two accounts will show that here, Büchner adapts and expands far less than he has done hitherto; that he creates his own material only twice; and that his account follows that of Oberlin considerably more closely than has previously been the case.

Oberlin continues his account on p. 460, l. 38, with a report on his return from his journey to Switzerland. In the Novelle, Büchner implies that Oberlin had in fact reached Switzerland,²¹ while the Aufzeichnungen state that he did not.²² Büchner is not concerned with the details of Oberlin's journey,

and the material in the Novelle on p. 461, ll. 38, 39, is in all probability adapted not from p. 460, ll. 38-40, but from p. 454, ll. 7-9, of the Aufzeichnungen, where one reads:

Ueber meine unvermuthete Rückkunft war Herr L... betroffen und etwas bestürzt, meine Frau aber entzückt, und bald darauf, nach einiger Unterredung, auch Herr L...

In the Novelle, p. 461, ll. 38, 39 one reads:

Einige Tage darauf kam Oberlin aus der Schweiz zurück, viel früher als man es erwartet hatte. Lenz war darüber betroffen.

The similarity between the Aufzeichnungen and the Novelle is even more distinct in the sentences which follow. In the Aufzeichnungen, p. 462, ll. 17, 18, one reads:

Ich gieng im Zimmer hin und her, packte aus, legte in Ordnung, stellte mich zu ihm hin.

And on p. 460, ll. 40-43, one finds:

Ich erzählte ihm, daß Herr Hofrath Pfeffel die Landgeistlichen so glücklich schätzt, und ihren Stand beneidenswerth hält, weil er so unmittelbar zur Beglückung des Nächsten aufweckt. Es machte Eindruck auf ihn.

Büchner takes the material from each of these sources, and rewrites it in the following manner:

Doch wurde er heiter, als Oberlin ihm von seinen Freunden im Elsaß erzählte. Oberlin ging dabei im Zimmer hin und her, und packte aus, legte hin. Dabei erzählte er von Pfeffel, das Leben eines Landgeistlichen glücklich preisend.²³

Certain changes are apparent. For example, Büchner does not explain why Pfeffel envies the position of the lay-preacher. Despite this and the linguistic changes which are in evidence, it may however be suggested that there is a considerable degree of similarity between the two passages. This similarity is also

evident in the following two sentences. In the Aufzeichnungen, one reads:

Ich bediente mich dieses Augenblicks, ihn zu ermahnen, sich dem Wunsche seines Vater zu unterwerfen, sich mit ihm auszusöhnen u.s.w.

Da ich bei manchen Gelegenheiten wahrgenommen, daß sein Herz von fürchterlicher Unruhe gemartert wurde, sagte ich ihm, er würde sodann wieder zur Ruhe kommen, und schwerlich eher, denn Gott wüßte seinem Worte: "Ehre Vater und Mutter", Nachdruck zu geben u.s.w.²⁴

Büchner shortens the material of the source, and adapts it in the following manner:

Dabei ermahnte er ihn, sich in den Wunsch seines Vater zu fügen, seinem Berufe gemäß zu leben, heimzukehren. Er sagte ihm: "Ehre Vater und Mutter" und dergleichen mehr.²⁵

One observes that changes occur in two respects. Firstly, Büchner introduces the idea that Lenz should live according to his calling: this idea is absent in the Aufzeichnungen.

Secondly, Büchner compresses this and a second reference, in which Oberlin speaks of Lenz's distressed state, and urges Lenz to turn to God for forgiveness, and re-writes them in this manner:

Über dem Gespräch gerieth Lenz in heftige Unruhe; er stieß tiefe Seufzer aus, Thränen drangen ihm aus den Augen, er sprach abgebrochen. "Ja, ich halt' es aber nicht aus; wollen Sie mich verstoßen? Nur in Ihnen ist der Weg zu Gott. Doch mit mir ist's aus! Ich bin abgefallen, verdammt in Ewigkeit, ich bin der ewige Jude." Oberlin sagte ihm, dafür sey Jesus gestorben, er möge sich brünstig an ihn wenden, und er würde Theil haben an seiner Gnade.²⁷

Büchner adopts the idea of Lenz's "broken speech" from the Aufzeichnungen, p. 462, ll. 8-10:

Alles, was ich sagte, waren nur meistens Antworten auf abgebrochene, oft schwer zu verstehende Worte, die er in großer Beklemmung seines Herzens ausstieß.

However, Büchner is not content, as Oberlin is, to leave unspecified the substance of Lenz's "broken speech". Lenz's monologue has no counterpart in the Aufzeichnungen, and it is one of the two instances in this second section where Büchner creates his own material for use in the Novelle. The consolatory words of Oberlin, p. 463, ll. 7-9, do have a counterpart in the Aufzeichnungen, although their meaning is changed. In the Novelle, one observes that it is Oberlin who introduces Lenz to the realm of divine grace. In the Aufzeichnungen, it is stated that it is Lenz who now recognizes the kingdom of God.²⁸ This particular adaptation from his source is in keeping with Büchner's design, in as far as he does not have Lenz accept the traditional God in so quick a manner, but develops the theme of Lenz's inability to accept Him so that it becomes one of the more problematical themes of the Novelle.

The following two passages in the Aufzeichnungen provide the material for the passage on p. 463, ll. 12-20 of the Novelle. On p. 462, one reads:

Er hob seinen niederhängenden Kopf auf, blickte gen Himmel, rang die Hände, und sagte: "Ach! ach! göttlicher Trost - ach - göttlich, o - ich bete - ich bete an!"²⁹

and:

Er sagte mit freundlicher Miene: "Bester Herr Pfarrer, können Sie mir doch nicht sagen, was das Frauenzimmer macht, dessen Schicksal mir so zentnerschwer auf dem Herzen liegt?" Ich sagte ihm, ich wisse von der ganzen Sache nichts, ich wolle ihm in allem, was ihn wahrhaft beruhigen könne, aus allen Kräften dienen, er müßte mir aber Ort und Personen nennen. Er antwortete nicht, stand in der erbärmlichsten Stellung, redete gebrochene Worte: "Ach! ist sie todt? Lebt sie noch? - Der Engel sie liebte mich - ich liebte sie, sie war's würdig - o, der

Engel! - Verfluchte Eifersucht! ich habe sie aufgeopfert - sie liebte noch einen Andern - aber sie liebte mich - ja herzlich - aufgeopfert - die Ehe hatte ich ihr versprochen, hernach verlassen - o, verfluchte Eifersucht -- o, gute Mutter! auch die liebte mich - ich bin euer Mörder!"³⁰

Although it omits none of the ideas present in these passages of the Aufzeichnungen, the corresponding passage in the Novelle is considerably shorter:

Lenz erhob das Haupt, rang die Hände, und sagte: "Ach! ach! göttlicher Trost." Dann frug er plötzlich freundlich, was das Frauenzimmer mache. Oberlin sagte, er wisse von nichts, er wolle ihm aber in Allem helfen und rathen, er müsse ihm aber Ort, Umstände und Person angeben. Er antwortete nichts wie gebrochene Worte: "Ach sie ist todt! Lebt sie noch? du Engel, sie liebte mich - ich liebte sie, sie war's würdig, o du Engel. Verfluchte Eifersucht, ich habe sie aufgeopfert - sie liebte noch einen andern - ich liebte sie, sie war's würdig o gute Mutter, auch die liebte mich. Ich bin ein Mörder."³¹

Büchner includes each idea found in the Aufzeichnungen, but avoids much of what he perhaps considers to be superfluous bombast. He maintains the dialogue found in the Aufzeichnungen, and in this respect he remains consistent with the pattern observed in the first section. Even in its shortened form, the dialogue in the Novelle carries the same significance as it does in the Aufzeichnungen. The one sentence which Büchner adapts rather more severely than others (Aufzeichnungen, p. 462, ll. 18-20), is used elsewhere in very mildly altered form (Novelle, p. 459, ll. 3-5), and Büchner is thus fully justified in using a much adapted form at this point.

Here it is necessary to define certain characteristics evident in Büchner's adaptations from his source in the second section. One observes that Büchner is following the source more closely than in the first section. He rejects very few

of Oberlin's ideas; but at the same time, one observes that he continues to express these ideas in a condensed form, thereby seeking to avoid verbosity. On only two occasions does he create material, and adopt it into the Novelle. It would appear too that, even in its condensed form, the language of the Novelle echos that of the Aufzeichnungen: only in respect of the dialogues was this the case in the first section. In general, there are more points of similarity between the two texts in this section than there were in the first. The pattern apparently adopted in the first section has undergone a slight change in the second: the material in the third section provides a relatively strong contrast with that of the first.

This contrast is apparent on four accounts. Firstly it would seem that Büchner no longer exercises the extreme care in the selection of material which he did in the first section. Secondly, he adopts certain ideas from the Aufzeichnungen in the exact order in which they are presented there. Thirdly, he rejects relatively few of these ideas. Finally, he no longer condenses the language in which these ideas are presented, but follows the language of the Aufzeichnungen almost verbatim within the boundaries of this third section.

The first illustration of this change in pattern may be observed from the following comparison. In the Aufzeichnungen one reads:

Ich antwortete wie ich konnte, sagte ihm unter Anderem, vielleicht lebten diese Personen alle noch, und vielleicht vergnügt; es mag sein wie es wolle, so könnte und würde Gott,

wenn er sich zu ihm bekehrt haben würde, diesen Personen auf sein Gebet und Thränen, so viel Gutes erweisen, daß der Nutzen, den sie sodann von ihm hätten, den Schaden, so er ihnen zugefügt, leicht und vielleicht weit überwiegen würde. - Er wurde jedoch nach und nach ruhiger und gieng an sein Malen.³²

In respect of language, the corresponding passage in the Novelle follows the above passage almost verbatim:

Oberlin versetzte: vielleicht lebten alle diese Personen noch, vielleicht vergnügt; es möge seyn, wie es wolle, so könne und werde Gott, wenn er sich zu ihm bekehrt haben würde, diesen Personen auf sein Gebet und Thränen soviel Gutes erweisen, daß der Nutzen, den sie alsdann von ihm hätten, den Schaden, den er ihnen zugefügt, vielleicht weit überwiegen würde. Er wurde darauf nach und nach ruhiger und ging wieder an sein Malen.³³

One observes that, on l. 32, Büchner alters the position of the adjective, "alle", and omits the conjunction "und". On ll. 34,35, he makes one word of "soviel", and on l. 35 adopts the adverb "alsdann" in place of "sodann" which appears in the Aufzeichnungen. On l. 36, he uses the relative pronoun "den" in place of "so", and on l. 36 omits the hyphen which appears in the Aufzeichnungen. On l. 37 he writes "darauf" for "jedoch", which constitutes the only change in meaning between the two passages, and on the same line inserts the adverb "wieder" which does not appear in the Aufzeichnungen. Finally, there is evidence of difference in the tenses of certain verbs.

In comparison with what has gone before, one might suggest that the differences between the above two passages are nominal. Indeed, their very similarity sets a precedent in a comparison between the two accounts. This similarity is, however, henceforth often in evidence, and is the most noticeable characteristic of the material in the third section.

The following passages in the Aufzeichnungen and the Novelle support this statement. Thus, in the Aufzeichnungen one reads:

Eines Males kam er zu mir; auf der linken Schulter hatte er ein Stück Pelz, so ich, wenn ich mich der Kälte lange aussetzen muß, auf den Leib zu legen gewohnt bin. In der Hand hielt er die noch eingepackten Gerten;³⁴ er gab sie mir, mit Begehren, ich solle ihn damit herumschlagen. Ich nahm die Gerten aus seiner Hand, drückte ihm einige Küsse auf den Mund und sagte: dieß wären die Streiche, die ich ihm zu geben hätte, er möchte ruhig sein, seine Sachen mit Gott allein ausmachen; alle möglichen Schläge würden keine einzige seiner Sünden tilgen, dafür hätte Jesus gesorgt, zu dem möchte er sich wenden. Er gieng.³⁵

In the Novelle one finds:

Den Nachmittag kam er wieder, auf der linken Schulter hatte er ein Stück Pelz und in der Hand ein Bündel Gerten, die man Oberlin nebst einem Briefe für Lenz mitgegeben hatte. Er reichte Oberlin die Gerten mit dem Begehren, er sollte ihn damit schlagen. Oberlin nahm die Gerten aus seiner Hand, drückte ihm einige Küsse auf den Mund und sagte: dies wären die Streiche, die er ihm zu geben hätte, er möchte ruhig seyn, seine Sache mit Gott allein ausmachen, alle möglichen Schläge würden keine einzige seiner Sünden tilgen; dafür hätte Jesus gesorgt, zu dem möchte er sich wenden. Er ging.³⁶

One observes that Büchner changes the first sentence in the Aufzeichnungen. He preserves the main ideas, but avoids the circumstantial information provided by Oberlin. This method of adaptation is one which in part characterized the material in the first or second categories. For the greater part of the passage, however, Büchner follows the Aufzeichnungen closely. The only differences appear to be in spelling, in punctuation, and in the use of "Oberlin" in the Novelle for "ich" in the Aufzeichnungen.

The following two passages appear to adopt a pattern similar to those which precede them. If any process of

adaptation on Büchner's part is apparent, then it occurs primarily within the opening lines of the passage. In the remainder of the passage, Büchner follows the Aufzeichnungen closely. In the Aufzeichnungen, one reads:

Beim Nachtessen war er etwas tiefsinnig. Doch sprachen wir von allerlei. Wir giengen endlich vergnügt von einander und zu Bette. - Um Mitternacht erwachte ich plötzlich; er rannte durch den Hof, rief mit harten, etwas hohler Stimme einige Sylben, die ich nicht verstand; seitdem ich aber weiß, daß seine Geliebte Friedericke hieß, kommt es mir vor, als ob es dieser Name gewesen wäre, - mit äußerster Schnelle, Verwirrung und Verzweiflung ausgesprochen. Er stürzte sich, wie gewöhnlich, in den Brunnentrog, patschte drin, wieder heraus und hinauf in sein Zimmer, wieder hinunter in den Trog, und so einige Mal - endlich wurde er still. Meine Mägde, die in dem Kinderstübchen unter ihm schliefen, sagten, sie hätten oft, insonderheit aber in selbiger Nacht, ein Brummen gehört, das sie mit nichts als mit dem Tön einer Habergeise zu vergleichen wüßten. Vielleicht war es sein Winseln mit hohler, fürchterlicher, verzweifelnder Stimme.³⁷

In the corresponding passage in the Novelle, one reads:

Beim Nachtessen war er wie gewöhnlich etwas tiefsinnig. Doch sprach er von allerlei, aber mit ängstlicher Hast. Um Mitternacht wurde Oberlin durch ein Geräusch geweckt. Lenz rannte durch den Hof, rief mit hohler, harter Stimme den Namen Friedericke, mit äußerster Schnelle, Verwirrung und Verzweiflung ausgesprochen, er stürzte sich dann in den Brunnentrog, patschte drin, wieder heraus und herauf in sein Zimmer, wieder herunter in den Trog, und so einigemal, endlich wurde er still. Die Mägde, die in der Kinderstube unter ihm schliefen, sagten, sie hätten oft, insonderheit aber in selbiger Nacht, ein Brummen gehört, das sie mit nichts als mit dem Tone einer Haberpfeife zu vergleichen wüßten. Vielleicht war es sein Winseln, mit hohler, fürchterlicher, verzweifelter Stimme.³⁸

One observes that the first three lines of Büchner's paragraph differ from that of Oberlin. The phrase "wie gewöhnlich" (l. 7) appears in the Aufzeichnungen on p. 464, ll. 13, 14, and it is just possible that Büchner adopts the phrase from there and uses it in the first sentence. The change from "wir" (sprachen) to "er" (sprach), and the phrase "aber mit ängstlicher Hast",

are, however, important factors in Büchner's process of adaptation. The change in the personal pronoun places the focus of interest on Lenz, and in this respect is more consistent with the method of adaptation in the first section than it is with that of the third. The phrase "aber mit ängstlicher Hast" takes up the theme of fear which Büchner, perhaps because of his adherence to the Aufzeichnungen, has neglected in recent pages. The change of vocabulary in the third sentence (ll. 8, 9) does not alter the general meaning of the sentence in the Aufzeichnungen (l. 9), but provides a reason for Oberlin's awakening.

In addition, Büchner does not hesitate in stating the name "Friedericke" (l. 10). Oberlin pauses on this point (Aufzeichnungen, p. 464, ll. 10-12), saying that he recognizes the name only after certain information had come to his attention. It is possible that Büchner uses the name at this point for a definite purpose, in order to illustrate a particular stage in Lenz's relationship with the girl; but it is equally possible that he has merely abbreviated the information offered in the Aufzeichnungen, and does not assign any special importance to the name at this point.

The remaining differences between the two paragraphs may be called nominal. Büchner's use of the noun "Haberpfeife" in place of the noun "Habergeise" in the Aufzeichnungen may perhaps be a typographical error, made either by Büchner himself, or by another party who transcribed the text. The use of

"herauf" (l. 14) and "herunter" (l. 15) is very little different from "hinauf" (l. 15) and "hinunter" (l. 15) which appear in the Aufzeichnungen. Finally, there are certain, though insignificant, changes in punctuation.

Thus far in the third section, it may be argued that a recognizable pattern has been established in the way in which Büchner adapts the material in the Aufzeichnungen. He follows each of Oberlin's passages more closely than he does in either the first or the second sections. He continues to avoid the asides and comments which appear in the Aufzeichnungen, but no longer seems concerned with the creation and development of the study of his subject, which was apparently his original design. Only seldom does Büchner deviate from his source in order to include material of his own creation: it would appear that he is coming gradually to accept Oberlin's material as the model for his own. In many cases, a passage in the Novelle will differ from its counterpart in the Aufzeichnungen in its opening lines; and will then proceed almost to reproduce this counterpart, the only differences between them being relatively insignificant changes in spelling and punctuation.

Büchner's adaptation of the passage in the Aufzeichnungen which describes Lenz's second visit to Fouday, follows the same pattern as the preceding material in the third section. For this reason it is unnecessary to quote the respective passages,³⁹ since this pattern has already been illustrated sufficiently.

Two sentences in the passage in the Novelle, however, make

for an interesting observation. It may be recalled that, in an earlier passage in the third section, Büchner used the phrase "aber mit ängstlicher Hast", and thus refocused attention on Lenz's preoccupation with fear.⁴⁰ In the present passage, too, Büchner adopts much the same procedure. On this occasion, he focuses on the claustrophobic effect of the landscape on Lenz. This passage, on p. 467, ll. 20-24, is of Büchner's own creation:

Bald ging er langsam und klagte über große Schwäche in den Gliedern, dann ging er mit verzweifelnder Schnelligkeit, die Landschaft beängstigte ihn, sie war so eng, daß er an Alles zu stoßen fürchtete. Ein unbeschreibliches Gefühl des Mißbehagens befiel ihn, sein Begleiter ward ihm endlich lästig...

In the final passage in the third section, Büchner continues to adopt the material in the Aufzeichnungen in the manner characteristic of this section. One observes, however, that in the Novelle, the passage is written down as part of an earlier paragraph which describes Lenz's second visit to Fouday. In the Aufzeichnungen, the present passage is set down in three paragraphs, and does not form part of an earlier passage.

In the Aufzeichnungen, p. 468, ll. 1-7, two of the paragraphs read:

Ich bat ihn inständig nicht mehr zu baden, die Nacht ruhig im Bette zu bleiben, und wann er nicht schlafen könnte, sich mit Gott zu unterhalten u.s.w. Er versprach's, und wirklich that er's die folgende Nacht; unsere Mägde hörten ihn fast die ganze Nacht hindurch beten.

Den folgenden Morgen, Samstag den 7ten, kam er mit vergnügter Miene auf mein Zimmer. Ich hoffte, wir würden bald am Ende unserer gegenseitigen Qual seyn; aber leider der Erfolg zeigte was anders.

If one applies Büchner's pattern of adaptation to this passage,

one may expect that the most significant changes will occur in the second paragraph. This second paragraph contains a precise date (1. 5): Büchner uses a precise date on only two occasions in the Novelle. The latter sentence in this paragraph comprises a personal comment by Oberlin, and Büchner consistently avoids such material in the Novelle.

These are, in fact, the major differences between the two passages. Further differences are evident as regards punctuation, but in comparison with the process of adaptation in the first section, these differences are nominal. In the Novelle, one reads:

Oberlin bat ihn inständig, nicht mehr zu baden, die Nacht ruhig im Bette zu bleiben und wenn er nicht schlafen könne, sich mit Gott zu unterhalten. Er versprach und that es so die folgende Nacht, die Mägde hörten ihn fast die ganze Nacht hindurch beten. - Den folgenden Morgen kam er mit vergnügter Miene auf Oberlins Zimmer.⁴¹

The final section of this passage comprises for the most part a conversation between Oberlin and Lenz.⁴² Büchner adapts the passage in a manner consistent with that adopted in the third section. With only four nominal alterations, Büchner reproduces the conversation as it appears in the Aufzeichnungen.

The above passage brings the third section to a close. From this point on there is little evidence of a relationship between the Aufzeichnungen and the Novelle. Before he elects to adopt two brief passages in the Aufzeichnungen on p. 472, Büchner devotes considerable space to what may be considered a "critical" passage in the Novelle. This passage⁴³ describes the final stages of Lenz's solitude, his obsession with fear, his resigned

pronouncement on the refusal of God to relieve human suffering, and his half-hearted attempts at suicide.

Each of the remaining two passages in the Aufzeichnungen which Büchner adopts for use in the Novelle, is adapted in such a way that it becomes merely a part of a greater theme. The theme, which describes Lenz's last day in Waldbach, is of Büchner's own creation. Thus, if it is possible to define a fourth pattern from the brief amount of material adapted by Büchner, then the pattern may approximate that established in the first section. This material in the Aufzeichnungen is used with considerable caution, and does not come to dominate the material in the Novelle, as is the case in the second and third sections.

The first of these passages appears in the Aufzeichnungen on p. 472, ll. 25-28:

Der Tag gieng vergnügt und gut hin. Gegen Abend wurde ich nach Bellefosse zu einem Patienten geholt. Da ich zurückkam, kam mir Herr L... entgegen. Es war gelind Wether und Mondschein. Ich bat ihn, nicht weit zu gehen und seines Fußes zu schonen. Er versprach's.

In the Novelle, p. 473, ll. 25-29, one reads:

Gegen Abend wurde Oberlin zu einem Kranken nach Bellefosse gerufen. Es war gelindes Wetter und Mondschein. Auf dem Rückweg begegnete ihm Lenz. Er schien ganz vernünftig und sprach ruhig und freundlich mit Oberlin. Der bat ihn, nicht zu weit zu gehen, er versprachs.

One observes that, with one exception, Büchner adopts each idea in the Aufzeichnungen.⁴⁴ However, he expresses each idea in a vocabulary which differs from that of the source. He changes the position of the sentence which refers to the weather. He

creates a sentence which alludes to Lenz's mental and emotional state. In short, Büchner adapts the material of the Aufzeichnungen in a manner which differs considerably from that adopted in the third section.

It may, however, be argued that there is insufficient material in the fourth section to define a pattern in the process of adaptation. This argument may well be valid in respect of the following passage, which is the last that Büchner adapts. In the Aufzeichnungen, p. 472, ll. 37-42, one reads:

Ich war nun auf meinem Zimmer und wollte ihm Jemand nachschicken, als ich ihn die Stieg herauf in sein Zimmer gehen hörte. Einen Augenblick nachher platzte etwas im Hof mit so starkem Schall, daß es mir unmöglich von dem Fall eines Menschen herkommen zu können schien. Die Kindsmagd kam todtblaß und am ganzen Leibe zitternd zu meiner Frau...

In the Novelle, p. 473, 36-41, one reads:

Oberlin ging zurück nach Waldbach und wollte ihm Jemand nachschicken, als er ihn die Stiege herauf in sein Zimmer gehen hörte. Einen Augenblick darauf platzte etwas im Hof mit so starkem Schall, daß es Oberlin unmöglich von dem Falle eines Menschen herkommen zu können schien. Die Kindsmagd kam todtblaß und ganz zitternd
GROSSE LÜCKE IM TEXT

One observes that there are very few differences between the two texts. Büchner adapts the opening clause of the Aufzeichnungen, and thus provides a logical link in his own narrative. He writes "darauf" in place of "nachher", changes "Stieg" to "Stiege", and condenses the phrase "am ganzen Leibe" to a single word, "ganz". In addition, he changes "ich" to "Oberlin": this change occurs consistently throughout Büchner's process of

adaptation in the Novelle.

One may suggest that this method of adaptation follows the pattern established in the third section. Although there is perhaps sufficient evidence to support this argument, it is also suggested that, since Büchner apparently leaves the sentence incomplete, any attempt to compare the present method of adaptation with another such method could produce only questionable conclusions. Indeed, it is not perhaps possible to define a pattern as regards the adaptation of these latter two passages. The first passage is adapted in a way quite different from those in the third section; and thus a change in section is justified. The second passage might conceivably be compared to those found in the third section. Each of the passages, however, contains insufficient material to allow it a place in either of the three sections examined in this chapter. Together they comprise a fourth section which cannot justifiably be defined.

These two passages bring to a close Büchner's process of adaptation from the Aufzeichnungen. The last paragraph of the Novelle describes, in language at times poetic, Lenz's journey from Waldbach to Straßburg.⁴⁵ The passage bears no relationship to any material in the Aufzeichnungen.

Thus it may be argued that not one, but four different sections are apparent in respect of Büchner's adaptation of the Aufzeichnungen. The fourth section contains insufficient material for a pattern of adaptation to be defined. Each of

the other three sections, however, possesses certain characteristics which mark its difference from the remaining two: these characteristics have been outlined during the examination of each section. One observes that the greater part of the Novelle comprises a combination of material of Büchner's own origination, and of those passages which are adapted according to the pattern of the first section. It is thus not surprising that it is the first section which contains the majority of the "critical" passages in the Novelle.

The second section establishes that Büchner rejects progressively fewer of the ideas in the Aufzeichnungen, but that he continues to condense the language which expresses these ideas. In the third section, Büchner follows his source closely, rejecting very few of its ideas and changing relatively little of its language.

It is thus suggested that Büchner adapts the material of the Aufzeichnungen in four different ways. One must then pose these questions: do the changing patterns of adaptation indicate that Büchner does not adapt his source in a manner consistent with his artistic design? Do certain other factors which have come to light during this comparison of the two accounts suggest, by their problematical nature, that Büchner does not or cannot implement this design throughout the Novelle? In short, is the Novelle a completed work, or is it a Fragment?

One of the four problems in this respect is the four-fold shift of pattern in Büchner's adaptation of the Aufzeichnungen.

One might conclude that, for some reason,⁴⁶ Büchner was unable to adapt the latter part of the Novelle in the same way as he had adapted the first: hence the Novelle gradually comes almost to reproduce the language and ideas of the Aufzeichnungen.

Alternatively, one might suggest that the closer approximation to the Aufzeichnungen in the latter part, that is, in the second, third and fourth sections, is intended to indicate a gradual reduction in Lenz's consciousness. Thus, as Lenz's consciousness sinks into unconsciousness, the less the narrator can describe of this consciousness. The Aufzeichnungen describe Lenz consistently from the "outside"; therefore Büchner may gradually allow the Aufzeichnungen to become the model for the material in the Novelle.

Between the third and the fourth section there is a "critical" passage of considerable length in the Novelle,⁴⁷ in which Büchner turns periodically to the inner emotional state of his subject. This passage contains a description of Lenz's hypnosis of Oberlin's cat (Novelle, p. 471, ll. 7-13). One may notice that the episode itself is described purely from the viewpoint of an "outside" observer. Only when Lenz regains his self-composure, on ll. 13, 14, does the narrator offer an "inside" glimpse into Lenz's mind:

Dann war er wieder tief beschämt.

In the last passage in the Novelle, Büchner states on two occasions that Lenz is indifferent to the events around him:⁴⁸ even Lenz's fear is now dulled.⁴⁹ Toward the close of this

passage, Büchner re-adopts the standpoint of an observer who stands "outside" Lenz. Thus, on p. 483, ll. 12, 13 one reads:

Er schien ganz vernünftig, sprach mit den Leuten; er that Alles wie es die Andern thaten...

Finally, Büchner looks once more into Lenz's mind (ll. 13, 14), but finds only: "eine entsetzliche Leere".

It could thus be argued that, having allowed himself intentionally to become more of an "outside" observer in the second and third sections, Büchner turns to refocus his attention on the "inside" emotional state of his subject.⁵⁰

In accordance with his method of adaptation in the second and third sections, he now perhaps indicates that he can no longer penetrate Lenz's consciousness to the extent to which he had done previously. Henceforward he gives only the occasional glimpse into Lenz's mind. At the close of the Novelle, he penetrates it for the last time, and finds only emptiness. According to this argument, it would appear as if the last pages of the Novelle are a logical extension to the shifts in the pattern of adaptation, and as if each factor is part of Büchner's artistic design.

If it is true, however, that Büchner does adhere to this design, then three further problems have to be considered. Each problem relates to a passage or passages in the Aufzeichnungen which, for one reason or another, Büchner does not apparently attempt to adapt.

The first concerns a passage in the Novelle on p. 469,

11. 11-13:

Er setzte sich und schrieb einige Briefe, gab sie sodann Oberlin mit der Bitte, einige Zeilen dazu zu setzen. Siehe die Briefe.

The passage is not continued. One observes that Lehmann offers no indication that the text is spoilt at this point.⁵¹ Presumably, Büchner is referring to the same two letters described by the Aufzeichnungen on p. 468, ll. 16-22. Having mentioned these letters, it is strange that Büchner offers him no further guidance in this respect. With regard to the first letter, Oberlin writes:

In dem einen an eine adelige Dame in W. schien er sich mit Abadonna zu vergleichen;⁵² er redete von Abschied.⁵³

Of the second, he says:

In dem andern an die Mutter seiner Geliebten, sagt er, er könne ihr diesmal nicht mehr sagen, als daß ihre Friedericke nun ein Engel sey und sie würde Satisfation bekommen.⁵⁴

One might suggest that each letter contains material which Büchner could perhaps have adapted for use in the Novelle, specifically in respect of Lenz's relationship with Friedericke. Furthermore, the text of the Novelle suggests that this was his intention. As an author, however, Büchner paid considerable attention to the veracity and accuracy of his sources. These letters did not appear in Tieck's edition of 1828, which was the only edition of Lenz's work available to Büchner in 1836. He may then perhaps have decided to postpone inclusion of Lenz's letters until such time as an accurate manuscript became available to him. The actual facts concerning Büchner's intention in this matter remain, however, unknown.

The second problem concerns the passage in the Novelle

on p. 473, where Büchner breaks the narrative in mid-sentence:

Die Kindsmagd kam todtblaß und ganz zitternd⁵⁵

In the Aufzeichnungen, the sentence is brought to a conclusion:

Die Kindsmagd kam todtblaß und am ganzen Leibe zitternd zu meiner Frau: Herr L... hätte sich zum Fenster hinausgestürzt.⁵⁶

The Aufzeichnungen complete the sentence, and the maid is able to substantiate Oberlin's earlier theory that someone had fallen into the courtyard (ll. 40, 41). In the Novelle, Büchner has Oberlin make the same theory (ll. 39, 40), but, by leaving the sentence incomplete, does not have that theory substantiated. However, any solution as to why Büchner suspends the sentence as he does, remains a matter of conjecture.

The third problem concerns Büchner's apparent failure to adapt much of the material in the Aufzeichnungen on pp. 474 - 482. In the first place, there is evidence to suggest that Büchner does not ignore this material altogether. On p. 478, ll. 9-13 of the Aufzeichnungen, one reads:

Es war mir schrecklich und ich empfand eigene, nie empfundene Marter, wenn er, auf den Knien liegend, seine Hand in meiner, seinen Kopf auf meinem Knie gestützt, sein blaßes, mit kaltem Schweiß bedecktes Gesicht in meinen Schlafrock verhüllt, am ganzen Leibe bebend und zitternd;...

The influence of this passage is clearly discernible in the following passage from the Novelle, p. 471, ll. 37-40:

Allmählig brachten ihn Oberlin's Worte dann zu sich, er lag auf den Knien vor Oberlin, seine Hände in den Händen Oberlins, sein mit kaltem Schweiß bedecktes Gesicht auf dessen Schooß, am ganzen Leibe bebend und zitternd. Oberlin empfand unendliches Mitleid...

It may thus be argued that Büchner does not totally reject the

last few pages of the Aufzeichnungen. Therefore, one may suggest that, if he rejects the remainder of that material, then he does so intentionally because he considers it unsuitable for the process of adaptation. The passages in question portray Lenz as a man finally overcome by insanity: in this state he remains under the constant surveillance either of Oberlin himself or of Oberlin's aides. The passages offer no indication as to Lenz's mental or emotional state during his remaining few hours in Waldbach. On pp. 469-473 of the Novelle, Büchner appears to have created his own description of Lenz's last hours of consciousness in Waldbach: from time to time in this description Büchner pauses to examine what remains of Lenz's emotional state. Thus it may be that Büchner has replaced Oberlin's material with that of his own. These last hours in Waldbach are critical in respect of Lenz's gradual farewell to consciousness and sanity: by rejecting most of the material available to him in the Aufzeichnungen, and by creating his own material, it may be that Büchner is able to control the narrative and the viewpoint of the narrator, entirely to his satisfaction.

Of the four problems⁵⁷ posed in respect of whether or not the Novelle is a completed work, only two, the first and the fourth, may be met with even reasonably satisfactory solutions. Of the two problems which remain, that which concerns Büchner's interruption of the narrative sequence may give an eventual solution.

If one accepts that the changes of pattern in the adaptation

of the Aufzeichnungen are part of Büchner's artistic intention; and if one accepts that he intentionally does not adapt most of the last pages in the Aufzeichnungen: then one may argue that he interrupts that sequence for the sake of dramatic effect, in order to indicate that by this apparently serious attempt at suicide, Lenz has finally succumbed to insanity. If this is so, then the Novelle would appear to be a completed work.

Alternatively, one may accept the first of the above two conditions, but modify the second. One may then argue that, at the point of interruption, Büchner feels that what remains of the Aufzeichnungen is for the most part fruitless; he at once interrupts his process of adaptation: possibly with the intention of continuing and concluding it at some later date.

It is possible that Lehmann's indication of a spoilt text at that critical point would suggest that the Novelle is, indeed a Fragment. No one at the present time, however, can offer any evidence as to the nature of that spoilt material. Thus in the final analysis the problem, regretfully, remains unsolved.

CONCLUSION

It has been the aim of this study to examine Büchner's Novelle with respect to its principal source, the Aufzeichnungen, and to determine the extent to which Büchner relies on this source in the composition of the Novelle.

The criteria which were originally used, chronology and the narrative sequence, produced very little in the way of concrete evidence. Other avenues, however, were explored with greater success, and led to more positive conclusions.

In Chapter I, we examined the stylistic properties of each account, according to certain set criteria. Of the six stylistic criteria applied in this chapter, three allowed us to define parallels or differences in the respective narrative styles. We noted that the sentences in the Aufzeichnungen are concise and structurally consistent. Those in the Novelle are subject to continuous fluctuation. The introductory words and phrases to the sentences in the Aufzeichnungen are straightforward and unimaginative, making for monotony and apparent inertia in the narrative style. Those of the Novelle are now varied, now subtly repetitive, giving the Novelle an exciting, shifting rhythm.

We found that, unlike Oberlin, Büchner exploits the adjective fully, using it as a keen impressionistic device. We observed that, in the Novelle, the adjective is employed largely as a

vehicle for the expression of solitude, fear, rapidity of movement and stillness. We observed too a relationship between Lenz's sensibility to the world around him, and his receptivity to certain colours. There was a marked difference also in the respective use of imagery. We observed that Oberlin uses a conventional simile, whereas Büchner maintains an artistic balance between metaphor and simile, employing each to capture the momentary reflection of Lenz's mood.

The remaining three criteria may, we suggested, provide evidence in determining patterns in Büchner's process of adaptation from his source. Oberlin's Erzähltechnik is quite simple. He writes in the first person, and is the focal point of his account. With respect to Lenz, Oberlin's narrative range is limited. Büchner, we observed, adapts some of the narrative of his source, but his narrative technique is quite different from Oberlin's. In the process of adaptation, Büchner uses a third-person narrative, in which the narrator is Lenz's constant companion. The result, we suggested, was that Büchner penetrates and analyses, while Oberlin merely observes.

As regards the paragraph structure of the Aufzeichnungen, we found that, in general, each paragraph is short, and describes a single incident in a straightforward manner. Büchner appears more interested in the overall effect of a series of impressions than in the single incident. We found that Büchner, in adapting his source, made the paragraphs of the Novelle considerably

longer and more complex than those of the Aufzeichnungen.

With regard to dialogue, we observed that Büchner adopts all of the dialogue passages present in the Aufzeichnungen, and that he makes them crisper and more concise. In addition, we noted that Büchner "creates" fresh dialogue for use in the Novelle.

We were thus able to define at least three stylistic factors in Büchner's process of adaptation from his source, besides establishing a number of differences in the stylistic techniques of the two accounts. These are not, however, the only differences between the two accounts. In Chapter II, we examined the themes and motifs contained in the "critical" passages of the Novelle. This complex of themes and motifs serves as a vehicle for Büchner's deeper penetration of his subject. Each theme or motif, according to its type and function, nourishes the triad described at the beginning of Chapter II.

In its association with Lenz's uncertain position between sanity and madness, we suggested that nature dominates the thematic structure of the Novelle. Within the pages of the Novelle, nature is admired as a model of "permanence", and later recognized as a model of antithesis and paradox. Nature, we suggested, either reflects or stimulates the frequent changes in Lenz's mood. Through the medium of nature, we were able to evaluate Lenz's position with regard to sanity and mad-

ness.

We suggested that Lenz seeks a harmonious existence within society, and that, in order to effect this harmony, he attempts to establish certain relationships. Each of these relationships, the models for which are drawn from Lenz's past and present situations, meets with failure. We suggested that a number of Lenz's experiences in Steinthal are connected with these failures, particularly with respect to the enigma of human suffering, and to the apparent refusal of God to alleviate it.

Having observed that Lenz is unable to find peace and calm within himself, we examined Lenz's emotional states, paying particular attention to those of indifference, boredom and emptiness. In addition, we noted Lenz's increasing isolation and failure to communicate with those around him. Finally, we investigated Lenz's philosophies of art, literature and aesthetics, and offered certain suggestions as to the relationship of these philosophies to the remainder of the Novelle.

The development, throughout the Novelle, of these themes and motifs, we suggested, is the very essence of the current of Lenz's life in Steinthal. Alone, each theme or motif represents a vital part of Lenz himself: together, they provide a penetrating analysis of the man. In conclusion, we suggested that it is these themes and motifs, and the "critical" passages which contain them that, in the last analysis, set the Novelle apart from the Aufzeichnungen.

But these "critical" passages are entirely of Büchner's

creation. What of the material which Büchner adapts from the Aufzeichnungen? A close examination of the two texts indicates that the relative proximity of their respective language and ideas is not constant. The four-fold variation in this proximity, we suggested, corresponds to four sections of material in the two accounts.

In Chapter III, we examined each of the four sections. It was suggested that the fourth section, for a number of reasons, defied positive definition. We were able, however, to furnish definitions for the first three sections. In the first section, Büchner adapts his source with considerable care. He adopts only that material which, in an adapted form, will contribute to his study of Lenz. In the second section, Büchner rejects progressively fewer of the ideas contained in the Aufzeichnungen, but he does continue to condense the language which expresses these ideas. In the third section, Büchner follows his source closely, rejecting very few of its ideas and changing relatively little of its language.

Having defined these patterns in the process of adaptation, we then considered whether or not the Novelle represents a completed work of art. The problem was discussed with reference to the different patterns in adaptation, and to certain interrupted, or apparently interrupted, passages in the text of the Novelle. Certain solutions were suggested, but no absolute conclusions could be reached in this respect.

Each chapter in this study has, wherever possible, pro-

vided its own conclusions in respect of the theme or themes which it has examined. We cannot characterize the many differences between the two accounts in a single term. If, as we have attempted to illustrate, patterns in the process of adaptation do exist, then it should be noted that each pattern relates to its own particular theme, and does not necessarily refer to any other theme.

In conclusion, we may be permitted, for a moment, to look at the two accounts no longer from a specific, but from an overall point of view: and to suggest that, from the basic narrative provided by his source, Büchner "creates" a Novelle which, as a work of literature, bears only a very limited resemblance to its documented source, Oberlin's Aufzeichnungen.

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FOOTNOTES

Introduction

¹Oberlin, "Der Dichter Lenz im Steinthale", Erwinia, 1839.
A. Stöber, Der Dichter Lenz and Friedericke von Sesenheim,
(Basel, 1842), pp. 11-31. G. Büchner, Sämtliche Werke und
Briefe, ed. W. Lehmann, (Darmstadt, 1967), I, 436-483.

²G. Büchner, "Lenz, eine Reliquie", Telegraph für Deutsch-
land, ed. K. Gutzkow, 1839. (J. or T.)

³G. Büchner, Nachgelassene Schriften, ed. L. Büchner,
(Frankfurt, 1850). (N.)

⁴G. Büchner, Sämtliche Werke und handschriftlicher Nachlass,
introd. and ed. K. Franzos, (Frankfurt, 1879).

⁵G. Büchner, Sämtliche Werke und Briefe, ed. F. Bergemann,
(Leipzig, 1922).

FOOTNOTES

Chapter I

¹K. Voß, Georg Büchners Lenz, Eine Untersuchung nach Gehalt und Formgebung, Dissertation (Auszug), (Bonn, 1922), II, 2 (a).

²P. Landau, "Lenz". In: Georg Büchner. Wege der Forschung, ed. W. Martens, (Darmstadt, 1965), LIII, 36.

³Aufzeichnungen, p. 482, ll. 1-22.

⁴H. Pütz, "Büchners Lenz und seine Quelle, Bericht und Erzählung, ZfdPh, LXXXIV (1965), Sonderheft, 4.

⁵Lenz, p. 437, ll. 9, 10.

⁶ibid., p. 457, ll. 19, 20.

⁷Aufzeichnungen, p. 444, ll. 32-34.

⁸Lenz, p. 439, ll. 37-39.

⁹ibid., p. 461, ll. 9-11.

¹⁰ibid., p. 459, l. 43; p. 461, l. 1.

¹¹In: Telegraph für Deutschland. Rede von K. Gutzkow, 1839. This edition is referred to commonly as T. Lehmann calls it J, presumably since it evolves from a manuscript once in the possession of M. Jaeglé (H). The latter two are obsolete. In: G. Büchner, Nachgelassene Schriften, ed. L. Büchner (Frankfurt, 1850). This edition is referred to commonly as N.

¹²G. Büchner, Sämtliche Werke und Landschriftlicher Nachlaß. Introd. and ed. K.E. Franzos, (Frankfurt, 1879).

¹³G. Büchner, Sämtliche Werke und Briefe, ed. F. Bergemann, (Leipzig, 1922).

¹⁴H. Hermann. "Den 20. Jänner ging Lenz durchs Gebirg", ZfdPh, LXXXV (1966), 261.

¹⁵ibid., 261, 2.

¹⁶W. Lehmann, Textkritische Noten- Prolegomena zur Hamburger Büchner-Ausgabe, (Darmstadt, 1967), pp. 24, 25.

- ¹⁷Lenz, p. 457, ll. 20, 21.
- ¹⁸Aufzeichnungen, pp. 436; 438; 440, ll. 1-18.
- ¹⁹Lenz, pp. 437; 439; 441, ll. 1-18.
- ²⁰Aufzeichnungen, p. 448, ll. 9-16.
- ²¹Lenz, p. 449, ll. 9-43; p. 451; p. 453, ll. 1-26.
- ²²Aufzeichnungen, p. 464, l. 41- p. 466, l. 9, p. 466, ll. 10-41, p. 468, ll. 1-4, p. 468, ll. 5-7, p. 468, ll. 8-14.
Note: this passage contains the longest paragraph of the Aufzeichnungen, p. 466, ll. 10-41, which has 31 lines.
- ²³Lenz, p. 465, ll. 42, 43; p. 467, ll. 3-41; p. 469, ll. 2-13.
- ²⁴Hermann, 266.
- ²⁵One of several examples is found in the Aufzeichnungen (p. 466) and in Lenz (p. 467).
- ²⁶Aufzeichnungen, p. 440, ll. 7,8.
- ²⁷e.g.: p. 476, ll. 40-43, p. 478, ll. 1-19.
- ²⁸Aufzeichnungen, p. 446, ll. 11-34.
- ²⁹ibid., p. 448, ll. 9-16.
- ³⁰ibid., p. 452, ll. 27-43.
- ³¹ibid., p. 454, ll. 1-13.
- ³²ibid., p. 458, ll. 37-43.
- ³³ibid., p. 460, ll. 1-12, ll. 38-43.
- ³⁴Landau, 36.
- ³⁵In his repeated use of the formula: "es + verb + indirect object", Büchner disguises within an apparently impersonal framework a highly subjective observation.
- ³⁶Lenz, p. 437, ll. 13, 14.
- ³⁷Lenz, p. 439, ll. 24-29.
- ³⁸Aufzeichnungen, p. 438, ll. 24-30.
- ³⁹This section is devoted to a comparison of the forms of

the dialogues, rather than to an examination of their linguistic variations.

⁴⁰Lenz, p. 449, ll. 18-43; p. 451, ll. 1-43; p. 453, ll. 1-8.

⁴¹Aufzeichnungen, p. 462, ll. 24-30.

⁴²Landau, 37.

⁴³Lenz, p. 445, ll. 2-8.

⁴⁴ibid., p. 461, ll. 5-32.

⁴⁵ibid., p. 461, ll. 5-10.

⁴⁶ibid., p. 461, ll. 30-32.

⁴⁷ibid., p. 437, ll. 1-40; p. 439, ll. 1-15.

⁴⁸In addition, there are two examples of an adjectival noun. (l. 29).

⁴⁹Lenz, p. 481, l. 43 - p. 483, ll. 1,2; ll. 6,7.

⁵⁰ibid., p. 457, ll. 5,6.

⁵¹Pütz, 20.

⁵²Büchner avoids the simile: cf Lenz, p. 441, l. 12: "er patschte darin."

⁵³Büchner preserves both similes: cf Lenz, p. 467, ll. 28-30.

⁵⁴Lenz, p. 455, ll. 7-9.

FOOTNOTES

Chapter II

¹B. von Wiese, Die Deutsche Novelle von Goethe bis Kafka (Düsseldorf, 1962), II, 111.

²Lenz, p. 437, ll. 32-36.

³H. Mayer, Georg Büchner und seine Zeit (Wiesbaden, 1960), pp. 271-273.

⁴Lenz, p. 439, ll. 4-7.

⁵Lenz, p. 439, ll. 20-39.

⁶Lenz, p. 441, ll. 23-43: p. 445, ll. 35-43.

⁷ibid., p. 447, ll. 24-29.

⁸ibid., p. 441, ll. 1-5.

⁹ibid., p. 469, ll. 32, 33.

¹⁰ibid., p. 461, l. 24.

¹¹ibid., p. 461, ll. 17-22.

¹²ibid., p. 461, 24-27.

¹³Von Wiese, p. 112.

¹⁴H. Herman, "Den 20. Jänner ging Lenz durchs Gebirg", ZfdPh, LXXXVI (1966), 265. He refers to the behaviour of nature and the mood of Lenz as the "Wellenmotiv".

¹⁵H. Pütz, "Büchners Lenz und seine Quelle", ZfdPh, LXXXV (1965), 8.

¹⁶Lenz, p. 469, ll. 23-27.

¹⁷ibid., p. 473, ll. 32-36.

¹⁸ibid., p. 437, ll. 34, 35.

¹⁹ibid., p. 453, ll. 13-17.

²⁰ibid., p. 439, ll. 4-15.

²¹Lenz, p. 461, ll. 17-19.

²²ibid., p. 443, l. 11.

²³ibid., p. 461, ll. 33-36.

²⁴ibid., p. 469, ll. 40-43, p. 471, ll. 1-4.

²⁵ibid., p. 471, ll. 7-14.

²⁶ibid., p. 465, ll. 22-37.

²⁷ibid., p. 473, ll. 2-6.

²⁸ibid., p. 471, ll. 30-33.

²⁹ibid., p. 471, ll. 14-20.

³⁰ibid., p. 471, ll. 26, 27.

³¹ibid., p. 473, ll. 19, 20.

³²ibid., p. 473, ll. 26-28.

³³ibid., p. 483, l. 8.

³⁴ibid., p. 483, l. 14.

³⁵ibid., p. 453, ll. 8-10.

³⁶ibid., p. 453, ll. 23-25.

³⁷ibid., p. 443, ll. 37-39; ll. 41-43.

³⁸ibid., p. 445, ll. 3-8.

³⁹ibid., p. 445, ll. 8-11.

⁴⁰ibid., p. 445, ll. 11-13.

⁴¹ibid., p. 445, ll. 26-28.

⁴²ibid., p. 447, ll. 15-20.

⁴³Goethe's muse, Friedericke Brion, to whom Lenz offered his attentions in Sesenheim in 1777.

⁴⁴Lenz, p. 459, ll. 17-21.

⁴⁵ibid., p. 459, ll. 15-17.

- ⁴⁶Lenz, p. 453, ll. 37, 38.
- ⁴⁷ibid., p. 459, ll. 24-26.
- ⁴⁸ibid., p. 463, ll. 5-7.
- ⁴⁹ibid., p. 463, ll. 16-20.
- ⁵⁰ibid., p. 467, ll. 31-33.
- ⁵¹ibid., p. 469, ll. 7-10.
- ⁵²ibid., p. 457, ll. 35-39.
- ⁵³ibid., p. 457, ll. 1-3.
- ⁵⁴ibid., p. 457, ll. 22-30.
- ⁵⁵ibid., p. 459, ll. 42, 43.
- ⁵⁶ibid., p. 461, ll. 9-13.
- ⁵⁷ibid., p. 461, ll. 13-14.
- ⁵⁸ibid., p. 461, ll. 20-24.
- ⁵⁹ibid., p. 461, ll. 27-29.
- ⁶⁰ibid., p. 461, ll. 36, 37.
- ⁶¹ibid., p. 473, ll. 2-6.
- ⁶²ibid., p. 459, ll. 39-41.
- ⁶³ibid., p. 467, ll. 3-6.
- ⁶⁴ibid., p. 463, ll. 41-43; p. 465, l. 1.
- ⁶⁵ibid., p. 443, ll. 26-28.
- ⁶⁶ibid., p. 449, ll. 3-8.
- ⁶⁷ibid., p. 461, l. 43; p. 463, ll. 1, 2.
- ⁶⁸ibid., p. 463, ll. 5-7.
- ⁶⁹ibid., p. 463, ll. 7-9.

⁷⁰J. Parker, "Some Reflections on Georg Büchner's Lenz and its principal source, the Oberlin record," GLL, XXI (1968), 109.

- ⁷¹Lenz, p. 443, ll. 29-35.
- ⁷²ibid., p. 455, ll. 25-28.
- ⁷³ibid., p. 457, ll. 14-16.
- ⁷⁴ibid., p. 457, ll. 18-20.
- ⁷⁵ibid., p. 439, ll. 30, 31.
- ⁷⁶ibid., p. 439, ll. 37, 38.
- ⁷⁷ibid., p. 453, ll. 17-20.
- ⁷⁸ibid., p. 445, ll. 24, 25.
- ⁷⁹ibid., p. 445, ll. 29, 30.
- ⁸⁰ibid., p. 445, ll. 35-38.
- ⁸¹ibid., p. 445, ll. 40-43.
- ⁸²ibid., p. 469, ll. 2-4.
- ⁸³ibid., p. 473, ll. 2-7.
- ⁸⁴ibid., p. 473, ll. 8-13.
- ⁸⁵ibid., p. 437, ll. 7, 8.
- ⁸⁶ibid., p. 457, ll. 27-30.
- ⁸⁷ibid., p. 481, ll. 39-41.
- ⁸⁸ibid., p. 465, ll. 28-30.
- ⁸⁹ibid., p. 465, ll. 30-33.
- ⁹⁰ibid., p. 465, ll. 34-37.
- ⁹¹Mayer, pp. 271, 272.
- ⁹²ibid., pp. 269, 270.
- ⁹³Von Wiese, p. 123.
- ⁹⁴Lenz, p. 439, ll. 10, 11.
- ⁹⁵ibid., p. 459, ll. 30-32.
- ⁹⁶ibid., p. 469, ll. 25-27.

⁹⁷Lenz, p. 471, ll. 15, 16.

⁹⁸ibid., p. 483, ll. 12-15.

⁹⁹ibid., p. 471, ll. 4-6.

¹⁰⁰ibid., p. 471, ll. 7-14.

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Some of this material resembles opinions expressed elsewhere by Büchner. cf. Georg Büchner, Werke und Briefe, ed. F. Bergemann, 7, (Wiesbaden 1958).

¹⁰²Pütz, 15.

¹⁰³Lenz, p. 451, ll. 21-23.

¹⁰⁴ibid., p. 449, ll. 24-26.

¹⁰⁵Bergemann, p. 400. The letter is dated: Straßburg, den 28. Juli 1835.

¹⁰⁶Lenz, p. 449, ll. 26-30.

¹⁰⁷ibid., p. 449, ll. 30-32.

¹⁰⁸Bergemann, p. 400.

¹⁰⁹Lenz, p. 449, ll. 33-39.

¹¹⁰Bergemann, p. 400.

¹¹¹J. M. R. Lenz, Anmerkungen übers Theater, 1774. In: Meisterwerke Deutscher Literaturkritik, introd. and ed. H. Mayer, (Stuttgart, 1962), I, 334.

¹¹²Lenz, p. 449, ll. 40-42.

¹¹³ibid., p. 449, l. 43; p. 451, ll. 1-4; l. 7.

¹¹⁴ibid., p. 451, ll. 7-10.

¹¹⁵ibid., p. 449, ll. 33-39.

¹¹⁶ibid., p. 451, ll. 14-21.

¹¹⁷ibid., p. 447, ll. 31-34.

¹¹⁸ibid., p. 451, ll. 25-27.

¹¹⁹The paintings are commonly attributed respectively to: Carel von Savoy, and Nicholaes Maes.

¹²⁰Lenz, p. 453, ll. 2-5.

¹²¹Von Wiese, p. 107.

FOOTNOTES

Chapter III

- ¹Lenz, p. 437, ll. 1-40, p. 439, ll. 1-20.
- ²ibid., p. 437, ll. 10-14.
- ³ibid., p. 437, ll. 33-35.
- ⁴ibid., p. 439, l. 7.
- ⁵ibid., p. 439, ll. 10, 11.
- ⁶Aufzeichnungen, p. 438, ll. 21-30.
- ⁷Lenz, p. 439, ll. 21-29.
- ⁸ibid., p. 439, ll. 34-36.
- ⁹Aufzeichnungen, p. 438, l. 40.
- ¹⁰ibid., p. 440, l. 4.
- ¹¹ibid., p. 444, ll. 26; 28-32.
- ¹²A possible reference to Friedericke.
- ¹³Lenz, p. 453, ll. 37-40.
- ¹⁴ibid., p. 457, ll. 23-25.
- ¹⁵Aufzeichnungen, p. 452, ll. 41-43, p. 454, ll. 1-6.
- ¹⁶Lenz, p. 459, l. 5.
- ¹⁷ibid., p. 459, ll. 26-29.
- ¹⁸This "critical" passage was examined in Chapter II.
- ¹⁹Aufzeichnungen, p. 458, ll. 41-43; p. 460, ll. 1-7.
- ²⁰ibid., p. 460, ll. 9-12.
- ²¹Lenz, p. 461, l. 38.
- ²²Aufzeichnungen, p. 452, ll. 41-43; p. 460, ll. 39-40.

- ²³Lenz, p. 461, ll. 39-43.
- ²⁴Aufzeichnungen, p. 460, l. 43; p. 462, ll. 1-7.
- ²⁵Lenz, p. 461, l. 43; p. 463, ll. 1, 2.
- ²⁶Aufzeichnungen, p. 462, ll. 3-7; p. 462, ll. 8-12.
- ²⁷Lenz, p. 463, ll. 2-9.
- ²⁸Aufzeichnungen, p. 462, ll. 14-16.
- ²⁹ibid., p. 462, ll. 12-14.
- ³⁰ibid., p. 462, ll. 18-30.
- ³¹Lenz, p. 463, ll. 12-20.
- ³²Aufzeichnungen, p. 462, ll. 31-38.
- ³³Lenz, p. 463, ll. 31-37.
- ³⁴cf. Aufzeichnungen, p. 462, ll. 39, 40.
- ³⁵Aufzeichnungen, p. 462, ll. 40-43; p. 464, ll. 1-6.
- ³⁶Lenz, p. 463, ll. 41-43; p. 465, ll. 1-6.
- ³⁷Aufzeichnungen, p. 464, ll. 7-20.
- ³⁸Lenz, p. 465, ll. 7-11, 14-20.
- ³⁹Aufzeichnungen, p. 464, l. 41; p. 466, ll. 1-41. Lenz, p. 465, ll. 42, 43; p. 467, ll. 3-41.
- ⁴⁰Lenz, p. 465, l. 8.
- ⁴¹ibid., p. 467, l. 41; p. 469, ll. 2-5.
- ⁴²Aufzeichnungen, p. 468, ll. 8-14; Lenz, p. 469, ll. 5-13.
- ⁴³Lenz, p. 469, ll. 23-43; p. 471, ll. 1-43; p. 473, ll. 1-18.
- ⁴⁴The exception is the reference to Lenz's foot-injury, which Büchner does not include in the Novelle.
- ⁴⁵Lenz, p. 481, ll. 38-43; p. 483, ll. 1-15.
- ⁴⁶ie. Büchner's fear that the police would prosecute the Deutsche Revue, with which his name was already associated.

⁴⁷Lenz, p. 469, ll. 23-43; p. 471, ll. 1-43; p. 473, ll. 1-18.

⁴⁸ibid., p. 481, l. 39; l. 41.

⁴⁹ibid., p. 483, l. 8.

⁵⁰ibid., p. 469-473.

⁵¹Lehmann is highly critical in this respect. cf. Lenz, pp. 443, 459, 473.

⁵²Abaddon, a Hebrew word meaning "destruction". In Rev. IX. II, one finds the Greek 'Απολλύων, meaning "destroyer", "the angel of the bottomless pit." Presumably Lenz was referring to his role of "destroyer" in his relationship with Friedericke Brion.

⁵³Aufzeichnungen, p. 468, ll. 16, 17.

⁵⁴ibid., p. 468, ll. 19-22.

⁵⁵Lenz, p. 473, ll. 40, 41.

⁵⁶Aufzeichnungen, p. 472; ll. 41, 42.

⁵⁷1. The changes in the pattern of adaptation. 2. The letters described by Oberlin in the Aufzeichnungen. 3. The interruption in mid-sentence of a passage in the Novelle. 4. The apparent failure to adapt most of the last pages in the Aufzeichnungen.