

DIE LEUTE VON SEIDWYLA

UNITY IN VARIETY
AN EXAMINATION OF GOTTFRIED KELLER'S
DIE LEUTE VON SELDWYLA

By

BRUCE THOMPSON, B.A.

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AUTHOR: Bruce Thompson, B.A. (London University)

SUPERVISOR: Dr. K. Deamer

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SCOPE AND CONTENTS:

The thesis is an independent and personal examination of Keller's collection 'Die Leute von Seldwyla'. The collection is considered as a complete work in itself, but the procedure adopted takes account of the individuality of each component work. Two chapters deal respectively with the structure of the individual works and with the image presented throughout the collection of the Seldwyla people, and two further chapters present interpretations of each work in turn. The conclusion emphasises the variety which is to be found in the collection, as well as a certain degree of unity.

TO MY PARENTS

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ABBREVIATIONS AND QUOTATIONS

At the beginning of each main section in a chapter, the full title of the work to which the section is devoted will be used, e.g. Pankraz, der Schmoller, Romeo und Julia auf dem Dorfe, etc. Otherwise the following abbreviations will be used:

Pankraz, Romeo und Julia, Amrain, Kammacher, Spiegel, Schmied, Liebesbriefe and Lachen.

All quotations are taken from the following edition of Keller's works:

Gottfried Keller, Sämtliche Werke, ed. Jonas Fränkel, Erlenbach-Zürich and Munich; Eugen Rentsch Verlag, 1927, Volumes VII and VIII.

Quotations referring to the Introduction and to the works in the first volume of Die Leute von Seldwyla are taken from Volume VII of the above edition, those referring to the Introduction and to the works of the second volume from Volume III.

Words in brackets in quotations indicate my own explanations of the text.

I

INTRODUCTION

The aim of this thesis is to examine Die Leute von Seldwyla, ten stories¹ which have been published as a collection in two volumes. Although the collection is being considered as a whole, each work will be regarded as an individual and independent unit, and the method adopted will emphasise, rather than deny, this fact. In Chapter II the structure of each work will be analysed separately; in Chapters IV and V each work will be interpreted individually, and even in Chapter III, when the image and function of Seldwyla will be examined, the works will be treated successively. Nevertheless the ultimate aim is to consider the possibility of these ten works forming a unified collection which functions as a complete work in itself. It is hoped to show that whereas each work is an independent unit, it forms at the same time a part of a larger whole.

The methods employed to this end will naturally depend on one's conception of what constitutes a unified collection. The assumption in the present thesis is that the

¹Although there are various definitions of the term 'Novelle', it is intended to call nine of the works under consideration 'Novellen'. The exception is Spiegel, das Kätzchen, which is subtitled Ein Märchen. When reference is made to all ten works, the term 'the works' will be used. Die Leute von Seldwyla in its totality will be called 'the collection'.

term implies a whole whose component parts together present a certain pattern, a pattern which the author creates, and which the reader contemplates. A series of rhythms are reproduced in the reader, and although these may have some common features, they need not be identical. Significant variety is more important than total identity. In Die Leute von Seldwyla each work creates a rhythm of its own, and the total effect is one of variety, rather than of complete uniformity. The effect of the whole is different from that of each component part.

There are various possible methods of investigation. One might be to select various situations and characters which appear to be repeated from work to work. This might establish certain connections between the works and give the illusion of uniformity. The next step might be to seek the origin of such situations and characters in the life and experiences of the author himself. However, this autobiographical approach proves little, only that the same author is responsible for all the works in the collection, which is not disputed, and assists neither the critic, who wishes to evaluate the collection, nor the writer of the present thesis, who wishes to explore its total effect and organisation. An enumeration of the various possible influences exercised upon a work by incidents from the author's life, by opinions which he held, or by the conventions and ideas of the age in which he was writing, is not a critical statement about the work itself. Any author who takes his material from the world around him

and from his own ideas and experiences will reproduce these in his works, either faithfully, or in refashioned form. However, it is in the organisation of this material in the actual works that the present writer is interested, and the approach is that of the purest literary criticism, taking the collection at its face value, and attaching no importance to biographical or historical information, to the particular society to which he may be referring, or to the public for which he is writing. In this way it is hoped that an insight will be gained into the more permanent and timeless features of the collection, a collection which creates its own world rather than reflects or imitates that of its author.

Another method which might have been employed is that of stylistic analysis. This would have involved selecting common elements in the style, such as diction, sentence-structure and imagery. These would again give the collection a degree of uniformity, but only in that they would reveal certain stylistic characteristics appertaining to Keller. They would again prove that the same author was responsible for each work, and although the value of this procedure for the literary critic is not being denied, it is felt that a detailed analysis of the style of the collection lies beyond the scope of the thesis. Similarly the tendency for certain dominant themes to manifest themselves throughout the collection does not in itself establish a unity. Authors in general are likely to favour certain themes which may well be present in all their works, without these forming a

unified collection. In addition, to examine individual works from the narrow standpoint of one or two particular themes is leaving the thesis more open to the risk of reducing the author's output to a 'schema'.

The procedure which will be adopted is as follows. First, the structure of the individual works will be examined. The structure of a work is its framework, the pattern it presents, the rhythm it creates, the general impression which the reader has of its totality. Structural similarities existing between the works will therefore create a succession of similar patterns and rhythms which will continually be presented to the reader. It will be seen that the respective structural analyses also highlight the importance of the relationship between the individual and the environment depicted. In this series of works, the environment remains constant throughout, as the title of the collection suggests, and its function is to emphasise the importance of the relationship between the individual and the society in which he lives. This relationship may change, but the actual function does not. Although the image of Seldwyla is predominantly presented as a negative value, its unvarying function is important as a unifying factor and as a guide to a general interpretation of each work. The bulk of the thesis is devoted to these interpretations. If the chapters on structure and on the image and function of Seldwyla reveal certain similarities between the works, Chapters IV and V highlight differences, as well as points of contact. The

general impression is one of variety within uniformity, diversity within totality. Though there may be thematic links between the works, the problems faced by the characters and the values which are advocated or decried vary considerably from work to work. The reader is not made to contemplate a succession of identical objects. There may be similarities, but also vital differences: his mind may move within a certain limited area, but this area has a variety of component parts. Each work has its own individual function within a larger whole. It is this impression which the present thesis is intended to give of Die Leute von Seldwyla.

As the thesis is presenting a personal viewpoint of the collection, which, it is hoped, will stand in its own right, without the necessity of justification either through quoting from more favourable critics, or through refuting more sceptical authorities, it is not the intention of the present writer to refer to other sources, either biographical or critical. The thesis is limited entirely to the exposition of a personal view of the collection from one particular angle. Of necessity, many aspects of Die Leute von Seldwyla are never mentioned, and these are so numerous that no thesis of this length could claim to be a comprehensive and conclusive analysis.

II

THE STRUCTURE OF THE INDIVIDUAL WORKS

The aim of this chapter is to examine the structure of each individual work in the collection, and to ascertain structural similarities which may establish a connection between the works. An examination of a work's structure also provides a point of departure for an interpretation, for it highlights certain sections of the work worthy of special consideration, and also establishes other sections with which these may be compared. As far as the present thesis is concerned, this will be useful, for it is on the basis of individual interpretations that the final conclusion is to be made. Investigations of the functional value of the structural divisions and sections will be made in Chapters III, IV and V, when the works will be interpreted in greater detail.

The structure of Pankraz, der Schmoller is a simple one. Pankraz begins at home in Seldwyla with his mother and sister. He then leaves (15), but his return occurs in the text almost immediately (19), without any intervening description of his activities. He proceeds to tell his story, which leads him away from Seldwyla to India. There are two interruptions, first after the account of the early acquaintance with Lydia, when it is mentioned that the mother and sister are sleeping (39f), and secondly after the account of his final departure from India, when the mother and sister

awaken (74). After the story's conclusion the three move together to the capital of the Canton. The *Novelle* thus consists of a series of departures from Seldwyla, the first a physical one, the second and third only in the consciousness of the narrator, Pankraz, and the reader. Each of the departures has a corresponding return. The final departure, however, does not. The *Novelle* can therefore be arranged as a circle, whose centre is the home at Seldwyla. The respective departures may be indicated by a series of radii proceeding to the circumference at appropriate intervals. Pankraz' development, which is of course of prime interest, occurs during these intervals, until the starting point is reached again. The structural arrangement therefore encourages a comparison between the image presented of Pankraz before his departure and that given after his return, and draws attention to the importance of Seldwyla as the centre in the scheme, and to the significance of the final departure from there.

The structure of Romeo und Julia auf dem Dorfe is more complicated, though the text itself shows divisions on pages 96, 121 and 139. The title refers to the Shakespeare tragedy, and so invites investigations into a possible dramatic, or, more specifically, tragic, structure. The divisions assist this, except that only four sections are created, whereas a tragedy traditionally has five acts. In the first section the scene is set in the three fields where the farmers are ploughing and the children playing. It closes with the illegal cutting of the first furrows into the

central field. This action causes the eventual quarrel between the farmers. The section does duty as the first 'Act', in which the first guilty step is taken. The second section, or 'Act', comprises the resulting quarrel and decline, the move to Seláwyla by the Manz family, and closes with the fishing incident. This provides a ray of hope when the children's love is suggested (120 and 121), but is accompanied by the bitterness of the fathers' quarrel and the physical symptom of their decline, the activity of fishing. Thus hope and hopelessness are united in one moment. In the third 'Act' a calamity occurs when Sali strikes Marti, as a result of which inevitable separation, and therefore unhappiness, are foreseen by Vrenchen:

Es ist aus, es ist ewig aus, wir können nicht zusammenkommen! (139)

There remains a long fourth section in which the children live their day of pretence, playing the roles of a bourgeois bride and bridegroom, and which culminates in the catastrophe, the suicide in the river. In order to adapt this to the five-act pattern, a further division could be inserted when the children are recognised. This interrupts the happy mood which has previously been created, for it is from this moment on that they have to face the realities of their situation. The break would occur immediately preceding the following sentence:

Während sie in diese Dinge sich versenkten, waren sie so vergessen, dass sie nicht bemerkten, wie nach und nach ein weiter Ring sich um sie gebildet hatte von Leuten, die sie aufmerksam und neugierig betrachteten. (168f)

According to this interpretation, the fourth 'Act' would be

an escape from reality, a retarding movement, delaying the catastrophe. The fifth 'Act' would be a jerk back into harsh reality, hastening the denouement at the river. Such an organisation corresponds neatly to a tragic structure, with the sections being described as follows: 1, guilt; 2, complication (hope and hopelessness); 3, calamity; 4, retardation; 5, catastrophe. However, this is imposing upon an epic form, the *Novelle*, a structure which traditionally belongs to a dramatic form, and it also disregards the fact that the text itself only indicates four sections. It is possible to interpret the structure according to these four sections and to the various areas where the scenes are set. In the first section the scene is provided by the fields near the village where the families live, and it is here that the first guilty step is taken by the fathers. Seldwyla, half an hour's distance away (85), is mentioned disparagingly by the farmers (88). In the second section movement is made to Seldwyla, and then to the river, a place habitually frequented by bankrupt citizens of Seldwyla (115). As has been mentioned, this incident provides a note of hope for the children, but only of despair for the fathers. The third section constitutes a movement away from Seldwyla by Sali, a return to the village, and to the field where the *Novelle* began. Just as the farmers incurred guilt there in the first section, so does Sali in the third, when he hits Marti with the stone (138). In the final section the children visit the villages around their former homes, so that in appearance

they are returning to the life they once lived in more favourable times. However, they then descend to the level of the Paradise Garden, where they meet the black fiddler, associated with the guilt of the fathers, and 'verlumpfte Leute aus Seldwyla' (172), associated with Sali's parents¹. They then pass by their old homes, and even the three fields (180), thus in fact returning to the original locality.

However, this return is only momentary, and they then proceed to the river, where the catastrophe takes place. The children enjoy union and suffer death in the same area, where previously a note of happiness had been sounded for them, and one of calamity for their parents. Now happiness and catastrophe are experienced there. Thus the structure of Romeo und Julia comprises a series of movements between certain localities, each of which is associated with certain events and situations. This series is symmetrically arranged according to the four sections, each section centring on, or culminating in, two areas, arranged as follows: fields; river; fields; river. This structure calls for a comparison of these scenes. The attempt to return to the original situation must be considered, as also must the significance of its failure. Seldwyla is also of importance, as Sali's parents presumably remain there, whereas the children choose another alternative.

¹See Chapter III, Pages 35f

The structure of Frau Regel Amrain und ihr Jüngster is apparently similar to that of Pankraz. It involves the departure from home and Seldwyla of the father, and his corresponding return. This suggests a comparison between the two images of the father that are given. However, the father is not the central character, and his return is placed at the end of the Novelle, whereas the return of Pankraz is set almost immediately after his departure. Moreover, the principal characters, Frau Regula and her son, Fritz, whose development she controls, remain in or near Seldwyla throughout the Novelle, and unlike Pankraz, do not depart from there at the conclusion. However, their home and Seldwyla are not to be identified, for Fritz' development is threatened by four dangers, each of which is associated with Seldwyla. These are represented in separate incidents: the first involves a visit to a dance in Seldwyla and a corresponding return home (216f); the second involves refraining from the Seldwyla practice of talking politics in inns without balancing one's words with an appropriate amount of thinking (223); the third leads him away from Seldwyla on two occasions when the Seldwyla citizens march out to political uprisings: after each he returns home (226 and 237f); the final incident involves the danger of behaving with typical Seldwyla apathy at the time of an election, and after his mother makes him do his duty, he again returns home (251). The home is therefore the centre, as it is in Pankraz, but although the main events occur outside

this centre, there is more activity at the home, and after each event there is a return there. (Pankraz made only one physical return.) It is noteworthy that Seldwyla and its citizens are situated in Amrain on the would-be circumference of the circle around the home. Thus the structure invites a comparison between the two portrayals of the father, between the behaviour of Fritz on the separate occasions indicated and that which his mother wishes him to adopt, and also between the way of life embodied by the citizens of Seldwyla and that pursued in the Amrain home.

Die drei gerechten Kammacher appears at first to lack the formal organisation of the three previous Novellen. The first twenty-four pages (259-283) are devoted to setting the scene and to introducing the central characters, namely the three comb-makers, the owner of the business and Züs Bünzlin. The next thirteen pages (283-296) describe the negotiations which lead to the race, and the attitude of the characters to this. The final twenty-three pages (296-319) are devoted to the preparations before the race, the race itself and the results. The race is the only incident involving definite action in the Novelle; all else consists of the preparations for and the consequences of this action, an establishment of the initial and final situations. However, there are points of comparison and contrast between various parts of the Novelle which help to indicate that the work is more tightly organised. The use of the word 'gerecht' and its opposite is significant in the first

sentence:

Die Leute von Seldwyla haben bewiesen, dass eine ganze Stadt von Ungerechten oder Leichtsinnigen zur Not fortbestehen kann im Wechsel der Zeiten und des Verkehrs; die drei Kammacher aber, dass nicht drei Gerechte lang unter einem Dach leben können, ohne sich in die Haare zu geraten. (259) (my own underlining)

The word is also used in the final sentence:

Dietrich der Schwabe allein blieb ein Gerechter und hielt sich oben in dem Städtchen; aber er hatte nicht viel Freude davon; (319) (my own underlining)

The first reference indicates a contrast between the comb-makers and the people of Seldwyla. This contrast is maintained throughout the Novelle². The reference also suggests the similarity of the comb-makers, already indicated in the title, which is an important factor stressed throughout³. The second reference indicates the undeviating nature of Dietrich, which has previously been a feature of all three comb-makers. That he has little joy is a commentary on the amount of success and happiness which his aim and his character have brought him, the one comb-maker to achieve his aim. The two references function like statements of a theme, or a moral which is explained by the intervening events. A further point of comparison between respective parts of the Novelle is found in the similarities and differences existing between the situation which is established in the first part and the race in the final section. In the former

²See Chapter III, pages 40f, and Chapter IV, page 80

³See Chapter IV, pages 81f

the three identical comb-makers come to Seldwyla with the intention of staying there. In the latter the three again approach the town, though this time two run, and proceed straight through the town, missing their objective. Dietrich, who does achieve his aim, lives an unhappy life there. The structure points to the importance of the characters of the comb-makers, which may be responsible for their failure to achieve happiness. It also suggests a contrast between them and the Seldwyla people, and calls for a comparison between the two approaches to Seldwyla. It is noteworthy that Dietrich lives on there, but does so unhappily.

As well as in Kammacher, a point of contact also exists between the first and last sentences in Spiegel, das Kätzchen. The first refers to a proverb:

Wenn ein Seldwyler einen schlechten Handel gemacht hat oder angeführt worden ist, so sagt man zu Seldwyla: Er hat der Katze den Schmer abgekauft! (323)

The last repeats the reference, and clarifies the interpretation:

Seit dieser Zeit sagt man zu Seldwyla: Er hat der Katze den Schmer abgekauft! besonders wenn einer eine böse und widerwärtige Frau erhandelt hat. (375)

The proverb is interpreted by the events in the intervening story, and the Märchen is thus structurally similar to Kammacher in which a moral statement was demonstrated by events. With the word 'Handel' the first reference suggests an interpretation of the proverb in relation to 'business', or business behaviour in Seldwyla. The final reference modifies the interpretation to one involving a person who bargains for

('erhandelt') an evil and disagreeable wife. The Märchen in fact contains various bargains and demands which are not confined to marriage alone. These lend it a certain unity. For example, Spiegel and Pineiss make a bargain regarding Spiegel's fat, and later come to an agreement over Pineiss' future wife and the ten thousand guilders. Further, Spiegel demands of the witch that she marry Pineiss, and in the story which Spiegel tells to Pineiss, the lady makes certain demands of her lover. The significance of these somewhat similar incidents must therefore receive attention. A notable fact is the final reversal of the original situation. In the first bargain Pineiss makes the conditions for Spiegel: in the later one it is Spiegel who makes the conditions for Pineiss. Previously Spiegel was in the unhappy position: finally Pineiss is unhappy. The Märchen is symmetrically arranged with the inner story occurring approximately half way through. It is formally connected with the main story in that it centres upon the ten thousand guilders desired by Pineiss, and involves the ultimate unhappiness of a lady whose demands of her lover misfire: it will be seen that the demands made of Spiegel by Pineiss also misfire, and lead to his unhappiness too⁴.

Spiegel has an ordered structure, but apart from the journey to and from Seldwyla of the lady in the inner Story, it lacks the element of movement between well-defined localities noticed in previous Novellen. In Pankraz these movements take

⁴See Chapter IV, pages 88f

the form of journeys between Seldwyla and the outside world, in Romeo und Julia of the removal to Seldwyla on the part of the Manz family, and of the attempt of the children to return to their original environment, and there is also a series of movements between two key localities, the fields and the river. In Amrain, too, the various episodes involve movement between the centre of the scheme, the home, and the circumference, or the area of Seldwyla activities, and in Kammacher we have noticed the two successive approaches to Seldwyla on the part of the comb-makers.

Kleider machen Leute is a Novelle dealing with the rise and fall in the fortunes of the central character, Wenzel Strapinski, and with his reinstatement, and there are various moments in his career which serve as pointers to enable one to establish the structure. These moments coincide with significant changes in locality. Immediately before the story begins, Strapinski is in Seldwyla, where he is plunged into misfortune by the bankruptcy of his master, a Seldwyla tailor. He is first seen somewhere on the road between Seldwyla and Goldach, where his fortunes improve on his being given a lift in the coach. From then on he is in Goldach, where almost half the Novelle is set (Pages 9-39), and where his fortunes rise to a peak, involving his being taken for a Polish count, an acquisition of wealth, and finally his engagement to Nettchen. Several times he nearly decides to leave Goldach, but is always held back. On the first occasion he is about to set off

into the fields, when he is accosted by Nettchen and her father, and so prevented from leaving (24). On the second occasion he is before the town gate and looks over the fields again. He is described as being at the cross-roads:

Da stand er nun, gleich dem Jüngling am Scheidewege, auf einer wirklichen Kreuzstrasse; (32)

The decision is made for him again when Nettchen rides past, causing Strapinski to return involuntarily to the town. On a third occasion he almost decides to leave, though he would prefer to remain in Goldach as a master-tailor. However, even this decision appears to be made for him when he recalls rumours calling Nettchen 'die Gräfin'. He is forced to ask this question:

Wie konnte er diesem Wesen (Nettchen) nun eine solche Entwicklung bereiten? (35)

Thus his stay in Goldach is interspersed with half-decisions to leave or abandon his mask as a count, decisions which are indirectly prevented by Nettchen. Accordingly, the relationship with her gains significance, and his own apparent powerlessness is indicated by these similar episodes.

Finally he does leave Goldach for the celebration of the engagement. This takes place in an inn exactly half-way between Goldach and Seldwyla (39). Thus it must be situated on the very road along which Strapinski came at the beginning, and where the rise in his fortunes began. He is therefore retracing his steps back along the road to Seldwyla. In the inn he at once reaches the heights of joy with his engagement to Nettchen, and the depths of misery with his

unmasking. When he leaves, he proceeds further along the road towards Seldwyla, from where he started. It is by the side of this road that he is found by Nettchen, and in a farm-house nearby that he is reinstated as her betrothed. Thus it is again in an area between the two towns, in a sort of no-man's-land, that his fortunes take a better turn. The two proceed together to Seldwyla, where they live prosperously and successfully until they finally return to Goldach. Therefore a comparison between the respective pieces of good fortune which befall Strapinski by the roadside is called for, as is one between the respective situations in which he lives, both in Seldwyla initially and finally, and in Goldach initially and finally.

In Der Schmied seines Glückes the hero's career again involves movement between localities, and closes again with a return to his original home, Seldwyla, where he makes a fresh start. The structure of the Novelle is a simple one. Living initially in Seldwyla, John Kabys undergoes an experience which promises, in the marriage to Fräulein Oliva, to offer the fruition of his hopes: to possess an imposing double-barrelled name. These hopes collapse, however, when he learns her real name is Häuptle. Thus triumph and disaster are experienced in quick succession. He then moves to Augsburg, where he undergoes the same experience: triumph and disaster, the former in the apparent success of his scheme to become Litumlei's heir, and disaster when Litumlei's wife bears his child. He then

returns to Seldwyla, from where he started, with his fortunes at their lowest ebb. However, these rise again as he finds pleasure in the new activity of a smith. During his tour of European cities he visits Seldwyla. This visit neatly contrasts with his final return there shortly afterwards, for on the visit he is triumphant, having attained an apparently secure position as Litumlei's heir, whereas he has just experienced disaster on the final return. However, the triumph of the visit is only apparently substantial, for the action which leads to his sudden fall has already taken place in Augsburg. Thus the visit is conspicuous both for his good fortune, and for the ill fortune which is undermining this in Augsburg. As his career is notable for only apparent good fortune,⁵ the situation during this visit is very apt. Finally the *Novelle* is given a symmetrical arrangement by the opening and closing sentences:

John Kabys, ein artiger Mann von bald vierzig Jahren, führte den Spruch im Munde, dass jeder der Schmied seines eigenen Glückes sein müsse, solle und könne. (73)

.....

Allein auch diese Anwandlungen verloren sich allmählich, je besser die Nägel gerieten, welche er schmiedete. (113)

In the first, 'Schmied' is used figuratively, in the second, 'schmiedete' is used literally. This indicates a contrast between the intangible nature of Kabys' early activities and his later genuinely tangible labours. An examination of this contrast is therefore warranted. Finally, the

⁵See Chapter V, pages 104ff

earlier periods of residence in certain localities which were accompanied by swift changes of fortune may be contrasted with his final gradual attainment of complete satisfaction ('erst in leidlicher, dann in ganzer Zufriedenheit' - 112).

The structure of Die missbrauchten Liebesbriefe is more complicated, involving not the changes in fortune of one individual, but of four central characters; it is a criss-cross structure which includes the break-up of one marriage and the union of each spouse with another person. On first reading, it appears to be divided into two halves which are not well-connected, the first half concentrating on Viggi, and the second on Wilhelm. As such it would be open to criticism on the grounds that it lacked unity. However, closer examination of the structure reveals a definite link between the two sections. The initial setting is Seldwyla, where Viggi is married to Gritli, and there are references to his business and literary pursuits. There follow two episodes during which Viggi is absent from Seldwyla. During the first, the situation is described from his own position: his meeting with the pseudo-authors in the German inn. During the second, it is described from Gritli's position, as she copes with the difficulties caused by Viggi's letters. Both periods of absence are followed by a return home. On the first, Viggi attempts to interest Gritli in his literary activities, and suggests the exchange of letters. This endangers the domestic peace described at the beginning. On the second, Viggi discovers the intrigue

of the letters and misinterprets it. As a result, the marriage is destroyed. There follows a period of re-adjustment. The divorce is carried through, and Viggi marries Kätter, a new character, and in effect the two disappear from the scene. Gritli and Wilhelm, who has been involved in events through his part in the letter intrigue, now live in isolation, and take longer to reorganise their lives. When Wilhelm moves to the countryside outside Seldwyla the whole scene shifts, and he is now the central character upon whom attention is focussed. It is this shift, both of locality and of character, which might justify criticism of the organisation. However, the concentration upon Wilhelm is not wholly unprepared. He has shared the stage with Gritli during Viggi's absence, and the mention of his love for her has awakened the reader's interest, and has already created a loose end which must be tied up after the divorce. The amount of space given to this readjustment of the situation should not be criticised, for the destruction of Gritli's first marriage was gradual too. From the beginning of the Novelle to the moment when Viggi expels Gritli from the house, there are forty-two pages (117-159), and from Wilhelm's departure from Seldwyla to the conclusion there are thirty-eight pages (178-216). The divorce itself takes place on page 170, just over half-way through the Novelle. In a work involving the collapse of a marriage, and the establishment of a new one, the almost symmetrical arrangement must be regarded as very suitable.

Moreover, there is a similarity between the earlier section and the later one. In the former Gritli remains at home, and Viggi returns there twice. In the latter Wilhelm remains in or near his home in the country, and Gritli visits him three times: once when he sees her outside the house, but does not speak to her; secondly when she comes in disguise with Annchen, and finally when they meet on the path, as he is about to leave home. Thus there is a pattern of renewed approaches on the part of one party towards the other. In the first section this movement is towards Seldwyla, in the second it is away from there. An examination of the contrast between the two corresponding situations, the original marriage and the final one, is therefore called for. The speed with which Viggi marries Kätter may also be contrasted with the length of time which elapses before Gritli remarries. Finally, the function of the change of locality from Seldwyla to countryside, where Wilhelm and Gritli remain, must also be considered.

Incidents and characters in Dietegen are numerous, and there are indications of a sub-plot: not only do the varying relations between Dietegen and Kängolt receive attention, but the forester too undergoes a change of circumstances, from his first marriage to his engagement to Violande after his wife's death. Thus there are immediately two situations to examine for purposes of comparison. The whole *Novelle* is built upon a contrast which is presented at the beginning between Seldwyla and Ruechenstein. This is

revealed during the opening description of the Ruechenstein people, of their battles with Seldwyla, and in the mutual visits which each pays the other. When Dietegen, originally brought up in Ruechenstein, is taken to Seldwyla, the reader is therefore induced to contrast his attitude and behaviour with those of Kungolt and the other Seldwyla people. This contrast is revealed primarily in three celebrations, the dance (252-253), the funeral supper (258), and the party which Violande and Kungolt hold for the Ruechenstein men (267-274). The respective citizens of Seldwyla and Ruechenstein are again brought into contact near the conclusion. But here they are united, fighting for the common fatherland. The contrast, though still present, has been relegated to a less important position by this more extensive entity, which embraces both of the towns. Dietegen's role must be examined in the war too, but even more noteworthy is his rescue of Kungolt afterwards. He has previously served her during her imprisonment; a comparison between these services and the final rescue may therefore be made. However the situation can also be compared with that at Dietegen's first appearance: he was then on the way to his own execution, and having escaped this at the hands of the executioner, he was finally saved from the Ruechenstein people through the intervention of Kungolt and her fellow-citizens. The situation is here repeated with the roles reversed. There is a sense of returning to the beginning again, particularly as Kungolt had herself damned the 'Galgenhemd' as a child (241). Steps

are being retraced and the relationship, already foreseen by the child Kungolt as culminating in marriage (240), is refounded on a fresh basis. Just as the contrast between Ruechenstein and Seldwyla was less important in the war, the division between Dietegen and Kungolt actually disappears through the reversal of the roles in this repeated scene. The manner of the removal of the barriers between the latter two will be examined in Chapter V.

A fresh start is also made in Das verlorne Lachen, in which Jukundus and Justine marry, separate, and are then reunited after each has undergone certain changes. The Novelle is highly organised, and reaches its climax in the house with the two rooms, upon which Jukundus and Justine simultaneously and unwittingly converge, to be reunited. Its structure corresponds with the four chapters. In the first chapter a break is indicated in the text on page 314. The first part of the chapter performs the function of an introduction, describing the singing festival, and allowing the couple to meet for the first time. Their mutual physical reflection is emphasised in their identical laughs (308). The second part introduces their respective families, allows the couple to meet for the second time, and closes with the engagement. Thus the initial situation has been established. The second chapter contains four parts, breaks being indicated in the text on pages 341, 353 and 364. In the first part the life of the married couple is described at Jukundus' home in Seldwyla, where he begins to run his own business. In the

second part they move to Justine's home in Schwanau, and he works in her family's business. Just as he failed in Seldwyla, he fails again here. His relationship with his wife is also a failure, as will be shown later⁶, and the third part of this chapter concentrates on one of the reasons for this, the religious viewpoint, as represented by the Schwanau parson. The final part describes the ensuing quarrel between husband and wife, and their swift separation. Thus the second chapter has destroyed the situation which the first had established. Jukundus and Justine have failed to achieve total success and happiness both at his home and at hers. In the third chapter a break is indicated on page 387. The first part deals with the new life of Jukundus in the district capital, and his encounter with the revolution, when his main fault, gullibility, is high-lighted. The second part deals with Justine's new life as a result of the fall of her family firm, and the revelation to her of the inadequacy of her religious beliefs. The final chapter is continuous, but first describes her search for a solution in the little house where Ursula and Agathchen live, and secondly it describes Jukundus' simultaneous encounter with the 'Ölweib' in the same house, as a result of which the real nature of the revolution is revealed to him, and he is cured of his gullibility. There follows the reunion, the re-establishment of the original marriage on a new basis, and the return of the lost laugh. This rounds

⁶See Chapter V, page 125

the Novelle off symmetrically, and the reader will already have become aware of a symmetrical organisation from this examination of the structure. The re-establishment of a given situation on a new level, the treatment of the simultaneous development of two people, the notion of a failure of a life, made good by a successful new beginning, all fitting into place in an appropriate order, characterise the Novelle as the culmination of Keller's attempts to create a symmetrically organised work whose various sections correspond with changes of fortune and location, and with development on the part of the central characters. Noteworthy additions are certain passages of more general import, such as those dealing with religious beliefs and political issues. The significance of these in relation to the development of the central characters will be considered in Chapter V.

From the above examination of the basic structure of the individual works of the collection, certain structural similarities have emerged, which establish a connection between the works, and whose significance will become apparent in later chapters. The works tend to deal with the changes of fortune, or the development of a character. The moments at which such changes occur often correspond with changes of location. In connection with this, there frequently occurs a turning away from Seldwyla at the close of each work. It may be argued that Amrain, Kammacher, Spiegel and Schmied are exceptions, in that the Amrain home is situated in

Seldwyla, and that Dietrich, Pineiss and Kabys remain there at the conclusion. However, as it has been pointed out, the Amrain home continually provides a contrast with Seldwyla, and is an isolated unit within the town, and in Kammacher the contrast still exists between Dietrich and the Seldwyla people. The exceptional qualities of Spiegel will be discussed in Chapter IV. In Schmied it will be seen that there is evidence to suggest that Kabys finally contrasts with his fellow-citizens. In the latter three Novellen, the phenomenon of the final marriage is conspicuous; there is a tendency for two characters to find their solution and happiness in union together, and a large portion of each of the works deals with the approach of one partner to the other. In the earlier works marriages do not occupy such a prominent position. Pankraz does not marry, and Dietrich and Pineiss do not find happiness in their respective marriages. Even in Romeo und Julia the union of the children only provides them with momentary happiness, and does not solve their problems, and in Amrain the wife of Fritz does not play a major role in the Novelle.

Another structural point of contact between the Novellen is the phenomenon of the return to the original situation or location, where a fresh start is made. Romeo und Julia only appears to be an exception: here the attempt is made to return, but it fails. In Liebesbriefe the return takes the form of a readjustment, an establishment of a new, yet similar, situation, a new marriage.

It has been seen that in the majority of the works Seldwyla is an important element in the structure, either as the locality to and from which the characters move, or as a contrast with the central characters. (A possible exception is Spiegel). In addition, the collection is, from its very title, ostensibly about the people of Seldwyla, and an examination of their function and the image presented of them throughout would appear to be justified. This will be made in the following chapter.

III

THE IMAGE AND FUNCTION OF SELDWYLA

The previous chapter concluded by pointing out the importance of Seldwyla as an element in the structure of the works of the collection. In investigating how far Die Leute von Seldwyla is a unified collection, one is tempted not to look beyond this title. The citizens of Seldwyla appear in all the works, which are all set, at least in part, in this town. Moreover, before embarking upon each volume of the collection, the reader is confronted with an introduction presenting an image of Seldwyla and its inhabitants, an image which varies little throughout the works. These facts appear to indicate in themselves the presence of unity, and the reader would expect each *Novelle* to treat certain aspects of life in Seldwyla, this treatment being of foremost interest for each *Novelle* and for the collection as a whole. However, on reading the collection, one is aware of the contrast between the principal characters and the image presented of Seldwyla. Often Seldwyla is merely the locality to and from which the characters move, and whose mode of life they ultimately reject. It will be seen, therefore, that the image functions more as a contrast than as an entity worthy of examination in itself.

The introduction to the first volume gives an

account of the average Seldwyla citizens, of their activities in the fields of business, politics and religion, and of the ways in which they seek amusement. In general they are unlike people of other towns. In Seldwyla the businesses are run by the young men, but upon reaching middle age, when men usually strengthen their position in life, these retire:

Denn sowie einer die Gränze der besagten blühenden Jahre erreicht, wo die Männer anderer Städtlein etwa anfangen erst recht in sich zu gehen und zu erstarken, so ist er in Seldwyla fertig. (2)

Thus Seldwyla presents a deviation from the norm. The contrast is later given a peculiar twist. A businessman who does not prosper in Seldwyla may work vigorously as an exile:

Auch als Spekulant und Geschäftsmann hat schon mancher sich rüstig umgetan, wenn er nur erst aus dem warmen sonnigen Tale herauskam, wo er nicht gedieh. (6)

From an earlier reference it appears that the location of the town may be responsible for the habitual failures:

Die ursprüngliche tiefe Absicht dieser Anlage wird durch den Umstand erhärtet, dass die Gründer der Stadt dieselbe eine gute halbe Stunde von einem schiffbaren Flusse angepflanzt, zum deutlichen Zeichen, dass nichts daraus werden solle. (1)

The intention of the founders is therefore permanently recorded, and the town becomes associated with failure. The young people who run the businesses do not found their wealth on their own work, but on that of hired outsiders, while they themselves pursue a policy of trading with debts:

sie lassen, solange es geht, fremde Leute für sich arbeiten und benutzen ihre Profession zur Betreibung eines trefflichen Schuldenverkehrs. (2)

After the premature retirement each regards himself as

finished: 'als ein Entkräfteter und aus dem Paradies des Kredites Verstossener' (2). Some go off to fight, others emigrate, but those who remain in Seldwyla furiously devote their lives to petty activities, unconnected with their original trade. It appears that they do not even exploit the extensive forests which provide the natural resources for the town, for it is stated that the community is rich, yet the citizens poor, and it is not known what constitutes the basis for their material existence:

denn dies ist das Wahrzeichen und sonderbare Schicksal derselben (Seldwyla), dass die Gemeinde reich ist und die Bürgerschaft arm, und zwar so, dass kein Mensch zu Seldwyla etwas hat und niemand weiss, wovon sie seit Jahrhunderten eigentlich leben. (1)

And so, for various reasons, the Seldwyla people are not noted for being particularly successful businessmen.

In political life they habitually support the opposition, so that their political standpoint changes regularly, but apparently without good grounds. That their political opinions influence their religious observances is indicated in their support of a conservative parson under a radical regime, whereas they turn against him under a more conservative government. Thus it was only with feigned enthusiasm ('verstellter Begeisterung' - 4) that they formerly visited his church. Their political interests also provide them with much enjoyment, which is only exceeded at the Autumn wine festivals. They have a great capacity for enjoyment, and 'lustig' is twice used to describe their manner of life (1 and 6). Their lack of success in business

contrasts with their success together in expeditions. These were formerly military campaigns, but we now assume they are excursions for festivals of the type described in Lachen, indicating another area of 'intangible' activity, like their business behaviour. The Seldwyla people therefore deviate from the norm, have no secure basis for their businesses, live their lives in the reverse order, have no political or religious stability, and indulge in the pleasures of wine and other means of enjoyment. The works of the collection help to complete this image, but it is never substantially altered.

In the introduction to the second volume, the narrator, after humorously describing the attempts of various towns to claim identity with Seldwyla, adds a further area of activity, business speculation. Although this activity does occur in the Novellen, it has no particular relevance for those of the second volume, for all five are taken from the past of the town, as the narrator explicitly comments at the end of this second introduction (4)¹. However the narrator also observes that the practice has apparently been created for them from the beginning of time (2), and the reader will associate it with their lack of preoccupation with the more solid pursuits of useful hard work. It therefore represents a concentration upon the appearance of things, rather than on the essentials. Thus, although the Seldwyla people may have changed and are now (from the standpoint of the narrator)

¹The possibility that Lachen is an exception is considered on page 58.

much less unlike other people (4), this is irrelevant for the works in the second volume, in which the actual image presented does not appear to change very greatly.

It was noticed in Chapter II that Seldwyla is usually the location to and from which the characters move. In Pankraz, der Schmoller Pankraz leaves home, which is in Seldwyla, returns there several years later, having developed in the meantime, but finally leaves again, this time with his mother and sister, to live in the Canton capital. It is immediately apparent that Seldwyla is to play a negative function in relation to the central characters, for Pankraz' father dies of consumption because his dominant personality is stifled by the Seldwyla custom of enforced retirement upon reaching middle age:

und als seine Glanzzeit vorübergegangen und er der Sitte gemäss abtreten musste von dem Schauplatze der Taten, da erschien ihm alles wie ein wüster Traum und wie ein Betrug um das Leben, und er bekam davon die Auszehrung und starb unverweilt. (9)

His new life is a sham life, 'ein Betrug um das Leben', not a real life at all. The first actual description of the Seldwyla citizens reveals the older men working industriously at their petty pursuits; these are interrupted by the sneeze which causes much laughter and suspends work for the day. This illustrates their capacity for pleasure, and shows how they can now make a joke out of very little:

Diese hatten endlich gelernt, sich aus wenigem einen Spass zu machen. (17)

The earlier Pankraz, as well as the later one, contrasts

with these old men. As a boy he is described 'mit grauen Augen und ernsten Gesichtszügen' (10) who 'nie lachte' (11), and when he returns he has a serious expression ('ungeachtet des ernsten Gesichtes' - 20). A further contrast is provided by the fact that he has been away at a time when Seldwyla men are usually running the businesses, and his return coincides with the time when they usually depart. His whole behaviour is thus 'wider die Ordnung und wider den Strich zu Seldwyl' (25). While Pankraz is away, his mother and sister remain together in apparent seclusion. That they associate little with Seldwyla society is indicated by the sister's rejection of the Seldwyla mode of life, which rarely leads to lasting happiness:

da sie klug war und wohl sah, wie bei den Seldwylern nicht viel dahintersteckte andauerhaftem Lebensglücke. (16)

It is therefore not surprising that Pankraz and his mother and sister finally leave Seldwyla to live in the Canton capital. He has learned the values of calm friendliness and 'Tüchtigkeit':

er ward sowohl dieser Tüchtigkeit als seiner unverwüstlichen ruhigen Freundlichkeit wegen geachtet und beliebt; (80)

and taking into account the Seldwyla propensities for unbridled mirth and petty, useless activities, he presumably feels he will receive greater scope to practice these virtues elsewhere. It is clear that the mode of life at Seldwyla contrasts with that of the central characters and has no influence on the development of Pankraz' character; there is therefore no interdependence of character and environment.

for Pankraz can freely choose to leave his place of origin. His freedom, however, contrasts with the fate of his father who was forced to adhere to the Seldwyla conduct. The Novelle opens with the danger presented by Seldwyla life, and closes with Pankraz escaping it.

Seldwyla also functions differently in relation to different characters in Romeo und Julia auf dem Dorfe: the fate of the parents contrasts with that of the children. The image of Seldwyla is treated more seriously and disparagingly than in Pankraz. The initial action takes place away from Seldwyla, near the river at half an hour's distance (85). Hans' attitude to the Seldwyla people is superior and scathing:

Die Lumpenhunde zu Seldwyl kochen wieder gut! (88)

However, Hans himself is later to be called a 'Lumpenhund' by Marti (117), and may therefore be regarded as having descended to their level. This descent is caused primarily by the farmer's own weakness, but the ability of Seldwyla speculators to exploit them contributes to their fall. During the quarrel over the field, the farmers are fleeced by mediators, gossips and advisors (103), and this starts their financial decline. Seldwyla is represented by speculators and gamblers, in keeping with their practice of making money by means other than hard work. They also have their fun of the farmers (103). Thus their behaviour constitutes a danger to the farmers, to which Hans succumbs when he takes over the inn, where his wife becomes a figure of fun too:

Die Seldwylser von der schlechtesten Sorte, die da hookten,
hielten die Hand vor den Mund, wollten vor Lachen ersticken.
(112f)

The image of Seldwyla is a negative one; only its worst kind are portrayed in the clientèle of the inn, and in the business failures who fish by the river. Both farmers take up this activity, and so associate themselves with these failures. Thus although Marti does not actually live in Seldwyla, he does sink to the level of behaviour embodied by its least successful citizens. This scene is the culmination of the second section in which the farmers' decline is described, a decline which is associated with a movement towards Seldwyla and an adoption of its mode of life. Although the fathers succumb to the dangers of Seldwyla, the children reject it. This is first indicated in the contrast between the respective journeys to Seldwyla by Sali and his parents. The latter go openly, but Sali avoids the open road and the public eye:

Sali aber, sobald das Fuhrwerk im Gange war, beschleunigte seine Schritte, eilte voraus und ging allein auf Seitenwegen nach der Stadt. (111)

Already he is showing an unwillingness to associate himself with the move to Seldwyla. In the third section he leaves Seldwyla for the village of his youth, and in the fourth he and Vronchen spend a day in the countryside, in the neighbourhood of their fathers' former prosperity. However, at the Paradise Garden they meet the fiddler and his lawless followers, and also 'verlumpete Leute aus Seldwyla' (172). The establishment is characterised by its clientèle, and

although the black fiddler and these people from Seldwyla are not directly connected, they may be associated together through their common patronage of the Paradise Garden. Thus the rejection by the children of the clientèle involves also a rejection of these Seldwyla people. This is reinforced by the association of the word 'verlumpt' with Manz, who was himself called a 'Lumpenhund' (117); and whose mode of life has already been rejected by Sali. Thus the departure from the Paradise Garden and the refusal to follow the fiddler is related to a rejection of Seldwyla. It would appear that just as Pankraz was contrasted with his father, who could not shake off the shackles of Seldwyla, so are the children contrasted with their fallen parents. However, the children's rejection leads only to death. The significance of their failure will be examined in Chapter IV.

In Frau Regel Amrain und ihr Jüngster, the treatment of the image of Seldwyla again reveals a contrast between father and son, and Seldwyla itself constitutes a danger to the apparently correct course which Fritz' upbringing takes. Seldwyla life is depicted more fully than in the previous two Novellen, with descriptions of activities in business, entertainment and politics. The business life of Seldwyla is represented by Frau Regula's husband who gives up his original trade of button-maker, and speculates in a stone quarry. He prefers to concentrate on the appearance of the businessman, rather than on the hard work involved, spending more time in inns than at the quarry itself. This, together

with his tendency towards political mutability, which causes his downfall, is typical of Seldwyla behaviour:

Kurz, er war ein vollkommener Seldwyler bis auf die politische Veränderlichkeit, welche aber die Ursache seines zu frühen Falles wurde. (192)

Frau Regula presents a contrast, and re-establishes the business on genuine work and production:

und gründete zum ersten Mal die Unternehmung, statt auf den Scheinverkehr, auf wirkliche Produktion. (194)

She comes significantly from another town, and sees Seldwyla behaviour as a danger: she not only runs the business differently, but decides to raise her son Fritz in her own way. At first she remarks with satisfaction that he shows no great liking for Seldwyla young men, and that he controls his behaviour in the inns (207). However, the four dangers which threaten to impair her plan for his upbringing all emanate from Seldwyla life, and were classified in the previous chapter.² The Seldwyla capacity for enjoyment is depicted in the dance scene in which Fritz becomes involved with the Seldwyla ladies. The attention paid to dress in this episode corresponds to the over-emphasis given by the Seldwyla people to appearance. The fun which they have out of politics is illustrated by the enthusiastic, but empty discussions which take place in the inns, and their inconsistent and unreliable political tendencies and their inefficiency are revealed in their disorganised marches. The lack of a substantial basis to their political enthu-

²See Chapter II, page 11

siasm is indicated in their apathy at the election, the one moment, constitutionally, when they are actually expected to raise their voice. Each episode adds something specific to the general picture of Seldwyla which the reader already has in his mind. The mother's opposition to Seldwyla is emphasised before the final episode when she urges Fritz to vote, to do something which the Seldwyla people find ridiculous:

Du musst ausserdem noch tun gerade, was sie (die Seldwyler) für lächerlich halten; denn was diesen Eseln so vorkommt, ist gewiss etwas Gutes und Vernünftiges. (244)

The contrast between Fritz and the people is indicated by their scorn and anger when he walks home after doing his duty (250f). It is sufficient in this chapter to point out the opposition between Frau Regula and Seldwyla, between the behaviour she encourages in her son, and that indulged in by the Seldwyla people, for the intention is only to establish the negative function assigned to Seldwyla. The behaviour which Frau Regula requires from her son will be examined in Chapter IV. The resistance offered by the central characters in the face of the Seldwyla threat is more successful in this *Novelle*. Although Pankraz moves away from there, his father does not, and succumbs. In Romeo und Julia the fathers succumb, and sink to the level of Seldwyla life, and although the children reject Seldwyla, death is the only alternative. In Amrain, however, the central character not only dissuades her son from behaving as a typical Seldwyla person, but even the father, formerly a typical member of Seldwyla society,

is taught to work steadily and assist in the business, rather than run it himself without taking part in the basic activities. The greater degree of success is indicated further by the fact that the Amrain family does not have to leave Seldwyla to reject its mode of life, but continues to live there, independent and secure in itself.

In Die drei gerechten Kammacher a contrast between the comb-makers and the Seldwyla people has already been established in the previous chapter with reference to the opening and closing sentences.³ In no other Novelle are the latter described as 'ungerecht', so it may be assumed that the term is only used here in order to emphasise the contrast with the 'righteous' comb-makers. 'Leichtsinnig' could of course aptly describe the immense capacity for enjoyment belonging to the Seldwyla people, which is revealed during the race. The contrast is maintained in the outlook and behaviour of Jobst, who may be regarded as a blue-print for all three. He not only does not associate with the Seldwyla citizens, but avoids and dislikes their customs:

Die Sitten der Seldwyler waren ihm zuwider und machten ihn ängstlich, und wenn sie einen Tumult oder Zug vorhatten, hockte er zitternd zuhinterst in der Werkstatt und fürchtete Mord und Todschatz. (267)

In addition, his hard-working and modest life may be contrasted with their frivolous existence, and his great plan involves living in a way very unlike their own:

und dann erst gedachte er so klug und zweckmässig zu leben

³See Chapter II, page 13

wie noch nie ein Bürger in Seldwyl, sich um gar nichts zu kümmern, was nicht seinen Wohlstand mehre, nicht einen Deut auszugeben, aber deren so viele als möglich an sich zu ziehen in dem leichtsinnigen Strudel dieser Stadt. (265)

One would expect Jobst's carefully made plan to take over the business and remain in Seldwyla to succeed. This would amount to a victory over the people, for his success would be at their expense. But Jobst is defeated, principally through the presence of two other identical comb-makers, and also through the self-interested efforts of Züs and the business-man, both citizens of Seldwyla, to exploit the situation. At the conclusion, the whole affair is presented like a victory for the Seldwyla people, who in typical fashion gain full enjoyment from the spectacle of the race and make fun of the comb-makers. The lack of success of the latter may be contrasted with the success enjoyed by Frau Regula Amrain, who has a similar aim for her family, namely that they shall live prosperously in Seldwyla, but in a way as dissimilar as possible from the normal standard of behaviour there. But whereas Frau Regula succeeds and averts the danger, the comb-makers fail, in that they become the butt of Seldwyla laughter, Jobst hangs himself, and Fridolin becomes 'ein liederlicher Mensch' (318); even Dietrich, who does succeed in taking over the business, can be judged to have failed, for he leads an unhappy life in the hands of his wife Züs. The comb-makers do not achieve happiness, primarily because of their own natures and their own similarities. They defeat themselves. Yet the roles of Züs and the business

owner, both residents of Seldwyla, must also be considered. Züs exploits them to satisfy her own self-righteousness, in that she refuses to choose which one she shall marry, but encourages them to run the race, enjoying the experience of having three lovers at once (285). The business-man, who incurs considerable debts as a result of the merry life he leads with the extra money he gains through the industriousness of the comb-makers (287), appears to conform to the image of the typical resident of Seldwyla. He also wishes to have his own amusement out of the race which he suggests. (288f). If the comb-makers are primarily victims of themselves, the advantage taken of them by Züs and the businessman contributes to their downfall. Their fate would therefore belong more to the category of the fate of the fathers in Romeo und Julia, rather than to that of the triumphant Frau Regula and Pankraz.

The image and function of Seldwyla in Spiegel, das Kätzchen is so closely related to the thematic texture of the work that it will receive closer attention in Chapter IV. Although this story is an exception in the collection, being a Märchen, and its world is that of the supernatural, of magicians and witches, and talking animals, it is nevertheless set in Seldwyla, and the proverb at the beginning invites the reader to interpret the story as analogous to Seldwyla business behaviour. In this case Pineiss is the businessman, and his failure to trap Spiegel is to be taken as the failure of a Seldwyla businessman to strike a successful bargain. As will be seen in the following chapter, Pineiss' chief faults

consist in his stupidity and gullibility, and his unfortunate mistake of allowing the passions of greed and lust to take control over his personality at a crucial stage in the battle. Through these faults he is no match for the cunning and resourcefulness of Spiegel, and he is also beguiled and deceived by the witch. He is therefore partly a victim of his own nature, and partly of his adversaries. However, both of the dealers in supernatural powers (Pineiss himself and the witch) are defeated or trapped by Spiegel. But although superiority may be claimed for Spiegel, it will be seen in Chapter IV that his methods do not distinguish him markedly from his environment, and his activities may be included in the interpretation of Seldwyla business behaviour. The lady in the story, which Spiegel tells, is also a citizen of Seldwyla, and it will be seen that she too is defeated in attaining her aims through certain faults in her own nature. Thus the Märchen offers a variation from the usual pattern established in this first volume, in which Seldwyla usually constitutes a danger to the central character, a danger which is either averted or succumbed to. Here there is little notable distinction between the central character and Seldwyla, and any danger presented by the latter is countered effectively. The Märchen therefore points forward to some of the more optimistic works in the second volume in which the contrast between the central characters and Seldwyla is less apparent, and the dangers less threatening. Nevertheless, it will be seen that the image presented in Spiegel of Seldwyla business

behaviour is a pessimistic one.

The first volume has remained faithful to the picture of Seldwyla life depicted in the introduction, apart from the Märchen, which requires an analogous interpretation. A direct opposition has been portrayed between the central characters and the people of Seldwyla, though the degree of success achieved by the former has varied from work to work.

In the opening work of the first volume the Seldwyla people received little emphasis. In Kleider machen Leute they are again restricted to only brief appearances, but play an important role. The structure of the Novelle reveals that significant changes of fortune coincide with changes of locality, one of which is Seldwyla. The action is in fact initiated by the failure of a Seldwyla businessman, causing Strapinski to leave. Immediately, therefore, Seldwyla has an influence upon the life of the central character. Thereafter the scene shifts to Goldach. However, the Seldwyla people reappear when Böhni visits the town. It is never explicitly stated that he arranges for them to unmask Strapinski, but it is clear from the coincidence of their sleigh expedition to the same inn on the same night as the Goldach people, from Böhni's satisfied look (40), and from the symbols in the Seldwyla masquerade, that Böhni has learnt of Strapinski's true identity and has persuaded the Seldwyla people to intervene. Their intervention is an important moment, for their function is to unmask Strapinski, and in altering the course of events, they play a vital part in the action. Their

intervention involves an entertainment and a masque, the type of activity in which the reader, knowing their capacity for enjoyment and their attention to the appearance of things, can imagine them to indulge. It also involves creating an image of a person out of the clothes he wears, and this re-creates the course of events which have befallen Strapinski, but with one difference: the disguise of the Seldwyla actor is consciously assumed, whereas Strapinski's disguise was imposed upon him by events. The similarity and the difference between the two situations is also referred to by the use of the figure of the Goddess 'Fortuna'. 'Fortuna' is represented on the sleigh in which Strapinski arrives, and also on that driven by the Seldwyla people. Strapinski's life has been affected by the singular twists of Fortune: now the Seldwyla people themselves are acting like Fortune's agents. However, 'Fortuna' only appears on Strapinski's sleigh because the house of Nettchen's father is called 'zur Fortuna' (39), and he is not responsible for the phenomenon himself. On the other hand, the figure on the Seldwyla sleigh is part of their symbolic masquerade, and has therefore been consciously created by them. This is appropriate, for it will be seen in Chapter V that Strapinski does not consciously assume his appearance, whereas the Seldwyla people are actually attempting to create a fortune, or rather a misfortune. Their intervention is therefore linked with one of the main themes of the Novelle - Fortune. The image of Seldwyla is problematic and less clear-cut than in previous Novellen. Some contrast between

Strapinski and the people may be indicated in the interpretation just given of their intervention, secondly in his distinguished career there as master-tailor, and also in his final move from the town. However, Seldwyla is not presented entirely negatively. Both occasions upon which events in Seldwyla affect his life may be interpreted ambiguously. First, the bankruptcy of his master causes him immediate misfortune, but the indirect result is his stay in Goldach and the meeting with Nettchen. Further, their second intervention, whatever their intentions, or the immediate consequences, may be taken as propitious, for its ultimate result is a good one - the situation described at the close of the *Novelle*. Strapinski himself need not be aware of this, as indicated in the narrator's final guarded comment:

Aber in Seldwyla liess er nicht einen Stüber zurück, sei es aus Undank oder aus Rache. (69)

If he leaves out of ingratitude, then he must consider the intervention to be fortuitous, if out of revenge, then he must still regard it as unfortunate. However, the reader perceives that the chain of events leads ultimately to good, and this ambiguity does not therefore exclude a more positive interpretation of Seldwyla life in relation to the hero. This does not imply at all that they are trying to help him, for even in the negotiations between Nettchen and her father, in which they support her and Strapinski (66), they are motivated by self-interest, their hopes that her fortune will come their way (66). Strapinski's life there and final

departure represent a frustration of these hopes, for he leaves not a jot behind (69).

In Der Schmied seines Glückes the central character actually begins as a typical resident of Seldwyla. His search for a wife with whose name he can form a striking hyphenated one upon which to found a business is a Seldwyla custom which has suddenly become popular:

Schon oft hatte er viele Seldwyler um ihre stattlichen Firmen beneidet, welche durch Hinzufügen des Frauennamens entstanden. Diese Sitte war einst plötzlich aufgekommen, man wusste nicht wie und woher. (74)

Again, the attention which he pays to his dress at important moments is typical of the Seldwyla devotion to superficiality. His departure for Augsburg does not imply rejection of Seldwyla, for he is only tempted away by the opportunities offered. That he is not completely alienated from Seldwyla is shown by his two returns there, the first at the height of his good fortune, the second after his sudden fall. He also remains there at the conclusion. However, there are notable differences between him and the Seldwyla citizens. Admittedly he cannot help returning there on the first visit:

Zum Schlusse konnte er sich nicht versagen, einen Abstecher nach seiner Heimat Seldwyla zu machen. (104)

Nevertheless, he does not associate with them, and one suspects he is only there to show off his good fortune. He lodges in the best hotel and drinks their best wine, though he offers none to them. He is also pleased at having angered them when he takes notes on their education system. The second return is also problematic. Seldwyla seems the natural

place to go to after his fall:

Ganz verstimmt reiset er allendlich nach seinem guten Seldwyla. (111)

Yet he finally lives there in the satisfaction of simple work as a smith. Although this may be the type of work indulged in by the elder Seldwyla workers mentioned in the introduction, it was not apparent that they received any particular satisfaction from it, and Kabys' new devotion to tangible activity contrasts with the earlier - and usual - Seldwyla attention to appearances only. However, the final action on the part of the Seldwyla people is problematic, as in the previous *Novelle*, for they intervene in Kabys' affairs in a way which finally causes his happiness: they sell him the smithy. Their previous anger at his note-taking (107), and their humorous treatment of him when he returns suggest some opposition between the two. In this case the sale of the smithy may be an attempt to take advantage of him, but it eventually leads to his total satisfaction (112). As in Kleider machen Leute there is a tension between their apparent aims and the results. Thus even if the environment and the character are not in complete harmony with one another, the former has an influence upon the latter which is indirectly favourable. The character is becoming more dependent upon his environment, and the actual contrast between the two less blatant. Kabys begins as a resident of the town, and Strapinski works there initially, and the final contrast is implied rather than explicitly stated.

A similar situation is achieved in Die missbrauchten Liebesbriefe in which Wilhelm and Gritli live outside Seldwyla in the country, but indirectly owe their happiness to the Seldwyla people who allow the divorce to be passed. In this case, however, it is intended that Viggi shall be unhappy as a result, and this aim is achieved. The function of Seldwyla in relation to each of the main characters is fairly constant. Viggi begins as a Seldwyla businessman, and although he is conspicuously successful, scarcely the mark of a Seldwyla citizen, it is his literary pursuits which cause the initial alienation:

Hiervon brachte Viggi Stürteler die Liebe für Bildung und Belesenheit nach Seldwyla zurück; vermöge dieser Neigung aber fühlte er sich zu gut, die Sitten und Gebräuche seiner Mitbürger zu teilen. (118)

It is later mentioned that Seldwyla literary pursuits are 'spöttische Knittelverse' (129), which contrast with his own extravagant endeavours. The withdrawal on his part sets off a reaction, for they proceed to laugh at him. Mockery continues when he returns from his journey abroad, and that evening he also indulges in a battle of words with them in the inn (158). Laughter follows his speech in the divorce court (168), and the marriage between Viggi and Kätter provides them with fresh material:

Für Jahre waren sie mit neuem Lachstoff versehen. (174)

Viggi, the individual, has rejected Seldwyla, which reacts by turning against him, in this case in the typical Seldwyla fashion of laughing. The individual is gradually isolated

from society. Kätter shares Viggi's fate, and after being the butt of Seldwyla's laughter for some time, the pair disappear together and are forgotten (216), the ultimate stage of isolation. Seldwyla society does not play a conspicuous role in relation to Gritli before her divorce. Thereafter she withdraws and has nothing to do with Seldwyla people. Thus she too has entered into a period of isolation, but with notable differences from Viggi's isolation: she does not have a spouse to offer sympathy, but neither is she molested by society. Later she achieves happiness with Wilhelm, and although they live away from Seldwyla, they are well tolerated by the town (216). Although Wilhelm is initially a schoolteacher in Seldwyla, no contact is described between him and the townspeople. After the separation of Viggi and Gritli, he adopts a life of total isolation, caused by Gritli's instructions and various rumours:

So sich selbst überlassen, von allerlei Gerüchten gequält und in voller Ungewissheit, was alles das zu bedeuten habe, getraute er sich nicht einmal mehr vor seine Türe hinaus. (166)

After the divorce, society takes it amiss that he has loved the wife of another, and scorns him for his gullibility over the letters. Even the girls at the well sing at him:

Schulmeisterlein, Schulmeisterlein,
Des Nachbars Äpfel sind nicht dein! (177)

Returning to his work, he is dismissed by the Seldwyla parson (178). Thus he is in effect expelled from the town, and it is away from there that he finds a more satisfying and successful occupation, as a farmer in the country. His

final union with Gritli presents them as living independently of the society among whom they used to live; there is however, no complete break with Seldwyla, for although the latter can still regard them ironically, the colony which Wilhelm and Gritli start is useful to Seldwyla:

Sie wurden von den Seldwyhern ironisch 'die halblustigen Gutbestehenden' oder 'die Schlauköpfe' genannt, waren aber wohl gelitten, weil sie in manchen Dingen nützlich waren und dem Orte zum Ansehen gereichten. (215f)

If Seldwyla is somehow dependent on the individuals, Wilhelm and Gritli, these latter are also dependent upon Seldwyla for their happiness, for it is the citizens who push the divorce through. Initially this action is undertaken for the amusement they derive from depriving Viggi of his wife (170), yet it finally benefits Wilhelm and Gritli. As in Kleider machen Leute and Schmied, Seldwyla functions ambiguously. The divorce and the final situation emphasise the interdependence of individuals and society. Yet earlier the central characters have been isolated from this society, and two have been objects of mirth. The isolation of the latter persists to the end, so that a total integration of all individuals into this problematic community is not achieved. Nevertheless, a partial integration has been attained by Wilhelm and Gritli.

In Dietegen a more extensive picture of the Seldwyla people is given, and the image is contrasted with that of another town for the first time in the collection. In this case it is Ruechenstein, in Lachen the situation in Schwanau and the capital is also introduced. In the early pages of

Dietegen it appears that the comparison favours Seldwyla, for its people's gay life, allowing human feelings to have free play, their predilection for amusement and pleasure, the intuitive sympathy they have for Dietegen, and their horror at his fate, are shown to their advantage beside the harsh, stern laws of Ruechenstein. However, it becomes clear that the contrast presents two opposite, and exaggerated, poles. The enthusiasm of the Seldwyla people over the tapestry (231f) seems inflated, and when Dietegen is taken to Seldwyla certain aspects of the life there are shown in an unfavourable light. At the dance of the first of May, it is mentioned that their pleasure perhaps exceeds the bounds a little:

So ehrbar nun all die Lustbarkeit war, so hätte sie doch der Bürger einer anderen Stadt vielleicht um ein kleines Mass zu warm befunden. (253)

It is during these revels that the mother catches a cold, from which she later dies: Seldwyla over-indulgence has therefore indirectly caused a death. There is a similar result to the party held by the women for the Ruechenstein men. The latter are unused to drinking wine, and in the ensuing brawl, the son of the Ruechenstein mayor is killed. Initially Kungolt is associated with the Seldwyla people. She has the same intuitive response to Dietegen, and takes him home as her own, and at the dance she behaves in a very forward manner. At the party on the evening of the feast she initiates the general merriment with wine after her early lack of enthusiasm. However, like Dietegen she does show some sign of being moved and serious at the funeral supper:

da sie allein (Küngolt und Dietegen) in der erwachenden Fröhlichkeit traurig und ernstlichen. (259)

After her traumatic experiences in her prison and at the scaffold, she becomes a fine patrician lady, her early youthful exuberance having been sobered by a certain seriousness which the reader may well associate with the Ruechenstein people, though she still possesses a gentle humour:

Man sieht da eine schlanke feine Patrizierfrau, deren schöne Gesichtszüge einen gewissen tiefen Ernst verkünden, durchblüht aber von sanfter kluger Laune. (300)

The forester significantly lives not in Seldwyla itself, but in the forests nearby (237), an area not usually encroached upon by the Seldwyla people. Furthermore, the moderation he exercises regarding his pleasures also distinguishes him. The Seldwyla people have a tendency towards over-indulgence, and as a young man, the forester was the merriest and wildest of them all:

In seiner Jugend war er denn auch der lustigste und wildeste der Seldwyler gewesen, (249f)

but upon his marriage he suddenly became calmer, only attending a limited number of Seldwyla festivities. Nevertheless, he does attend these, and habitually drinks at them; it is after such an occasion, when his senses are numbed, that the scheming Violande extracts from him the promise of marriage. Thus the forester has not completely escaped the dangers of Seldwyla tendencies. One who does is Dietegen, who differs most from the Seldwyla image, having been raised initially in Ruechenstein. He is to be distinguished at the

dance at which the Seldwyla people lack the reserve belonging to him, and he takes no part in the intimate pleasures indulged in by all present:

Kurz, es fehlte ihnen das Glas und der Kristall einer gewissen Sprödigkeit, mit welcher Dietegen dafür zu reichlich gesegnet war als ein Abkömmling von Ruechenstein. Denn obgleich er bereits verliebt war, floh er das Liebkosen, welches ziemlich allgemein begonnen hatte, wie das Feuer und hielt sich vorsichtig ausserhalb der gefährlichen Linie.
(253f)

He resists the forward behaviour of Kungolt, and voices stern moral disapprobation (255f). His rejection of Seldwyla custom also stems from a disappointment over the behaviour of Kungolt with the other young men, and he finally avoids altogether the circle which forms around her on various festive occasions:

Doch wendete er sich ab, und mied von nun an schweigend die Gesellschaft. (264)

These young men have been amused by Dietegen's sadness and have apparently been mocking him (264). Thus Dietegen's fate in relation to this society is reminiscent of Viggli's. However, Dietegen has compensations in his abilities and strengths; through these he distinguishes himself further, and actually rises above the Seldwyla people. He has already revealed natural gifts in the forests (248f), and now progresses to learn the arts of war (264). He exhibits his skills when he quells the brawl of the Ruechenstein men (273f), and shows his strength of character in controlling the 'auction' of Kungolt (275ff). It is in the war, however, that he has the greatest opportunity to show his colours, and the war is additionally important for the treatment of Seldwyla. For

the first time in the collection the concept of the whole fatherland is introduced. Although Seldwyla and Ruechenstein still possess their individuality, they are both embraced by a larger entity. Dietegen is honoured for his valour (288), but he later becomes a professional soldier, and dies in Italy. He has thus extended his loyalties. Seldwyla has not been rejected, but transcended, first by the fatherland as a whole, and secondly by Dietegen's profession, involving travel abroad and the opportunities for wielding considerable influence (299). For the first time Seldwyla has been placed within the larger fatherland; it has also been compared, partly favourably, with another town, and certain central characters do not utterly reject the image of Seldwyla life, but adopt a tempered version of it. The principal character again has the freedom to assert himself, this time to look beyond Seldwyla, yet the paradoxical fact remains, as in the previous Novellen of this volume, that he is initially dependent upon them, for it was they who saved him from death at the hands of the Ruechenstein people.

In Das verlorne Lachen the image of Seldwyla is again extended to embrace more far-reaching areas; in fact Seldwyla gradually disappears from the scene as the action progresses. The Seldwyla people are seen first in the singing festival, one of the formal expeditions in which they are singularly successful, as against their lack of success in other areas of activity:

So ungergelt und müssig sie sonst lebten, so sehr hielten

sie auf Ordnung, Fleiss und gute Haltung bei solchen Anlässen.

Their love of the intangible things in life is here (306)
 presented as successful and praiseworthy, as a love of beauty and art. At their head is Jukundus the standard bearer, who is conspicuous for his beauty and his attractive laugh. Laughter is a phenomenon rare in Seldwyla, but has not been presented as attractive in the previous works of the collection. Seldwyla has not hitherto been presented in such a favourable light, yet it later fades out of the picture. Like a typical representative of Seldwyla, Jukundus fails to achieve success in more practical activities. Both he and the Seldwyla people are concerned in the episode of the tree, the beautiful ancient monument, a living symbol of former ages. This has an intangible, almost sentimental value, and it is to be destroyed by the new spirit of materialism which is devouring the woods. Jukundus buys the tree to save its life, and is consequently praised by all. Yet this action has revealed a tendency to allow emotions to influence financial decisions, and thus businessmen proceed to take advantage of him (333). That the Seldwyla people are concerned for the fate of the tree too is suggested by their behaviour at its felling. They all watch the spectacle, and that evening are not in their usual high spirits:

Die Seldwyler aber lebten an jenem Abend eher betrübt als lustig, da der Baum und der Jukundi nicht mehr da waren. (341)

It is fitting that they appreciate its intangible value,

yet they are powerless to prevent the felling. In addition those businessmen who exploit Jukundus presumably include Seldwyla people, so the behaviour of the latter is becoming more like that of other people. The claims of money have defeated the claims of the emotions, and the general mercenary spirit is consuming the feelings of the Seldwyla people. Even Jukundus, who initially bought the tree, has had to bow before economic claims and sell it for financial security (339). That the Seldwyla people are losing their individuality is also shown in their changed attitude to the woods. Previously, as mentioned in the introduction, they refrained from exploiting these natural resources, but now have been tempted to do so (330). The gradual loss of individuality continues with the revolution. It is noteworthy that Jukundus returns after his capitulation in Schwanau not to Seldwyla, but to the 'Landeshauptstadt' (372). It is there that the revolution breaks out, not in Seldwyla, a town habitually opposed to the Government of the time. The Seldwyla people greet the revolution with joy, and become enthusiastic participants, journeying to the capital to observe and take part (379f). They are therefore merely following a general trend, not acting as independent individuals. The relationship of Jukundus to Seldwyla at this time also indicates a relaxation of the barriers between Seldwyla and the outside world. Although he now lives in the capital, this does not indicate a rejection of the Seldwyla people, for he is chosen to be their chief

representative there:

Weil Jukundus die beste Gestalt unter ihnen war, so machten sie ihn zu ihrem HÄuptling. (380)

Moreover they are still called his fellow citizens:

Seine besonderen Mitbürger, die Seldwyler, hatten von Anfang an diese Ereignisse wie ein goldenes Zeitalter begrüsst. (379)

Thus, although he has left there, connections have not been broken. Seldwyla is losing its independent identity. It is a part of a larger entity, Switzerland, the whole fatherland, which is symbolised on the map on the wall and ceiling of the inn (385). The increasing similarity between Seldwyla and the outside world recalls the statement made by the narrator in the second introduction:

sie sehen, wie gesagt, schon aus wie andere Leute. (4)

Although the narrator claims that all five of the works in this second volume are taken from the past of the town (i.e. when the contrast still existed between Seldwyla and other people), it could be argued that Lachen is bringing the collection closer to the time when the narrator is writing his second introduction. It is therefore fitting that Lachen occurs last, providing a return to the present after the previous excursions into the past, and rounding off the collection. As Seldwyla gradually loses its individuality and ceases to play an effective role, Lachen concentrates more on the development of individual characters and on the society as a whole. The incorporation of Seldwyla into a larger entity which began in Dietegen has thus been concluded.

The image presented of Seldwyla throughout the

collection varies little from that indicated in the introductions. Often it is shown in a negative light beside the behaviour of central characters, but this becomes less obvious towards the later works. In the first volume the contrast is most marked, amounting in some of the *Novellen* to a struggle between the two. In the second volume the struggle is at first continued, but there is more interdependence between the two, the actions of the *Seldwyla* people affect the lives of the central characters more favourably, and the contrast is less explicit. It is as if an attempt were being made for at least some of the central characters to come to terms with this problematic environment. In the last two *Novellen*, *Seldwyla* becomes less important as an independent unit, and is placed within the perspective of a larger whole, the fatherland. The one-town society now loses its individuality in the all-embracing state. The process can therefore be traced from the early works, in which the central characters not only reject *Seldwyla* society, but are actually endangered by it; to *Kleider machen Leute* and *Schmied*, in which the contrast is less marked, and the society has an indirectly favourable influence (the ambiguous interventions) upon the lives of the respective heroes; to *Liebesbriefe*, in which the indirectly favourable influence is continued (the divorce), and two characters actually succeed in establishing a sort of compromise arrangement with the town; finally to *Nietegen* and *Leoben*, in which the central characters look beyond *Seldwyla* to a larger entity, without actually rejecting

the town. Thus the treatment of Seldwyla points to a more general interpretation of the thematic development of the collection. Early on, individuals do not attempt to come to terms with the environment; the latter is later shown in a less malignant light, and an attempt is made at partial integration; finally the environment is extended, and the characters achieve more satisfactory integration.

IV

AN INTERPRETATION OF THE WORKS IN VOLUME 1

Pankraz, der Schmoller

The structure of this Novelle has revealed certain areas worthy of investigation, namely the two images presented of Pankraz before his departure and after his return, the three stages in his development, the divisions being marked by the two interruptions in his narrative, and the significance of his final decision to leave Seldwyla.

The arrangement of the return almost immediately after the departure heightens the contrast between the two images. As a boy he is an obstinate sulker, melancholic, and useless to all concerned:

ein eigensinniger und zum Schmollen geneigter Junge, welcher nie lachte und auf Gottes lieber Welt nichts tat oder lernte. (11)

A burden to his mother, he quarrels with his sister and other boys, and his unsociability extends to continually making himself appear as a victim of injustices. He goes out: um zu sehen, wie er irgendwo ein tüchtiges Unrecht aufreiben und erleiden könne. (14)

On his return he is an army officer, friendly, thoughtful and generous to his mother and sister in the gifts which he brings. They are astonished at his sociability:

und Esterchen und die Mutter bestaunten unaufhörlich die Leutseligkeit und Geschicklichkeit des Pankraz, mit welcher er die Leute unterhielt. (26)

The main change is therefore his new amiability, the effect which he has on the people around him. The disposition of the

family also improves. Previously the lack of food has often changed 'die kühle, kümmerlich-stille Zufriedenheit der Familie in eine wirkliche Unzufriedenheit' (10), and the mother is 'unzufrieden' (10) that her children lack intelligence and sustenance. Immediately before Pankraz begins his story, however, she has enjoyed wine 'mit Zufriedenheit' (26). A development has taken place from dissatisfaction to satisfaction. A similar development takes place in Pankraz during his period abroad. In his youth he is dissatisfied with himself and with his environment, being 'von einem unvertilgbaren Groll und Weh erfüllt; doch nicht gegen euch, sondern gegen mich selbst, gegen diese Gegend hier' (27). However, as a soldier he at last feels 'ziemlich zufrieden' (33), and at his success in the office of the Commander of the regiment, he says: 'ich schien mir selbst zufrieden zu sein' (33). Becoming versatile in other activities, he reports that 'ich jetzt nicht mehr schmollte und leidlich zufrieden war' (36). At this point he describes the general effect of Lydia's appearance, though no communication between the two is mentioned, and the first interruption occurs. The first stage in his development has therefore brought him comparative satisfaction through ordered activities, but as yet no close acquaintances are mentioned.

In the second stage he establishes a closer relationship with Lydia - as a friend or relation (43) - and this at last brings him complete satisfaction and peace. He is 'vollkommen ruhig und zufrieden' (44), and he later regards

this period as one when he was 'gänzlich ruhig' (46). However, when he falls in love with her, this peace is disturbed. At first the disturbance is slight, for he goes out into the wilderness 'in der wunderbarsten gelinden Aufregung' (45), but he later questions her in his 'heftigen Aufregung' (57). His uncertainty as to his course of action increases to the extent that he 'in die grösste Verwirrung geriet' (48), and he later approaches complete confusion ('ich ging einer gänzlichen Verwirrung entgegen' - 55). Further disturbance occurs when he has actually confessed his love, and learned of Lydia's true nature. He leaves to serve with the regiment but succumbs to a feeling of longing ('ich verfiel...einer heissen Sehnsucht nach Lydia' - 70), and returns. Even then he is only 'konfus, ungeduldig' (73). He leaves again for Paris, but is still unable to find peace. At this point the second interruption occurs. His experience of falling in love has therefore destroyed the peace and satisfaction attained through friendship. In the third stage he returns to his soldiering activities and goes hunting, but is still plagued by his 'Sehnsucht' and 'diesen zerstreuten Gedanken' (77). When he returns he is esteemed and beloved 'seiner unverwüstlichen ruhigen Freundlichkeit wegen' (80), but the adjective 'ruhig' may only refer to his appearance, and not to any inner peace. Total peace would require among other things his forgetting Lydia, but the final sentence leaves the matter in doubt. He only seems to have forgotten her name: und er schien es endlich selbst vergessen zu haben. (81)

Peace and satisfaction have not explicitly been attained, only an amiable disposition, gained during the episode with the lion. This purged him of his earlier sulky behaviour:

Das war die bitterste Schmollerei, die ich je verrichtet, und ich nahm mir vor und gelobte, wenn ich dieser Gefahr entränne, so wolle ich umgänglich und freundlich werden, nach Hause gehen und mir und Anderen das Leben so angenehm als möglich machen. (78)

The aim is therefore not only self-satisfaction, but friendliness, the ability to make the lives of other people pleasant. This contrasts with the earlier 'Groll und Weh' (27), which he felt towards society, and also with Lydia's outlook. Her desire for his love was merely motivated by a desire for self-satisfaction, for the confirmation of her own value, and on hearing his confession, she was 'voll Zufriedenheit' (60) and 'selbstzufrieden' (62). This involves a taking of love rather than a giving, and Pankraz tries to convince her that a complete and unreserved love can only flourish when there is hope of fulfilment:

dass eine rechte Gemütsverfassung erst dann in der vollen und rückhaltlosen Liebe aufflammt, wenn sie Grund zur Hoffnung zu haben glaubt. (65)

Pankraz himself was not faultless in the relationship. In love with Lydia he turned to his old sulking habits:

meiner alten wohlhergestellten Schmollkunst und (ich) verhärtete mich vollkommen in derselben. (48)

he regrets that he did not speak to her in a friendly way, (66), for then he would have discovered the true nature of her feelings. A final statement of his new attitude may be found in his thoughts on the evening of his return:

Er verfiel in ein tiefes, trauriges Sinnen über die menschliche Art und das menschliche Leben und wie gerade unsere kleineren Eigenschaften, eine freundliche oder herbe Gemütsart, nicht nur unser Schicksal und Glück machen, sondern auch dasjenige der uns Umgebenden und uns zu diesen in ein strenges Schuldverhältnis zu bringen vermögen. (24)

His sadness is indicative of his lack of complete satisfaction, and his views emphasise the importance of one's disposition in relation to one's acquaintances. A relationship of mutual obligation exists between one man and another. A further development is his attainment of 'Tüchtigkeit' (80), a quality which has already revealed itself during the early stages of his career, when he had to work for his livelihood and settle into the life of a soldier. Now, however, he becomes useful to the state (80), another indication that he is turning his virtues outwards, to benefit external entities, rather than himself alone. It is also fitting that he should leave Seldwyla, whose inefficient and stifling system destroyed his father. His final action is therefore an assertion of his personality, representing a full development.

The career of Pankraz upholds sociability to the satisfaction of others above self-satisfaction, usefulness to society rather than merely to the self. A value has been established, a way of life has been advocated: a friendly, industrious 'Bürger'. But this is not a complete life, for whereas Pankraz found happiness in friendship with Lydia, his love for her led to unhappiness, and it is never stated that he ever achieves a happy love relationship. That there is something lacking is indicated in the paradoxical final

sentence: he may still be thinking of Lydia, which, as before, may cause some disturbance in his apparently calm and well-ordered life. Without the presence of love, a value he previously seemed to desire, he cannot be said to have achieved total happiness.

Romeo und Julia auf dem Dorfe

The structure of the Novelle has revealed four sections, each centring on, or culminating in, the following two areas, arranged as follows: fields; river; fields; river. The opening scene begins with a description of the farmers as they plough their fields. Each reveals himself as 'den sichern, gutbesorgten Bauersmann' (86), and their clothes give the impression of permanence, strength and solidity:

Sie trugen kurze Kniehosen von starkem Zwillich, an dem jede Falte ihre unveränderliche Lage hatte und wie in Stein gemeißelt aussah. (86)

Silently and automatically they go about their business, each is industrious, being referred to as 'den fleissigen Meister' (87), and both talk to the children 'mit zufriedenen Wohlwollen' (88). Thus they are the epitome of secure, calm, solid, industrious farmers, each reflecting, and existing in harmony with, the other. The children, however, present a contrast. Vrenchen's dark hair gives her a fiery look, as well as an ingenuous one ('ein feuriges und treuherziges Ansehen' - 88), and Sali is called 'der wilde Junge' (91). When he knocks the doll down with the stone, its original appearance becomes disordered:

Dadurch geriet aber ihr Putz in Unordnung. (91)

At first Vrenchen protests, and they fight over it, but she soon joins in, so that she 'nun mit ihm gemeinschaftlich die Zerstörung und Zerlegung fortsetzte' (93). Next their natural cruelty (93) is aroused, and they bury it. The children are less controlled than their fathers, are passionate, disorderly and destructive. One may argue that children are usually unruly, but the contrast is too sudden to be overlooked, and there are certain formal connections which give the episode significance. There are actually three links with the fathers: the children's natural cruelty is mentioned shortly after the fathers' conversation about the central field, in which they revealed, if not exactly cruelty, indifference towards the fate of the fiddler. Later their guilty disregard for his claims indirectly causes their own downfall. Secondly, the destruction of the doll creates disorder, just as the cutting of the illegal furrows destroys the parallel structure of the fields. Thirdly, their little fight foreshadows the more serious one between the fathers at the river. In addition, Sali's treatment of the doll foreshadows his treatment of Marti: he fells both with a stone; further, a fly is placed in the doll's empty head, so that it buzzes like 'einem weissagenden Haupte' (93), and the doll is called a prophet, as if pointing forward to Marti, who talks rubbish as madness afflicts him, as a result of Sali's action; the children also bury the head, giving the fly a living burial: later Marti goes 'zu dem lebendigen

Begräbnis' (141) in the asylum. The children have therefore revealed in play tendencies towards passionate or destructive behaviour, which are later to have serious repercussions both in their fathers and in themselves.

In the scene at the river which ends the second section, there is again a contrast between the fathers and children, but here the roles are reversed. The fathers have declined from the security depicted in the first scene, and now have recourse to fishing, an activity befitting bankrupt citizens of Seldwyla. Previously they were calm; now they are enraged, and hurl abuse at each other. Called 'die verwilderten Männer' (119), they physically attack one another. At first Sali goes to his father's assistance:

Sali sprang eines Satzes heran, um seinem Vater beizustehen und ihm zu helfen, dem gehassten Feinde den Garaus zu machen. (120)

When Vrenchen looks appealingly at him, however, his role changes:

Unwillkürlich legte er aber seine Hand an seinen eigenen Vater und suchte denselben mit festem Arm von dem Gegner loszubringen und zu beruhigen. (120)

The children are the calming force, the fathers wild and passionate. Previously the children had been destructive, the fathers durable and conservative: now the latter are destroying their friendship, the former becoming aware of their love (121). The children's two moods, the first wild and destructive, the second calm and mitigating, are both depicted in their behaviour during the field scene in the third section. When they meet in the field they are 'still, glücklich und ruhig'

(129), Sali is filled with 'Glück und Zufriedenheit' (128), and they are compared to a constellation, as previously were their fathers' ploughs:

so dass dieses einige Paar nun auch einem Sternbilde glich,...
wie einst die sicher gehenden Pflugzüge ihrer Väter. (129)

Thus a connection is indicated between their present situation and the former one of their fathers. However, the calm is destroyed when Marti attacks Vrenchen and Sali reacts violently, felling him 'halb in Angst um Vrenchen und halb im Jähzorn' (138). The first motive is a natural one, but 'Jähzorn', which significantly possesses half his being, is impetuous. Sali is here passionate and destructive. Vrenchen's realisation of the resulting impossibility of their union (139) is, however, a recognition of the claims her father has on her: she cannot marry the man who felled him. This is a conservative emotion, the significance of which will be shortly examined. Thus in this scene the children's respective emotions do not coincide, Sali showing the destructive impetuosity, Vrenchen the more conservative tendencies. But both were calm and satisfied at the beginning of the scene.

At this stage the interlude occurs before the final scene at the river. Two opposing tendencies have been revealed in both farmers and children. In the fathers one tendency gives way to the other, causing a gradual decline. The calm, well-ordered farmers become disorderly men, governed by their passions, for 'Leidenschaft' dominates them during their irrational and obstinate quarrel (103). Manz' decline is also

moral. Sali thinks he houses thieves (143), and the performance of Frau Manz in the inn is indicative of her 'wilder Begehrlichkeit' (105). Marti's decline is also mental, as well as moral. Vrenchen is left to 'der Tyrannei eines verwilderten Vaters' (105), he looks 'wild und liederlich' (123) when Sali meets him in the village, and the culmination comes when the stone causes his madness. This is a direct process in which one tendency supplants the original one. With the children, however, there is no direct process. One tendency does not proceed to dominate the other, but the two alternate, as has been seen, and whereas the parents decline, both children attempt to uphold the former image. Sali struggles to maintain his appearance, and clings to the memory of his father's former situation:

ja er bewahrte noch das fröhliche Bild seines Vaters wohl in seinem Gedächtnisse als eines festen, klugen und ruhigen Bauers, (107)

and he feels the need, 'im ganzen einfach, ruhig und leidlich tüchtig zu sein' (107). Vrenchen also struggles to keep up appearances, trying to clothe herself 'halbwegs ordentlich und reinlich' (106), making her hair 'sehr wohl geordnet' (151), and during the day's walk through the fields and villages, both behave like the children of respectable bourgeois parents, which they really are. But when they are rejected by the people from their own village, being regarded not only with 'Mitleid', but also with 'Verachtung' (169), Sali realises they do not belong to this respectable world and would have little joy in it:

Hier können wir nicht tanzen!...wir würden hier wenig Freude haben! (170)

They have attempted to return to their original situation, but this attempt has failed. When they have recourse to the wild Paradise Garden, the other side of their natures, the passionate side, is aroused, and the confused Sali seeks a solution:

Seine verwirrten Gedanken rangen nach einem Ausweg, aber er sah keinen. (175)

The desire for union is great, but both feel it can only occur in the respectable bourgeois world:

Das Gefühl, in der bürgerlichen Welt nur in einer ganz ehrlichen und gewissenfreien Ehe glücklich sein zu können, war in ihm ebenso lebendig wie in Vrenchen. (176)

This feeling is the last spark of honour which they still recall as belonging to their homes, and it is a manifestation of that calmer side of their natures which harks back to the solid bourgeois traditions. Yet their passions are making other demands upon them:

Sie mochten so gern fröhlich und glücklich sein, aber nur auf einem guten Grund und Boden, und dieser schien ihnen unerreichbar, während ihr wallendes Blut am liebsten gleich zusammengeströmt wäre. (177)

They are in a dilemma, caused by their dual natures. If they satisfy their passions, they violate their feeling for respectability: if they heed this feeling, which does prevent them from joining the black fiddler and his lawless crowd, their passions remain unquenched. These do in fact grow until in Vrenchen it becomes a matter of marriage or death, 'ein bestimmtes Entweder-Oder...Sein oder Nichtsein...Tod oder

Leben' (183). Finally, Sali too shares these feelings, and this new alternative, death, solves their dilemma. Union satisfies their passions, death prevents them from having to live with troubled consciences, united in marriage, but below the bourgeois level of life. Thus the love-death scene is excellently motivated, for it satisfies both sides of their natures. The disorderly level of life to which their parents have sunk is rejected. Seldwyla is left behind. Yet their own passions have also been quenched. The suicide is caused by a combination of passions, the seeds of which were alive in the parents as well as in the children, and of the bourgeois values which have persisted in the children. They are victims of their own natures. Both opposing tendencies have to be present in them for suicide to provide the only solution. This is the reason for their failures, the failure to return to the higher bourgeois standards, and the failure to reject Seldwyla successfully.

In this *Novelle* the solid bourgeois values described in the first section disintegrate, and although the children try to return to them, they fail. The disintegration occurs through the presence of disorderly tendencies in the representatives of this solid bourgeois world, and, in addition, through the division in the natures of their children. As such, the *Novelle* provides a marked contrast with Pankraz, in which values are created, rather than destroyed. It is as though Romeo und Julia were functioning as a warning that the apparently happy situation established at the

conclusion to Pankraz may be in danger of being undermined. In this light it is fitting that Pankraz is only apparently happy. He only seems to have forgotten Lydia (81) and it remains in doubt as to what lies behind his calm and amiable exterior.

Frau Regel Amrain und ihr Jüngster

The structure invites a comparison between the two presentations of the father, an examination of Frau Regula's principles, and of the behaviour of Fritz in relation to these.

It has been seen that the position of the account of Pankraz' return almost immediately after that of his departure heightens the contrast between the two images. In Amrain, however, no contrast can be made between the early presentation of the developing character and the later one, because whereas Pankraz begins as a 'Schmoller', Fritz has no qualities at the beginning, only potentials, as he is only a child. Thus the father's two appearances, one before Fritz' development, and one afterwards, serve to present the contrast between the man Fritz might have become and the man he actually becomes. That he may well have grown up to be like his father is indicated by their physical similarity, which both pleases his mother and causes her concern (195). It has been seen¹ that the father at first pays too much attention to the appearances of a businessman, whereas later he must learn

¹See Chapter III, pages 37 and 40

the trade before being allowed to participate in the management. His appearance must be balanced by some tangible labour. In addition, his early political mutability reveals a tension between appearance and essence, for, as the narrator humorously comments, one does not of course expect a man of his appearance to be politically irresponsible:

denn nirgends ist politische Gesinnungslosigkeit widerwärtiger als an einem grossen dicken Manne, der eine bunte Sammetweste trägt! (192f)

The importance of striking a balance between appearance and essence will be seen later.

Frau Regula herself shows great strength of character when she takes over the business, and, as has been seen², re-establishes it on genuine production. Her independent control over the business is threatened by the temptations of passion and sensuality which are provided by Florian, and to which she is not immune:

ihr Blut floss so rasch und warm wie seines. (198)

Her devotion to the business is now regarded as a sacrifice of personal wishes, and she feels tempted to surrender to these:

was Wunder, ...dass ihr in diesem Augenblick der Zweifel durch den Kopf ging, ob es sich auch der Mühe lohne, so treu und ausdauernd in Entbehrung und Arbeit zu sein. (198)

When the child Fritz intervenes, he is compared to a little St. George (199), and is thus like a knight rescuing ladies and preserving order. In fact he protects the independence of the family and firm, and Frau Regula decides to devote

²See Chapter III, page 38.

herself to him:

(sie) beschloss, von Stund an alle ihre Treue und Hoffnung auf den kleinen Sankt Georg zu setzen und ihm seiner jungen Ritterlichkeit zu vergelten. (200)

She has thus come to stand for unselfish devotion to firm and family, and for the sacrifice of personal desires and passions. Her main aim for Fritz is that he shall live a good and upright life:

dass er ein braver Mann wurde in Seldwyl und zu den Wenigen gehörte, die aufrecht blieben, solange sie lebten. (201)

Because of her love for him he will wish to please her, for it is her intention:

dass sie das Söhnchen ohne Empfindsamkeit merken liess, wie sehr sie es liebte, und dadurch dessen Bedürfnis, ihr immer zu gefallen, erweckte. (202)

This establishes a reciprocity of feeling, an interdependence of the two, a mutual bond. He also learns to behave with modesty, and not to overreach himself in dress:

(er) wurde mithin nicht eitel und lernte gar nie die Sucht kennen, sich besser oder anders zu kleiden als er eben war. (202)

This contrasts with his father, who paid undue attention to dress. Instead of punishing small crimes such as thieving or lying, she makes him see that they are foolish, appealing to his sense of shame and self-respect. However, when it is a matter of vulgar behaviour, she is stricter with him (203ff). Her principles therefore involve a sense of responsibility not only to her, but to himself, the maintenance of an upright image in society, and an appearance which is not ostentatious. There must be a balance between appearance and essence. Thus

Fritz emerges successfully, independent and secure: 'von einer grossen Selbständigkeit und Sicherheit in allem, was er tat'. (207)

The first threat to this secure position comes from the Seldwyla ladies at the ball, where he appears dressed as a woman, thus disregarding his mother's instructions never to dress in a manner unbecoming himself (202). He is also tempted by desire:

ein dunkles Verlangen, sich unter den lustigen Damen von Seldwyl einmal recht herumzutummeln. (209)

This recalls the awakening of passion in Frau Regula, which she subdued with Fritz' aid. This time she comes to his assistance, a neat demonstration of the reciprocity she expects to exist between them. She scolds him for his unbecoming dress:

Du wirst so gut sein und erst heimlaufen, um Kleider anzuziehen, die dir besser stehen als diese hier! (216)

She is again instilling a feeling of shame in him, and the shame he feels before his mother exceeds that which he feels before society:

aber Fritz war für einmal gerettet, denn er schämte sich vor seiner Mutter mehr als vor der ganzen übrigen Welt. (218)

His interest in women has to be kept in proper perspective. Although he does choose his own wife, Frau Regula has to approve the choice (220), and she only allows him to marry when he has developed more fully (238). We learn little of his wife, and after marriage he becomes 'ernsthafter und gemessener in seinen fleissigen Geschäften' (238f). His

marriage is only a part in the pattern of his development, his wife only a cog in a greater wheel. The second threat comes from associating with Seldwyla radicals who spend their time idly drinking, and involves the danger of repeating the same opinion merely to hear oneself talk. Frau Regula calls this 'ein ewiges Schwatzen und Kannegiessern' (223), and there is thus a tension between the amount of words and the smaller amount of thinking involved, in fact between appearance and essence. His mother's remonstrance again causes him to feel ashamed (223), and a greater balance between talking and thinking is achieved, so that he:

seine Politik mit weniger Worten und mehr Gedanken abzumachen sich gewöhnte. (223)

The Seldwyla marches, which constitute the third danger, are disorderly affairs, for the men rarely arrive on time at the correct place (224), and they are never successful. There is thus a tension between intention and result, between thought and action, which is similar to that between thought and speech noticed earlier. After the first failure, Fritz surpasses his fellow-citizens on the second expedition, by actually pressing on to the target, the capital, and attempting to fulfil his intentions. The insurgents are captured, however, mocked and humiliated, looked upon as wild animals (230), and chided for threatening the order of the state. The narrator remarks, however, that the captors would have been equally guilty, for in the moral world, Man, like the animals, is governed by a shameless self-interest:

Denn der Mensch trägt die unbefangene Schamlosigkeit des Tieres geradewegs in das moralische Gebiet hinüber und gebärdet sich da im guten Glauben an das nützliche Recht seiner Willkür so naiv wie die Hündlein auf den Gassen. (232)

Shamelessness, therefore, is associated with the exercise of one's personal will, of an animal self-interested morality.

This is significant, for previously Frau Regula has been noted for her own unselfishness, and, in addition, has instilled in Fritz after every transgression a feeling of shame, of responsibility towards her, himself and society.

Now his shame appears again:

Er schämte sich, ohne zu wissen vor wem. (234)

His mother is significantly not there. Fritz' shame is intuitive. There is no superior entity to which he must feel responsible. He himself feels the error of his ways. He has attained new independent responsibility, and it is fitting that he now marries and settles down. It seems that Frau Regula's efforts have been crowned. Ironically, however, her control over him has not eased, for at the time of the election, she upbraids him severely for his attitude, and impresses upon him the responsibility he owes to the community to cast his vote. The contrast between this orderly method of voicing one's opinion of the Government and the previous disorderly methods employed by the Seldwyla people is obvious. Although he takes his responsibilities further by successfully protesting against an unqualified President (249), an action which is wholly his own, it nevertheless remains that it is his mother who has sent him

to the polls.

Certain values have been represented in this *Novelle*: the devotion of the self to the family and the firm; the value of genuine hard work and production in a business; the need to balance one's appearance, words and deeds with sufficiently substantial essential qualities, so that the image one presents does not exceed one's inner value; and the need for responsibility, to one's educators (in this case the mother), to oneself and to the community. It would thus appear that this *Novelle* contradicts the previous one, in which established bourgeois values disintegrated. However, just as Pankraz, a work in which values were established, ended on an ironic note, so too is Anrain not without its gentle irony. The picture presented of the bourgeois citizen is not a wholly satisfactory one. The values which are presented are gained solely through the efforts of Frau Regula herself, and are constantly in danger. Even at the age of eighteen, Fritz is still strongly tempted by the dangers of Seldwyla life and is still virtually tied to his mother's apron strings. Pankraz' development evolved naturally, but Fritz has to be guided, almost bullied, down the correct path. Although Frau Regula herself does not regard it as an indignity for a grown man to be sent to the polls by his mother:

Wenn es heisst, dass deine Mutter dich hingeschickt habe,
so bringt dir dies keine Schande, (246)

the reader must nevertheless smile at Fritz' meek obedience.

The Novelle is not therefore a precise return to the position presented in Pankraz. It is rather a new and original attempt to re-establish the mood of partial confidence which has been utterly destroyed by the pessimism of Romeo und Julia, and it is significant that this re-establishment only takes place through the firm guidance of an outstandingly strong-willed and persuasive character.

Die drei gerechten Kammacher

The structure has revealed a contrast between the comb-makers and Seldwyla, which was examined in the previous chapter, similarity and inflexibility in the comb-makers' characters, and two successive approaches to Seldwyla. As regards their characters, Jobst is the first to arrive, and the exposition of his character does duty for the other two. His aim, to make enough money to buy the business, involves considerable hard work, including Sundays and nights, if possible (262). He is conspicuous for his lack of sociability (262f), and when he does venture forth, he only indulges in petty and boring Sunday afternoon walks (263f). His plan seems virtuous, for it is called 'richtig und begreiflich' (265), and he behaves with 'Fleiss' and 'Gerechtigkeit', but its negative side is also revealed. There is something of the inhuman about it, 'das Unmenschliche' (265), for it is a denial of pleasure: he dislikes Seldwyla (266), and is in fact never happy:

vielmehr war er bei dieser freiwilligen Mühe niedergeschlagen

und beklagte sich fortwährend über die Mühseligkeit des Lebens. (262)

On page 268, the words 'Geltüste', 'beruhigen', 'sich...freuend', 'mit zufriedenenem Vergnügen', indicating pleasure and satisfaction, are used in the context of self-denial, involving a perverted pleasure in denying himself fruit. Thus even his joys are to deny himself joy. This narrow life, consisting completely of work, with no pleasure, is aptly summarised:

Kurz, er (Jobst) war die merkwürdigste Mischung von wahrhaft heroischer Weisheit und Ausdauer und von sanfter schöner Herz- und Gefühllosigkeit. (269)

It is a heroic endurance test, and has no outlet for human feelings. His complete similarity with Fridolin is revealed when each discovers 'dass der Andere nichts mehr oder minder als sein vollkommener Doppelgänger sei' (271). Dietrich is initially described as being modelled after them ('vollkommen ebenbürtig - 273), and the three face each other like the angles of an equilateral triangle (273). On the other hand, Dietrich shows more imagination and vitality than the other two. It is he who as 'der erfindungsreiche' (285) discovers Züs. His 'aufgeregter und gespannter Unternehmungsgeist' (313) successfully woos her in the wood, and he is called 'der jüngste, klügste und liebenswürdigste der Gesellen' (285). Yet these distinctive qualities may be ascribed to his youth and to his lack of money, which causes him to lag behind the other two. It is out of necessity that he woos Züs. Züs herself does not distinguish between them, deciding to award her hand to him who attains his aim first (285), and when

faced with a choice, she tells each to imagine three maidens all like herself and of equal value, to demonstrate how difficult her predicament is. She calls them 'drei gerechte und verständige Männer' (283), and Dietrich remains 'ein Gerechter' (319), thus retaining the dominant quality which characterises all three. It is therefore clear that the comb-makers are to be regarded, for all practical purposes, as alike.

The comb-makers are unswerving in their aim, and their obsession becomes so exaggerated that they even beg to be allowed to continue work without pay (288). This is the first danger to which their characters necessarily expose them, the danger of exploitation. A further danger is seen in their righteousness. In the opening sentence it is mentioned that three righteous men cannot stand each other's company for very long:

dass nicht drei Gerechte lang unter einem Dache leben können, ohne sich in die Haare zu geraten. (259)

It is as if such feelings of dislike had been repressed and were breaking out in the grotesque fight in the bed (286). For some time they have not spoken to each other, and have experienced emotions of jealousy and worry, fear and hope. The release of these pent-up feelings is 'der nächtliche Spuk' (287), and foreshadows the race to the town, in which Jobst and Fridolin become so obsessed with hatred that they actually fight and miss their objective. This picture is to be contrasted with their previous condition when they quietly

and steadfastly devote themselves to their plan. A disintegration has taken place in their characters, their mental balance has been disturbed, and the contrast between the two approaches to Seldwyla, the first sober and quiet, the second impassioned and unstable, underlines the disintegration which has taken place. Like the farmers in Romeo und Julia, they have lost 'den Ruhm besonnener und rechtlich ruhiger Leute' (318). A further danger of righteousness is their lack of freedom. It has already been seen that one side of their beings, the need for pleasure, is stifled. It is also stated that righteous people who are devoted to one all-consuming aim are less like free human beings than animals:

gleichem daher weniger dem freien Menschen als jenen niederen Organismen, wunderlichen Tierchen und Pflanzensamen, die durch Luft und Wasser an die zufällige Stätte ihres Gedeihens getragen worden. (267)

In this connection it is significant that the comb-makers are often compared to animals. Two examples will suffice. In bed the blanket lies over them 'wie ein Papier auf drei Heringen' (273), and before the race they are as repugnant to one another 'wie drei Spinnen in einem Netz' (293). The captive imagery is apt in this latter example in connection with their lack of freedom. It is ironic that Jobst misinterprets the actions of the bug he sees on the wall, (294f). The bug is showing the natural tendencies to wander in the spring, but although Jobst feels that he too ought to wander, the feeling only leads him to the conclusion that further devotion to his task, the race, will bring him victory:

dass, wenn er sich ergebungsvoll und bescheiden anstelle, sich dem schwierigen Werke unterziehe und dabei sich zusammennehme und klug verhalte, er noch am ehesten über seine Nebenbuhler obsiegen könne. (295)

Whereas it was stated earlier that righteous people are more akin to animals than to free human beings, this episode suggests that the comb-makers are so much the prisoners of their aim that they even direct feelings into it which ought to be turned to their more natural needs. In this sense they are even more limited than animals. The argument that Dietrich's wooing of Züs constitutes a surrender to more natural feelings is untenable, for he is only employing these feelings to the service of his aim. The comb-makers are therefore victims of their all-absorbing purpose of taking over the business, of their consequent lack of freedom, and repression of their feelings, of their intense devotion to the bourgeois value of hard work.

Had there been only one comb-maker, however, it is probable that he would have achieved his aim, without requiring the assistance of a dominating wife who ultimately gives Dietrich an unhappy time. The main weakness in each is the presence of the other two identical competitors, each endowed with an identical perseverance. Thus the assistance of a fourth person is needed to defeat the other two. Their similarity therefore exposes them further to the danger of exploitation, and this is the reason for the amount of text which is devoted to Züs, the depiction of her self-centred and self-righteous character, and to her long speeches to the comb-makers, in which she preaches to them, and takes

delight in revealing her petty knowledge, enjoying the experience of subjecting them to her own whims. Although she earlier rejected Dietrich owing to his lack of means and consequent total dependence on her (285), and although she regards him as the most loveable of them (285), she must realise that he only distinguishes himself through necessity. Thus she is actually faced with an impossible choice; yet she relishes this and exploits it, and even after she has submitted to Dietrich, she dominates him and regards herself as the source of all Good ('die alleinige Quelle alles Guten' - 319).

Conforming to the pattern established in this volume, the *Novelle* contrasts with the previous one. Frau Regula achieves her aim; two of the comb-makers do not, and the third, who does, gets little joy from it. Further, whereas the previous *Novelle* involved the development of a personality, the comb-makers are either static, as Dietrich, or disintegrate, and whereas Fritz leads a full life, with devotions to mother, wife, family, firm and community all active, the comb-makers are conspicuous for the narrowness of their interests. Theirs is a devotion to hard work and the bourgeois aim of owning a business. Hard work was also important for Pankraz and Fritz, but it did not completely dominate their personalities. With the comb-makers it becomes an obsession. Like the central characters in Romeo und Julia, they are primarily victims of their own natures. The *novelle* therefore reveals the dangers of undue concentration on what is normally considered

a bourgeois virtue. A further chink has been disclosed in the apparently unassailable armour of the 'Bürger'.

Spiegel, das Kätzchen

The structure suggested an examination of the various bargains and agreements made in the Märchen, and an analogy of these with business behaviour and the unsuccessful choice of a wife.

The first bargain takes place within the framework of the various modes of life enjoyed by Spiegel at certain stages. The Märchen begins with a description of his balanced life while his mistress is still alive. He lives happily 'in aller Vergnügtheit' (323), but is not a parasite, for he performs the useful function of catching mice for his mistress and others. This provides an outlet for his passion ('diese Leidenschaft' - 323), but is exercised with reason and moderation. He is endowed with human judgement, for he only punishes the cheekiest mice, distinguishes clever people from stupid, and indulges in 'philosophischen Betrachtungen' (325). His sexual passions are also released at regular intervals, but he shows no shame, for he realises this habit is beneficial:

Wer sich aber nicht schämte, war Spiegel; als ein Mann von Grundsätzen, der wohl wusste, was er sich zur wohltätigen Abwechslung erlauben durfte,...(325)

This is a balanced life ('dies gleichmässige Leben' - 325), involving work, thought and passions, but all with moderation. The mind, the body, the instincts are all employed. This

broader existence may be contrasted with the narrower one endured by the comb-makers. After the death of Spiegel's mistress, however, life becomes a struggle for food. All balance and moderation disappear, as do his moral standards. A deterioration has taken place from civilised sophistication to a natural struggle for life, but after the bargain his life takes another turn, in the opposite direction. It becomes a 'höchst angenehmes Leben' (330), he has a cushion, and hunting presents no difficulties, as everything is caught for him in advance. The other extreme has been reached; life is now too comfortable, and although his moral standards return (333), he does not see the error of his own ways. However, his attitude changes when he investigates the bird's stomach. He perceives the result of a day's work, 'ein wohl vollbrachtes Tagewerk' (333), and is moved that the bird should have perished 'nach so friedlich verbrachtem Geschäft' (333). He contrasts the activities of the bird with his own. The former had eaten in order to live, and had worked for the pleasure: Spiegel has only eaten himself nearer the grave. Life now becomes the value again, a healthy, balanced life, involving the natural pursuit of female cats, and hunting. Instead of the enjoyment of an artificial hunt, 'einer nachgeahnten Jagd' (332), he now indulges in genuine hunting and has 'einen rechtmässigen Jagdgrund' (334). He therefore returns to his more balanced life, a fuller life, but one of moderation, of a 'kontraktwidrigen Mässigkeit' (336).

The initial bargain may now be examined in the light of these changing modes of life indulged in by Spiegel.

Pineiss is the town magician and a useful man to society, performing many legitimate tasks by day, but various illegal ones by night:

er verrichtete zehntausend rechtliche Dinge am hellen Tag
um mässigen Lohn und einige unrechtliche nur in der Finsternis.
(331)

Thus he appears to be a good man, but in secret his activities are questionable. It is in this guise that he makes his offer to Spiegel. He is open and sincere; all the conditions are laid down. He will fatten Spiegel up, who must then die. However, Pineiss speaks only with 'anscheinender Gutmütigkeit' (329), for he is really taking advantage of Spiegel's parlous state, tempting him with immediate pleasures which may temporarily banish from Spiegel's mind the ultimate disaster. Thus Pineiss is playing a mephistophelian role, he is Evil in disguise, forcing Spiegel to sign his life away for the pleasures of the moment. But he is also forcing upon Spiegel a one-sided and unnatural way of life, to which Spiegel reacts with his moderation. The new life he leads is an attempt to break a contract which was made at a time when he was open to exploitation. Imposing upon these events the business interpretation suggested in the first sentence, Pineiss is the businessman who has made a bad deal. He has indulged in exploitation, and attempted to conceal the real results of the bargain. Pleasant on the surface, his ultimate intentions are to kill. His victim now attempts to escape this trap, first in

his more energetic and moderate behaviour, secondly by telling the story. His first ruse is defeated when Pineiss has recourse to force: he imprisons Spiegel in a cage. This in itself is violating one of the conditions of the deal, for the fat has to be given voluntarily:

aber er muss mir vertragsmässig und freiwillig von den
werten Herren Katzen abgetreten werden, sonst ist er unwirksam.
(328)

Thus he is already on the road to failure. Spiegel now falls back on his intelligence, and appeals to Pineiss' weaknesses. The story of the money appeals to his greed, the promise of the wife to his social interests, to conclude an honourable and advantageous marriage (342), the picture of the perfect housewife (342f) to his desire for ease and comfort, and the reference to her physical charms to his lust. Spiegel is successful, and a new bargain is struck, with the roles reversed. This time Spiegel makes the conditions - the cancellation of the original contract. But he too is not completely honourable, for he describes the ten thousand guilders as the result of an unhappy love story, when in fact they are 'ein ungerechtes Gut' (368), and in describing the delights a wife can give her husband, he is concealing the true nature of the intended woman. Thus Spiegel is deliberately having his revenge, and his cleverness and inventive qualities defeat Pineiss' gullibility and stupidity:

Somit ging Spiegel seines Weges und freute sich über die
Dummheit des Hexenmeisters. (365)

His methods are similar to Pineiss' own when he arranges for the witch to marry him - he first catches her in a net and refuses to free her until she agrees. This is another

example of a bargain in which one party holds the whip-hand, and recalls Pineiss' imprisoning of Spiegel in the cage.

The inner story also contains two agreements. The lady herself shows several weaknesses. She is unable to distinguish genuine lovers from people who only want her money, and she thus tends to mistrust people, and is singularly unable to commit herself. These faults appear when she falls in love with the young man in Italy, for she needs the assurance that he is willing to give her ten thousand guilders, just as she herself is willing to give him this sum. Before she can commit herself, therefore, she must test him, and invents the story of the other lover who needs the same amount. Thus she is in effect making a kind of bargain with him, except that she conceals from him the result of his fulfilling her conditions, namely the reward of her hand. When the test succeeds and he agrees, her hesitancy appears, and instead of revealing the happy truth to him, she makes a superfluous second demand: that he appear at her imaginary wedding. This fails, for he is meanwhile killed in battle. Thus her unreasonable requests, stemming from her mistrust, her hesitancy, and unwillingness to commit herself, and her secret methods of negotiation have only led to unhappiness. Similarly, Pineiss' methods of negotiation with Spiegel, together with his own weaknesses also end in failure.

It has been mentioned³ that Spiegel is an exception

³See Chapter II, pages 26 and 27.

among the earlier works, not merely because it is a Märchen, and as such introduces the supernatural into the Seldwyla world of solid reality, but because it does not treat of the development of one particular central character whose changes of fortune coincide with changes of location. The previous works have presented the development or disintegration of character from an initial starting point, progression or regression, success or failure, within the perspective of a certain society depicted in the background. In Spiegel, however, two major characters are treated, who are in conflict with one another. The success of one must lead to the unhappiness of the other. Nevertheless, the Märchen does fulfil a function in the collection. The previous Novelle, as also Romeo und Julia, has revealed a serious flaw in the make-up of the central characters which either prevent them from attaining happiness, or cause them to decline from the original state of apparent security. Even Pankraz and Amrain have not presented a wholly confident picture as regards the happiness and infallibility of the developing character. All these characters exist in the bourgeois world, the world of the small businessman or the small farmer. In Spiegel another view is presented of this world, by means of an analogy made clear in the first sentence. The world in which the characters have to exist and prosper is here examined in itself, principally from the standpoint of the methods which are necessarily employed to ensure success. As has been seen, these methods involve exploitation and deception, and a man who allows his

passions, such as greed and lust, to intervene during negotiations which require coolness and prudence, is liable to be defeated when up against someone of the intelligence and resourcefulness of Spiegel. It is customary to find bad business ('einen schlechten Handel' - 323) in Seldwyla, and the Märchen provides examples of this. Further, the final sentence extends the reference to the choice of a wife, i.e. to personal affairs which usually involve the emotions. Pineiss has allowed these affairs to intrude into a business arrangement with Spiegel, at the instigation of the latter, and is defeated on both sides; the lady in the story has allowed business methods, bargains and agreements, together with a cautious and hesitant manner, usually associated with a business deal, and a sum of money too, to intrude into the personal sphere. She too is defeated. It may be argued that Spiegel himself is superior to the environment in that his intelligence and imagination lead him to success. Moreover the more complete and moderate life which he leads at the beginning, and for which he finally fights, is presented as a positive value, and contrasts, for example, with the narrow existence of the comb-makers, as well as with that imposed upon him by Pineiss. As such he may be regarded as an individual who successfully outwits his environment and comes to recognise and attain a life of high value. However, his methods still involve deceit (as in the agreement with Pineiss) and force (as in the bargain with the witch), and do not therefore distinguish him markedly from his environ-

ment. Spiegel is not emphasising the contrast between a certain individual and his environment to the extent that the previous four works have done, but is presenting an analogous picture of this environment as a whole.

The Märchen has ended happily for the principal character, Spiegel, who has achieved a victory over his adversary. However, the methods he has been forced to adopt are not only important for the action, providing the means by which his success is gained, but also serve to complete the picture of the world in which the central characters of the first volume are trying to achieve success and happiness. As has been seen, this picture is by no means optimistic, and may temper any joy aroused by Spiegel's victory. More vulnerable qualities have been revealed in the fabric of the 'Bürger'.

AN INTERPRETATION OF THE WORKS IN VOLUME II

Kleider machen Leute

The examinations of the structure and of the image of Seldwyla have revealed that Strapinski is not wholly responsible for his changes of fortune, and that some responsibility is assigned to Nettchen and to the Seldwyla people. The roles of Fortune and of Nettchen, together with Strapinski's reactions to these, will receive attention, and a comparison will be made between the situations following the two moments on the road between Seldwyla and Goldach, when his fortunes improve, and between the ways of life he adopts at various times in Seldwyla and Goldach.

Chance events are prominent in the Novelle, and the term 'Fortune' will be used to denote the forces determining events beyond the control of the central character. An early indication that such forces will figure in his career is given in the episode of the coach which carries him away to Goldach:

Derselbe (Strapinski) nahm das Anerbieten dankbar und bescheiden an, worauf der Wagen rasch mit ihm von dannen rollte. (9)

The career of the coach thus determines his own. Further transportation imagery occurs in the figures of 'Fortuna' depicted on the two sleighs which travel to the inn between Seldwyla and Goldach (39 and 40f). One brings the Seldwyla people who destroy his fortune: in the other he and Nettchen

ride, and in it she later seeks him out by the roadside to revive his fortunes. The word 'Schicksal' is also used, for example during his walk through the town:

Das Schicksal machte ihn mit jeder Minute grösser, (30)
and again when he stands at the cross-roads contemplating a return:

Glück, Genuss und Verschuldung, ein geheimnisvolles Schicksal winkten dort. (32)

'Schicksal' is used ambiguously. Neither statement is an explicit comment by the narrator, for each may be an indirect rendering of Strapinski's own interpretation of the situation. He is passively interpreting events as being governed by Fortune, and is doing little to stem the tide of propitious events. He also interprets the name of the inn 'zur Waage' as indicating that the Fates are weighed there, turning a tailor's apprentice into a Polish count:

so dass z.B. das Sinnbild der Waage, in welcher er wohnte, bedeute, dass dort das ungleiche Schicksal abgewogen und ausgeglichen und zuweilen ein reisender Schneider zum Grafen gemacht würde. (32)

He is therefore using this imaginary Fortune as an escape from personal responsibility. When he plans to escape, he intends reporting from some great city:

dass das unerbittliche Schicksal ihm verbiete, je wiederzukehren, (35)

again using the term 'Schicksal' to describe the power motivating his action. When he decides against this, he once more puts his decision in terms of 'Schicksal', and shows he is not prepared to escape from the situation:

Wie konnte er das Schicksal, das ihn gewaltsam so erhöht hatte, so frevelhaft Lügen strafen und sich selbst beschämen?
(35f)

Strapinski's guilt consists therefore in his passivity, and inability to prevent himself from becoming further embroiled in the course of events. His initial ascendancy depends on a combination of chance circumstances, his own appearance and background, and the interpretations put on his behaviour by the Goldach citizens. But his own inability to extricate himself also plays its part. This is even clear from the two occasions when he is ascribed some responsibility. Unluckily directed to 'eine gewisse Bequemlichkeit' (12) when he really wishes to leave, he waits there a little:

Doch verwickelte er sich in die erste selbsttätige Lüge, weil er in dem verschlossenen Raume ein wenig verweilte, und er betrat hiemit den abschüssigen Weg des Bösen. (13)

The guilt in this case merely involves remaining there. He also accepts the host's offer of wine:

Da beging der Schneider den zweiten selbsttätigen Fehler, indem er aus Gehorsam ja statt nein sagte. (14)

Here he is simply taking the offer as an instruction. His lack of will-power is also revealed when he fails to push through the crowd upon alighting from the coach:

er tat dieses nicht, sondern liess sich willenlos in das Haus und die Treppe hinan geleiten. (9)

He sits down 'da der Duft der kräftigen Suppe...ihn vollends seines Willens beraubte' (13). The meal continues slowly 'weil der arme Schneider immer zimperlich und unentschlossen ass und trank' (15). Here we have a case of indecisiveness, and this also indicates a lack of a strong will. He also has

a modest and quiet disposition, is described as 'still und ruhig' (23) and 'bescheiden und nüchtern' (23), and appeals to Nettchen with his 'Schüchternheit, Demut und Ehrerbietung' (25). However, this does not imply a lack of an actual desire to improve his situation, for he later mentions his inclination 'etwas Ordentliches zu sein oder zu scheinen' (57). Yet earlier he could only work in large towns where his noble appearance would not be too conspicuous (8). Thus if the will is present, he does not fulfil it.

By contrast, Nettchen is less sedate and demure. Frequently the word 'rasch' is used in connection with her behaviour, for example on pages 33, 37, 50 and 62, and she is described as 'unruhig' (37), 'stolz und zornig' (50). She is also noted for her will-power. Whereas he accepts what Fortune offers, she decides to control matters herself:

Doch war sie keineswegs so blöde, dieses Schicksal nicht selbst ein wenig lenken zu wollen; vielmehr fasste sie rasch und keck neue Entschlüsse. (62)

Her newly attained majority allows her to use the will belonging to all men:

Denn des Menschen Wille ist sein Himmelreich, und Nettchen war just vor drei Tagen volljährig geworden und konnte dem ihrigen folgen. (63)

She presents her father with decisive plans for her future life and marriage (64), and is steadfast against the Goldach citizens. It is she who decides her husband's career:

und sie sagte, Wenzel müsse nun ein grosser Marchand-Tailleur und Tuchherr werden in Seldwyla. (68)

Her father mentions her strong will as a child:

So hat sich denn das Schicksal und der Wille dieses törichtem Mädchens erfüllt! Schon als Schulkind behauptete sie fortwährend, nur einen Italiener...uns.w. heiraten zu wollen. (37f)

Here her fate and her will are one. Thus the vigorous, active Nettchen, who controls events, contrasts with the passive Strapinski.

Where love is concerned, however, their actions correspond. At times his tentative decisions to leave Goldach are indirectly prevented by Nettchen. On the first occasion he begins to speak to her:

während er bisher nichts getan hatte, um im geringsten in die Rolle einzugehen, die man ihm aufbürdete, begann er nun unwillkürlich etwas gesuchter zu sprechen. (25)

When he turns back to the town from the cross-roads as Nettchen rides past, the word 'unwillkürlich' occurs again: Strapinski aber machte unwillkürlich ganze Wendung und kehrte getrost nach der Stadt zurück. (33)

Thus in her presence he behaves involuntarily. In spite of her own strong will-power some of her actions are also described as 'unwillkürlich'. After the unmasking she stops the horses when she sees his body:

Nettchen hielt unwillkürlich die Pferde an, (52)

and returns his cap and gloves in the same manner:

sie gab ihm Mütze und Handschuhe, ebenso unwillkürlich, wie sie dieselben mitgenommen hatte. (53)

When she took these she was not fully conscious, for 'es war wie im Schlafwandel geschehen' (51). These actions indicate the presence of a force other than Chance:

Diese beiden Tatsachen scheinen zu beweisen, dass nicht ganz der Zufall die feurigen Pferde lenkte. (51)

This unconscious, intuitive force operating between them can only be love. The word 'lenken' occurs later when she decides to control matters herself¹, but this is after the engagement has been re-established, and she is acting 'aus tief entschlossener Seele' (62). Thus before the second engagement their actions are equally involuntary, but after this she asserts her decisive nature. In love their behaviour is similar, but when their lives have to be organised, she is dominant. Even before this, her attitude to Fortune differs from his, for whereas he calmly accepts events, she questions the meaning of such forces:

Was sind Glück und Leben! von was hängen sie ab? Was sind wir selbst, dass wir wegen einer lächerlichen Fastnachtslage glücklich oder unglücklich werden? (51)

Strapinski's approach is successful in love, for Nettchen is attracted by his disposition, realises he is 'ein guter Mensch' (64), and is unconsciously led to seek him out. However, her approach is the more successful one in more practical affairs.

The contrast between the two propitious changes of fortune may now be examined. After the incident with the coach he is passive, and becomes a 'count'. But Fortune can destroy a man, as well as make him, and Strapinski's fall is sudden and complete. The second incident, however, involves Nettchen's actions, an assertion of will-power, a conscious creation of a life, and he becomes prosperous

¹See page 97 above.

and lastingly successful. The early situation, on the basis of which the first engagement is made, is precarious: the final situation is more substantial. The first change of fortune creates a false image, a misleading appearance, only an apparent count: the second a hard-working businessman, a 'Marchand-Tailleur'. Previously he had been a tailor's apprentice, so that his final situation in both Seldwyla and Goldach amounts to a compromise between the exalted heights to which he rose in Goldach and the depths in which he started in Seldwyla. His ambition had once been to remain in Goldach as a 'Schneidermeister' (35), and he had always had inclinations to be 'etwas Ordentliches' (57), so that these more realistic ambitions are achieved. The final realistic position is attained at the expense of what may be regarded as an unrealistic and romantic one. Strapinski has a romantic appearance ('ein edles und romantisches Aussehen' - 7), which contributes to his early fortunes, and Nettchen as a child harboured romantic marital ambitions which include a Pole on the list (37f). Strapinski is also prepared to believe the peculiarities of Nature which suggest Nettchen is the girl he knew as a boy, and to live 'romantisch..in stillem Glücke' (62). However, Nettchen jerks him back into reality:

'Keine Romane mehr! Wie du bist, ein armer Wandersmann, will ich mich zu dir bekennen.' (62)

The romantic image, founded on appearances only, is rejected for the more tangible occupation of the 'Bürger'. Nettchen's

more positive approach to life has apparently been transferred to him, for he 'sah beinahe gar nicht mehr träumerisch aus' (68), and his departure from Seldwyla is motivated by at least one emotion strong enough to contrast with his earlier passivity and weakness of will, namely 'Undank' or 'Rache' (69).

His final position as a hard-working Bürger transcends that of Pankraz through the love between himself and Wetzchen, and her intuitive recognition of his innate goodness. This love is fulfilled against the wishes of the society in which it originated; it is a union of two people in the face of society's criticism; together they are independent of their environment. Such a successful attainment of happiness through marriage is a new element in the collection, and will occur again later. In love, the more passive approach, relying on Fortune, or unconscious intuition, is successful, for Strapinski's innate value is recognised. But in the organisation of the latter's life, success is provided only by the conscious exercise of a strong will-power. The works in the previous volume described the efforts of the central characters to shape their fortunes. Here it is a question of being willing to do so.

Der Schmied seines Glückes

The structural similarities with Kleider machen Leute, namely the rise and fall of the central character, followed by refound happiness on a new level, and the contrast between the final situation and his early good

fortune suggest close thematic connections between the two Novellen.

A common theme is that of Fortune. In Kleider machen Leute the hero was mainly passive, but Kabys' philosophy includes action. He believes that everyone may forge their own happiness, 'dass jeder der Schmied seines eigenen Glückes sein müsse, solle und könne' (73), but he himself indulges in periods of inactivity. He is 'klug abwartend' (73), and after changing his name for a second time, 'erwartete nun mit mehr Berechtigung, wie er glaubte, das Glück' (74). He awaits and reacts to the propitious moment. There is thus an interplay between phrases denoting mastery and action, and those indicating passivity and reaction. To the former belong 'Meisterstreich' (73), 'unternehmenden Nimbus' (73), 'Meisterschlag' (74), 'Unternehmen' (74), 'hämmert' (75), 'geknabbert' (76), 'in dem ausgespannten Netze des Meisters' (77), 'seines neuesten Meisterwerkes' (79), 'Entschluss' (79), 'sich...entschliessen' (79), 'fasste...den Mut' (81), 'gut geschmiedet' (86), 'jetzt wieder einen kleinen Meisterschlag zu wagen' (88), 'neuer Tätigkeit' (101), and 'Absicht' (102). To the latter belong such moments when he is 'ruhig' (73), and 'klug abwartend' (73). Symptoms of reaction are frequent, not only from Kabys, but also from Litumlei. Kabys is 'sprachlos' (79) when he learns the name of Jungfer Häuptle, his rage is called 'das Gewitter' (79), he is 'Höchst gespannt' (83) as he explores the house. Litumlei is 'erstaunt' (85) when

Kabys appears and shaves him, and 'freudig überrascht' (85) when he learns of his identity. Kabys goes alternately red and pale 'vor Freude und Erstaunen' (90) when Litumlei suggests the plan for the story, and Litumlei behaves strangely ('ging ganz sonderbar herum' - 103) on learning his wife is to have a child, whereas Kabys stands 'wie eine Bildsäule' (108) when he learns of the child's birth. Finally he is full of 'Angst und Schrecken' (111) when the police fetch him.

Kabys' waiting methods lead to a fatalistic temperament and a tendency to watch for favourable signs. He notices that the tables in the inn which bear signs of various professions, include one bearing the sign of a smith. This forecasts good fortune:

Unter dieses setzte er sich als ein Schmied seines Glückes,
der guten Vorbedeutung wegen. (82)

This recalls the incident when Strapinski interprets the name 'zur Waage'. However, Strapinski is interpreting from the standpoint of events already in progress: Kabys is looking ahead for an opportunity, a sign that the time for action is at hand. Both Kabys and Litumlei describe their lives in terms of uncontrollable forces; for example, Kabys describes his fate:

Denn männlich wolle er sein Schicksal ertragen, das
Schicksal eines letzten seines Geschlechtes, (88)

and Litumlei has a 'nicht minder ernstes...zu tragen' (88).

But both also act positively to alter this fate, and the composition of the novel describing Litumlei's career is a

conscious effort to create a 'Fate', to build a life. Thus Kabys' methods involve both waiting upon the whims of Fortune, and undertaking definite action to further his career. In this latter method he differs from Strapinski, but just as the latter falls from the insubstantial position he occupies in Goldach, so is the life which Kabys creates for himself rudely shattered. The faults in his methods may now be exposed.

One aspect of his technique, the practice of waiting, exposes him to sudden changes of fortune, which may involve joy and disappointment alike, as revealed in the phrases denoting joyful or horrified reactions on the part of the characters. A time of misfortune is called a 'Zeit des Unsterns' (76), and the image of the star suggests an entity beyond the control of Man. Then he will await Fortune, which will arrive unexpectedly 'wie ein Dieb in der Nacht' (76). Like Strapinski he may be destroyed as well as elevated. However, his actions too are of a questionable nature. His elaborate preparations for his long-awaited happiness involve much devotion to appearance and the more superficial aspects of success. He has prepared 'die Idealausstattung eines Mannes im Glück' (76), which he produces at significant moments, such as before his interview with the two ladies, and before visiting Litumlei's house. Ironically these trappings finally serve him well, for their value suffices to buy him the smithy. Yet their very usefulness consists in dispensing with them in this way, for they have always betrayed him:

sie hatten ihn ja immer betrogen und er mochte nicht mehr um sie Sorge tragen. (112)

In preparing his appearance for success before he enjoys it, he is again exposing himself to disappointment, and when he does finally find happiness, he no longer has them, which suggests that he did not really need them. The importance which he ascribes to the name of his intended wife is a further manifestation of his preference for the more superficial details of success. A name is but an outward trapping, and does not necessarily ensure success in business. The unreliable nature of his hopes is revealed when he learns her real name. His part in the composition of the fictitious story also exposes his mistaken priorities. The story is not only deceitful but is again a false basis upon which to build a life. It can be destroyed as easily as it is made. It thus recalls the precarious position attained by Strapinski. There is a further parallel with the rejection of the romantic side of the relationship between Nettchen and Strapinski for the more realistic final position, in that Kabys' apparent interest in the family history is also called romantic: 'ein romantisches Interesse für Stammbäume' (81). In addition, Litumlei's house is called a 'Palast' (82), and resembles 'ein verzaubertes Schloss' (83) towering aloft. The ancestral portraits are in a mighty hall which Kabys calls a 'Rittersaal' (86). This creates a romantic atmosphere: it is as if Kabys were building castles in the air, and he and Litumlei do this in effect when they compose the story.

This story does not even have a factual basis, for the ancestors are neither Litumlei's nor those of Kabys. As with Strapinski, Kabys' 'castle' collapses, and both end in a similar fashion. The former becomes a businessman, Kabys a 'wackerer Nagelschmied' (112). Both jobs involve genuine work. The real has replaced the fictitious.

Strapinski's fall is caused by external intervention, however, whereas a mistake of his own accounts for Kabys' misfortune. Although called 'leidenschaftlich' (102), his seduction of Litumlei's wife is a calculated affair, the aim of which is to make his position more secure:

John aber ergab sich dem leidenschaftlichsten Undank gegen seinen Wohltäter, immer in der Absicht, seine Stellung zu befestigen und das Glück recht an die Wand zu nageln. (102)

This is a false move, and it is unethical. Both Kabys and the wife are called 'Sünder' (103), and Kabys' action shows ingratitude to his benefactor. It is like a fall from Grace, causing the destruction of his apparently safe position.

Earlier this did not seem possible:

Es war für John ein Paradies, in welchem kein Sündenfall möglich schien. (87)

Thus Kabys is principally a victim of himself, rather than of Fortune, and his sin indicates a lack of inner goodness which belonged to Strapinski. This is revealed in his lack of generosity to beggars and children when at the height of his fortune (104), when he is 'der Inbegriff der Selbstzufriedenheit' (103). His selfishness may be the reason for the apparent absence of social life later. Though he gradually

attains complete satisfaction, 'erst in leidlicher, dann in ganzer Zufriedenheit' (112), he only enjoys 'das Glück einfacher und unverdrossener Arbeit' (112). Unlike Strapinski he has no wife; it is a lonely life, with his energies channelled into hard work.

A similarity therefore exists between the two Novellen in the collapse of the hero from an insubstantial position, followed by his reinstatement in more tangible - and realistic - activities. Unlike the central characters in the first volume, the hero is given a second chance. There is, however, a contrast between Strapinski, who is predominantly passive, essentially good, and wins a wife, and Kabys, who is at times active, is not conspicuous for his goodness, and, though ending happily, enjoys no love.

Die missbrauchten Liebesbriefe

The structure revealed the almost symmetrical arrangement of certain similar situations surrounding the three marriages. These will be examined from the standpoint of various key aspects.

Some characters tend to devote themselves to superficial activities which are ill-suited to their natures and have no solid foundation in reality. Viggi, the businessman who tries to become an author, at first indulges in harmless literary activities which involve only reading after a day's work. However, he proceeds to write essays in the mistaken belief that he is an essayist. He assumes

a false name, thus concealing reality, just as he only possesses the appearance of a writer (129), wearing spectacles, though these actually handicap him (133). When the pseudo-writers reveal their own false names, the verb 'entlarven' is used (120f). Normally one would expect the false name to be regarded as the mask; for them, however, it is the reality. Their vision is distorted. The questionable nature of their output is revealed in the story of the writer who describes his own literary work as 'einen Mischmasch von Geschichten und Geschwätz aller Art' (124). Their work is a pretence, and their existence is hollow, without content or substantial basis. Similarly, Viggi's letters, which are an attempt to express the emotions of separation, are insincere: the parting is voluntary (to produce the correspondence - 135), and he delays the return so that more letters may be written (151). For Gritli the first letter is 'ein neues Schreckgespenst' (136f), an unreal phantom. Viggi is encroaching upon an area to which he has no right, for his postscripts show that he is a competent businessman, and the stylistic contrast indicates where his true interests ought to lie. He does not follow the waiter's example, who realised his true capabilities:

Ich war kein Halunke, sondern eben ein armer Tropf, welcher seine Kellnergewohnheiten in eine Tätigkeit übertrug und in Verhältnisse, von denen er weder einen sittlichen noch einen unsittlichen, sondern gar keinen Begriff hatte. (127)

Viggi has dreamed himself into a life with which his nature does not conform, a dream world, not reality, and when his

illusions are shattered, he cries: 'fahre wohl, du schöner Traum!' (155). As well as trying to exceed his own limitations, he forces Gritli to do the same, but her own replies are no more sincere. In the intrigue to which she has recourse, she becomes a mere copyist, looking guiltily at her 'grossen, hohlen Worte' (151). She is a simple girl and remains so:

Ihr Mann habe sie als ein einfaches Bürgermädchen geehelicht und sie ihn als einen Kaufmann und nicht als einen Gelehrten und Schönggeist. Nicht sie habe ihren Charakter geändert, sondern er. (169)

She is happiest shelling peas (132), and the simple tangible symptoms of her devotion (the excellently prepared food which she gives him for his journey - 136) surpass his pretentious literary attempts to express his own feelings. These also pale beside her own abilities to tell a simple story, such as that about Schorenhans (146f). The marriage has therefore been destroyed by Viggi's unsuccessful attempts to depart from the realities of the relationship, and to indulge in activities with which neither are compatible. His enthusiasm creates a tension between them, between his desire to change, and her desire to preserve the status quo.

Viggi's marriage to Kätter appears to be more suitably matched, for she is famed 'wegen ihres höhern Geistes' (162), and is a professional letter-writer. She seems to provide for his spiritual needs, to encourage his literary excursions, and to provide him with unselfish devotion and consolation:

(sie) gab sich in der ganzen Stadt das Ansehen, als ob sie

aus reiner Aufopferung den Mann aus den traurigsten Zuständen, wenigstens aus dem Größten, erretten müsste. (166)

It is clear, however, that her devotion is insincere. Though she regards him 'mit einem wehmütig tröstenden Blick' (164), self-interest is suggested in her favourable comparison of Viggi's stairway with her own 'Hühnerstiege' (165), and she empties cupboards under the guise of tidying up, (166). Later she posts his letters unfranked, keeping the stamp-money herself (176). To boot, her apparent appreciation of his literary efforts is a sham:

Überdies schleppte sie lernbegierig von seinen Büchern nach Hause, was sie unter den Arm fassen konnte, las aber dort nur die kurzweiligsten Sachen heraus, wie Kinder, welche die Rosinen aus dem Kuchen klauben. (167)

Although he is satisfied by her admiration, she is yet encouraging him in his own sham life, which leads to his eventual ruin. Thus the marriage, like the previous one, is founded upon a false basis, and upon insincerity and appearances. It is finally succeeded by 'Hunger und Not' (216), and he and Kättel disappear amid 'vielem Gezänke' (216).

Viggi does not develop, but rather intensifies his original mistake. Wilhelm, however, develops from an early mistaken attitude to women, to a successful union with Gritli. Originally he admires women for their beauty from afar, but has no real knowledge of them. His attitude is akin to pagan idolatry (140), and he generalises about women instead of turning to a particular one. When drawn into a closer relationship with Gritli it is falsely based:

it involves deception, for Gritli conceals her real purpose, and is unnatural: there are no meetings, and he establishes no contact with her, other than by letter. Though there is evidence of his genuine feelings for Gritli, as seen below, he is not really fulfilling them, just as Viggi does not fulfil his desires to be a poet. The latter only looks like a poet, his compositions are worthless: Wilhelm the lover never gets to know his beloved. But whereas Viggi has no talents as a poet, Wilhelm has the potentiality for love. His letters surpass Viggi's in emotive power. One provides: *eine Antwort... welche an Schwung und Zärtlichkeit Viggis Kunstwerk weit hinter sich liess.* (146)

and Gritli feels their sincerity:

als sie gar wohl die Wärme fühlte, welche in Wilhelms Worten glänzte. (144)

Wilhelm is compatible with such an expression of emotion:

Viggi is not. At the moment the former is in a state of naïveté. In the first meeting with Gritli 'lachte (er) sie unbewusst vielmehr an, wie ein halbjähriges Kind' (141), and his sudden conversion to Christianity shows charming immaturity:

Der erst Gedanke, der sein dankbares Gemüt durchblitzte, war der liebe Gott, und zwar der alleinige und christlich anständige. (142)

The Tuchscherer later accuses the parson of not recognising this:

'Das ist', sagte er, 'ein recht hämischer Streich von dem Pfaffen, der eine Kinderei nicht von einer Schlechtigkeit unterscheiden kann.' (180)

When Wilhelm moves to the countryside, he reveals himself

as a competent worker on the farm, for he has been brought up on one (180). He is returning to his element, to the activity which comes naturally to him, thus now doing the opposite to Viggi. This activity provides him with consolation, and he himself has something to contribute:

Auf diese Weise erfuhr er, wie das grüne Erdrreich Trost und Kurzweil hat für den Verlassenen und die Einsamkeit eine gesegnete Schule ist für jeden, der nicht ganz roh und leer. (185)

Again, Viggi indulges in activities which are certainly 'leer', In addition, Wilhelm's life is made more complete by the re-establishment of his relationship with Gritli - on a closer and more intimate level - in marriage. The process is gradual. His preoccupation with marriage is revealed in his reason for not capturing the butterfly:

Denn, sagte er sich, weiss ich, ob der arme Kerl sich schon vermählt hat? (184)

Yet he still refuses all contact with women:

Anstatt die Augen niederzuschlagen und heimlich verliebt zu sein, blickte er die Streifzüglerinnen ruhig und halb spöttisch an und ging seiner Wege ohne all Anfechtung. (185)

Previously he withdrew from women because he idolised them; now he is almost mocking them. The progression to the final union is a progression from appearance to reality. Gritli first appears outside his door as he returns one day.

Uncertain whether it is she, he hides, and she is described only as 'die Erscheinung' (189). On the second occasion she and Annchen visit him in disguise, assuming a mask to conceal their real identities. But when Annchen mentions a lady in the town who sends him greetings, clearly referring

to Gritli, Wilhelm's blushes betray his preoccupations with her. The next approaches are made by Annchen for the test. She is again in disguise, but he takes a step nearer reality when he sees through this:

Sie sind keine Bäuerin! Woher kommen Sie? (207)

She now tempts him, and in the embrace he experiences for the first time 'das vielgewünschte Glück in Frauenarmen' (208). He refers to his happiness in general terms: it is the happiness of an embrace with Woman in general, the appearance of Woman, and he now proceeds to the particular when he thinks of Gritli:

Er starrte ins Blaue hinaus und sah immer deutlicher Frau Gritli's vermeinte Gestalt. (208f)

Having first imagined her appearance, he presently meets her, and after various interludes, embraces her. This is the climax of the Novelle, the actual physical contact which re-establishes the relationship on a real and tangible basis. An intuitive force has also been at work which is clearly love, and which both come to know:

und sie hielt ihm schweigend still und fand, dass sie bis jetzt auch nicht viel von Liebe gewusst habe. (214)

Evidence for this intuitive force may be found from Gritli's decision that Wilhelm must be tested. She uses the impersonal 'es' to denote the agent of obligation:

Es muss ja sein! (200) and: Ja! es muss durchgeführt sein!
(205)

When Annchen wonders whether to proceed with the second test, she leaves it to chance and the whims of the leaf.

When this floats away, however, she decides to let matters run their course (204). Thus responsibility is really being placed in Wilhelm's hands, in the reality of his love. The success is marked by his sudden intuitive recollection of Gritli when in Annchen's arms (208). Later images of attraction occur. After he and Gritli pass each other, each looks back 'wie an einem Drahte gezogen' (210), and they proceed together 'wie zwei Hölzchen, die auf einem Wasserspiegel dahintreiben' (210). Going down a woodland path without realising it, they turn to a 'schmalen Seitenpfade' (211). This attraction culminates in the embrace. It is apt that in a work whose structure closely resembles that of Goethe's novel, the impression should be given that the relationships between them are 'Wahlverwandtschaften'. In addition, the gradual progression to the perfect union may be contrasted with the haste of Viggi and Kätter, which only leads to disaster.

The final situation also warrants examination.

Wilhelm and Gritli live together as members of the colony, well tolerated by the Seldwyla people, and are apparently happy with each other, small quarrels being solved with ease. (215). This contrasts with the loneliness often experienced by characters previously. Viggi is a man following his path alone: 'ich werde in Gottes Namen meinen Weg allein wandeln, (133) and is finally condemned to loneliness by his stupid behaviour. Gritli and Wilhelm also lead lonely lives before their final union, Wilhelm being described as 'ein rechter Einsiedel' (190) and a saint who 'in die Einsamkeit geht

und ein ungewöhnliches Leben führt (191). The final situation of two people finding happiness together, and at the same time being more integrated into the community, solves a problem which has faced the characters throughout the Novelle, and also represents a greater degree of integration than has been hitherto found in the collection. In addition, the members of the colony enjoy pleasures, but with moderation:

so dass...eine kleine Kolonie von Gutbestehenden anwuchs, welche, ohne einem heitern Lebensgenuss zu entsagen, dennoch Mass hielten und gediehen. (215)

'Mass' suggests balance and order. Such has been lacking for the central characters. The orderly life of the beginning was thrown into confusion by Viggi's pursuits. Gritli sees: dass der Friede Gefahr lief, gänzlich zerstört zu werden, (134) and she fears for his sanity (134). At the separation Viggi appears 'mit halb irrem Blick' (155), and is 'verwirrt' (157), and even Gritli is at first shaken, experiencing 'Verwirrung' (160). When Wilhelm withdraws, he at first finds his peace 'in rastloser Bewegung' (183), and is orderly in his work (186). This is disturbed, however, by Gritli's first appearance when 'seine Ruhe war dahin' (189), provoking 'die Unordnung seiner Gedanken' (190). The growing awareness of love increases the disturbance in him until the embrace, after which he is 'etwas beruhigt' (214). Like Kleider machen Leute the Novelle stresses the importance of intuitive love and the attainment of a final situation which conforms with the natures of the characters involved. But it investigates in greater detail two types

of human relationships, and instead of the more negative one being abandoned, Viggi is left in misfortune and distress. It also attempts a tentative integration into the community for the two more successful central characters, and introduces the value of moderation and order. The suggestion that love brings an inner peace and satisfaction provides a pointer to the two final works.

Dietegen

The structure revealed the basic contrast between the Seldwyla and Ruechenstein people, which emphasises an important theme, that of friendliness, reciprocity of feelings, and interdependence.

The people of Ruechenstein observe a code which suppresses their more natural feelings. The latter are exposed when the young men visit Seldwyla and find unexpected pleasure in wine (224). The Ruechenstein ladies are also pleased to forego the rules in their dress, and their decorations have only been hidden away lest their power cause violation of the rules (226). Yet these women are 'unfreundlich, streng und sauer' (231), and the only enjoyment shown by the people is at Dietegen's fate, at which they are 'fast heiter' (233). Normal human feelings have been repressed; a barrier has been erected between them and their fellow men. The Seldwyla people have the opposite tendencies, a 'natürliche Heiterkeit' (231), and respond with intuitive sympathy to Dietegen's plight. Their main

weapon in the war is only a paint brush, which they carry 'Spasses halber' (222), and they restrict flogging to Ruechenstein people, as they do not wish to harm each other (221f). They reveal a response to the needs of others which the Ruechenstein people lack, a sociable temperament. Both feel the need of 'ruhiger Nachbarschaft' (223), but only the Seldwyla people live up to this.

The theme of mutual human feelings is an important one. A bond of affection exists between the forester and Dietegen: the former recognises Dietegen's innate abilities, and the latter is attached to his foster-father 'mit Leib und Seele' (249). The forester's wife also shows philanthropical tendencies, despite her quiet exterior:

denn sie meinte es viel besser und lieblicher mit allen Wesen als sie in ihrer Stille zu zeigen vermochte. (241)

The marriage is founded upon mutual affection: she is 'von einer wehrlosen Herzensgüte' (250), and he does 'was ihr Freude gewährte' (250). Violande, however, has 'etwas unselig Verlogenes und Selbststüchtiges' (259) about her, and in love with the forester, she destroyed some of his earlier love affairs (260). She now intends to marry him, and to separate Dietegen and Künigolt. She also initiates the fateful party for the Ruechenstein men, but instead of taking the responsibility, she is selfishly satisfied to escape unscathed (278f). She therefore puts a barrier up between herself and her fellow men too, attending only to her own needs.

The relationship between Dietegen and Künigolt at

first appears to be founded upon mutual service. In effect Kungolt rescues him from death, as is stated (236), and in turn Dietegen surpasses her in his conduct, being regarded as 'einen kleinen Sittenspiegel' (247) and is 'ihr guter Engel' (248). Moreover the forester notices that they reflect each other perfectly:

seht nur, wie gut das Männchen zu ihr passt! (236)

Kungolt's feelings, however, are selfish and possessive: she angrily seizes him from the crowd (236), and demands that he sleep in her bed (237). She tells him he must marry her, for he belongs to her (240), and soon begins to deceive him in the lessons she gives him, and to tyrannise him (246f).

Finally she calls him her property:

Niemand darf dich küssen als ich! Denn du gehörst mir allein, du bist mein Eigentum. (248)

At the dance her conduct is described as 'herrisch' (257), and when he suggests the possession is mutual, she exclaims: Du bist mein, und nicht ich dein! (257)

Her selfish pride is also revealed during the party:

Kungolt aber war von einer Sehnsucht gequält, alle diese Jünglinge sich unterworfen zu sehen. (260)

Dietegen is at first a slavish prisoner in his love, yet also feels a loneliness:

Als er aufs neue so gefangen war, klopfte ihm das Herz vor grosser Aufregung, und indem er sich so wohl geborgen sah, empfand er erst recht seine Einsamkeit in der Welt. (255)

He feels a need for personal freedom, and when he attempts to meet her with 'Schmollen und Trotz' (264), he only becomes

more isolated from her society. Thus the barriers have been raised between them through Kungolt's self-centred behaviour and Dietegen's sullen reaction.

A change now occurs, and the roles are somewhat reversed. When Dietegen comes to her aid after the brawl, she greets him 'wie erleichtert' (273), and after his assistance to her during her 'auction', he helps her through the terrifying nights by the grave-digger's vault. She is now dependent upon him for happiness:

da stand sie eilig auf, lief ihm entgegen und streckte beide Hände durch das Gitter. 'Dietegen!' rief sie und brach in Tränen aus (279)...Sie fühlte sich von einem neuen ungeahnten Glücke umflossen, sobald er kam. (281)

Whereas she previously saw herself as his saviour, and him as her property, this new experience makes her aware of his value for her. In spite of her apparent change of heart, Dietegen shows little inclination to be reconciled with her. Although he assists her in her needs, he is stern in his efforts, and shows little love. At the court he sits 'mannhaft und düster blickend' (276), and when she smiles at him he looks 'scheinbar ruhig und streng über sie hinweg' (276). He is motivated not by love, but by feelings for her mother and a sense of obligation:

und er wachte bei ihr...ihrer toten Mutter zuliebe und weil er ihr selbst sein Leben verdankte. (280)

Moreover he refuses to speak to her as he watches. Finally Violande comes with news of Kungolt's approaching execution. At first he will not help, calling Kungolt 'eine Art Dirne' (292), but when Violande appeals to him, reminding him of

Küngolt's love and of his obligation to her and her parents, he recognises his responsibilities. Küngolt has now lost all her selfishness and finds comfort that Dietegen still lives:

und erst als sie plötzlich wieder an Dietegen dachte, entfielen ihren Augen süsse Tränen; denn sie bedachte auch, dass er ihr sein blühendes Leben danke, und sie fühlte sich durch dieses Brinnern getröstet, so selbstlos und gut war ihr Herz geworden. (294)

The reciprocal nature of his deed is clearly brought out: just as she saved him from death, so does he save her, and their new union is therefore founded upon perfect interdependence and harmony. Both weep together as he carries her away, and his own unselfishness is revealed:

Sein war das Leben, das er trug, und er hielt es, als ob er die reiche Welt Gottes trüge. (297)

At home they sit in 'tiefer Stille und Einsamkeit' (299), but have consolation in each other, living in 'ununterbrochener Eintracht und Ehre' (299). Thus they have attained a mutual devotion and peace. This contrasts with the violent nature of Dietegen's activities elsewhere: it is the secure basis for his life. The devotion reaches its climax in Küngolt's watch on his grave, as a result of which she too dies, and is buried beside him.

In Liebesbriefe intuitive love was important.

Intuition is equivalent to a lack of complete consciousness or of awareness. Such situations are frequently found in Dietegen, some apparently comic, for they result from an excessive amount of wine. The Ruechenstein young men are

besotted with Seldwyla wine when they forget their rigid code and enjoy themselves (224), and the forester's rescue of the woman from the fire 'wie zum Scherze' (251) follows a night's drinking, thus disregarding the dangers of such foolhardiness. The dangers of drink are shown during the brawl which results in the death of the Ruechenstein mayor's son. The drink itself is a 'Zaubergift' (270), and Kungolt's methods of besotting the young men are called 'Zauberei und Behexung' (274). In addition, the forester is under the influence of drink when he is lured into proposing marriage to Violande (272). However, as in Liebesbriefe, the more unconscious and intuitive actions appear at first to be praiseworthy. Dietegen forgets himself when he plays with the bow, and awakens 'wie aus einem Traum' (229); when he awakens from his apparent death, he believes he is in Paradise, and seeing the executioner, he clings to the Seldwyla women, an intuitive recognition of Good. His early relationship with Kungolt is a child relationship, and as such, intuitive. But this is not successful, for Kungolt's possessiveness is followed by Dietegen's sulkiness and stern behaviour, causing a rift between them. Even Dietegen's 'unbewusster Zug des Herzens' (285) during her imprisonment does not reunite them, for he turns abruptly away on seeing the priest holding her hand. Only after Violande has made him consciously aware of her value to him are they reunited. As he rescues her she gazes at the world 'wie in einen Traum hinein' (296), recalling his own awakening from the dream (229).

He was then looking out of a dream - she is looking into one. However, she soon realises it is no dream-world, but reality, and she acts in full consciousness, 'mit Geistesgegenwart' (296). The final union constitutes a conscious recognition of mutual devotion, responsibility and service, not a sudden childish and intuitive relationship. The marriage proposed in play (240) now becomes one in all seriousness, and the attractive, romantic 'Bild aus alter Märchenzeit' (236) becomes reality.

The re-establishment of a previous situation on a more substantial and reliable basis has been noted before in this volume. However, in Dietegen the adjustment is given more serious connotations by the concepts of innocence and sin. As a child Dietegen is described as 'ein unschuldiges Kind' (235), which contrasts with the role imposed upon him as an 'armen Sünder' (226). Moreover, he wakes up as 'im Paradies' (235), and the mother refers to him as Kungolt's good angel (248). By contrast, Kungolt shows pride and possessiveness. In the grave vault she is in close contact not with Paradise, but with death, the more distasteful side of the supernatural, and Dietegen regards her as evil, 'für ein böses gewordenes Wesen' (280). Later she is chained to a stove on which is depicted 'die Geschichte der Erschaffung des Menschen und des Sündenfalls' (283), the loss of Paradise. In typical Seldwyla fashion she finds something laughable in the depiction of Adam's navel, but stops abruptly: so schnürte ihr dagegen das Blend das Herz und die Kehle

zusammen, so dass ein erbärmliches Ringen und ein körperlicher Schmerz daraus entstand für einen Augenblick. (289)

It is as if she is experiencing a momentary recognition of her sin, of her own fall from Grace, in this painful moment of recollection. Dietegen is reminded of his own lack of innocence when Violande, who has just repented of her own guilt, asks him if he too is without sin (293). Kängolt has fallen through her pride and possessiveness, Dietegen has sinned by killing in the war, as well as by hardening his heart against Kängolt. His final service to her is an act of repentance, and she too becomes 'selbstlos und gut' (294). They have progressed from childish innocence, through guilt and sin, to the attainment of a new, more mature and unselfish relationship. This harmony provides a contrast with Dietegen's warlike life, in which he is no better than the others, being 'den gleichen Fehlern unterworfen' (299). He is not a perfect example of goodness: only his married life is represented as such.

Just as Kleider machen Leute and Schmied are thematically connected, so are Liebesbriefe and Dietegen. But again the second provides a contrast with the first. Both stress the importance of the relationship existing between husband and wife, and culminate in the establishment of a marriage, which contrasts with earlier stages in the same relationship or with other relationships. But whereas in Liebesbriefe the final marriage is brought about through intuitive love, in Dietegen this less reliable force is

replaced by a more conscious awareness of each other's value. The intuitive and naive is rejected for the conscious and mature. Liebesbriefe stresses an appropriate balance between the two parties, the suitability of one for the other: Dietegen places more emphasis on mutual service and responsibility. It also introduces the more serious themes of innocence and sin, and marriage is like a saving Grace in a sinful life. The unique position marriage occupies in this *Novelle* has not previously been seen in the collection.

Das verlorne Lachen

The structure reveals that the *Novelle* presents the initial and final unions of Jukundus and Justine, and their respective individual developments, all in symmetrically arranged sections and episodes. Certain areas of more general thematic significance were also mentioned, and the characters develop in connection with these. They correspond with the activities of the Seldwyla people described in the first introduction, namely those of pleasure, business, politics and religion. These will be dealt with in turn.

The *Novelle* opens with the description of the beauties and the pleasures of the song festival, of its colourful flags and decorations (308), and of its predominantly happy mood, 'der allgemeinen glücklichen Stimmung' (311). The Seldwyla song requires an artistic performance, but lacks significant content: it is based on 'irgendein

nichtssagendes Lieächchen' (307). The Seldwyla love of appearances has here turned to an art which affords pleasure through its own self, rather than through any referential content it may have. Jukundus too is conspicuous for his beauty, with his 'bildschönem Antlitz' (305), and his appearance awakens 'grosses Wohlgefallen' (305). It is in this world of appearances and beauty that the relationship between him and Justine is first established, their suitability for each other being indicated in their own appearances. Justine too is conspicuous for her beauty (308), and his 'angenehmes Lachen' (305) is matched by hers:

Da strahlte wie ein Widerschein das gleiche schöne Lachen.
(308)

Her smile and the longing expressed in it strike Frau Meienthal and cause her to intuitively send for Jukundus (317f), and the laugh provides a commentary on the marriage: when Jukundus experiences secret business doubts, it fades (331); when they separate it disappears altogether, and Jukundus meditates how vulnerable it is. The festival thus leads to a marriage based on appearances, on a mere smile, which can be destroyed by the movement of a muscle:

Dieses Lächeln, sagte er sich bitter, sind die Kunst eines Muskels, der gerade so und nicht anders gebildet ist; durchschneidet ihn mit einem kleinen leichten Schnitt, und alles ist vorbei für immer! (370)

In buying the tree and revealing his sentimentality, Jukundus is allowing the Seldwyla love of beauty and objects of less tangible value to influence his business decisions too. As a destroyer of the woods he appears 'als ein Feind und Verwüster

aller grünen Zier und Freude' (331). The woods are therefore symbols of joy and beauty, and the tree has an historical value, too, an 'innern Wert' (333).

This introduces the theme of business activity, in which Jukundus is at first a failure. Two opposing tendencies are seen, one represented by Jukundus, and the other by the Glor family, including Justine, and embodying the spirit of an age of materialism. The contrast is established after the feast where the pleasure-loving and artistic Seldwyla people have been on equal terms with the more moneyed people.

However, at the Glor's home Jukundus is regarded with the coolness:

welche so reiche Arbeitsherren einem nichts oder wenig besitzenden Seldwyler gegenüber bewahren mussten, insofern er etwa Mehreres vorzustellen gedächte als einen stattlichen Festbesucher. (312)

There the family pride and possessions are much in evidence:

Diese (Familie) tat das der Tochter zu Ehren, um zu zeigen, dass sie wo zu Hause sei und eigentlich nicht nötig habe, an fremden Festtafeln zu sitzen, sondern selbst ein Fest geben könne. Denn es waren Leute, die auf ihre Besitztümer, als selbsterworbene, etwas viel hielten. (310)

Justine also shows 'einen festen und klaren Sinn für den Besitz' (330), and hates and despises poverty as something 'an sich Böses und Verächtliches' (338). The destruction of the Seldwyla woods by the advancing 'Gewinnsucht' (330) mark a new industrialisation and a growing materialism. The winds of change are at work. When Jukundus is saddened by this, he turns to minerals, even making wine-barrels out of cement and using old railway-lines as beams (334). The Glor family

keeps pace with the trend, extending its silk business 'zu bedeutendem Umfange' (348). The whole concern involves machines, 'eine unaufhörliche, rasch laufende Tätigkeit' (349), 'Unternehmungslust' (350), and even an observation of modern trends in California and Australia. The materialist spirit has affected other walks of life: the parson, heralding a new age, requires the bare church to be fitted out with decorations, and the wealthy Justine lends considerable assistance, 'nicht fühlend, dass sie der neuen Kirche zur Grundlage eines artigen alten Kirchenschatzes verhalf' (359). Later the parson confesses to his own material desires and financial adventures (395), and finally enters a business. When the Glor firm collapses, the two tendencies, pride and a love of possessions, conflict. The men are principally concerned with honour, and are prepared to pay all debts, regardless of the resulting poverty (390), and business is maintained, apparently as normal, though the family members are as poor as church mice (392). The women, however, show greater predilection for actual possessions, and Justine, with her 'Schreck und Furcht vor der Armut' (390) and 'Trieb nach Besitz' (392), and Frau Glor work at embroidery. The men's pride will not allow this. The family pride is turning against its own material interests: it lacks the inner harmony later to be attained by Justine and already possessed by Jukundas. The latter does not share the tendencies of the Glors. Ashamed of the profit he makes out of his forestry

business (Während er an dem Handel einen ordentlichen Gewinn machte, begann er sich desselben mehr und mehr zu schämen - 331), his transactions show a truthfulness and gullibility which lead to failure (334f). He is again constantly deceived when he works for the Glor firm (351). In the capital he takes a job which requires neither deceiving nor believing others, but as a result of his experiences in the revolution, he is cured of his gullibility and attains a successful compromise position in the city:

wo er ohne Unterbrechung wohl gedieh und seine Leichtgläubigkeit in Geschäfts- und Verkehrssachen verlor, ohne deswegen selbst unwahr und trügerisch zu werden. (430)

He has not sacrificed his former ethical position. It is suggested that this belongs to a past age, rather than to the present, for the old people in the Glor family make him their favourite, finding him unpractical, but attractive;

In dem jungen Manne sahen sie etwas fremdartig Unpraktisches, aber Liebenswertes, (341)

but he later learns to adapt himself to current conditions.

Jukundus' development is concerned with the political situation in the nation as a whole. The importance of the fatherland or state in relation to the individual is apparent early on. Frau Glor welcomes being called a 'Stauffacherin' (316) as this signifies 'einen Stern und Schmuck des Hauses und Trost des Vaterlandes' (317), Justine will marry 'ein für die Geschicke des Landes in Sorgen stehender Gemahl' (319), and the state as a whole will not listen to the appeals of Jukundus concerning the tree (332f). This apparent invulner-

ability and unanimity is shattered, however, by the outbreak of the revolution. In the younger generation, 'der Wille einer neuen Zeit' (374) has become prominent, and seeking a revision of the republic, a disintegration of friendships and order is caused. No bloodshed is involved, but scandal, and a calculated destruction of reputations. The personal life of the individual ceases to exist (376). Beginning with a false accusation, the scandal-mongers pursue their victims with gleeful hatred, so that the trials become festivals for the pursuers (376). Genuine criminals are unexpectedly spared, so that complete disorder prevails. This is represented by the confused conversation of the fallen citizens as they voice their grievances (381f). The eternity of revolt is shown in their planned counter-revolution (383), and the disorganised state of Switzerland is represented in the distorted map on the walls and ceiling of the inn (385). All Jukundus can do is to sigh in despair (387), though his gullibility has made him vulnerable to the revolutionaries:

Während er im Geschäftsleben schon vorsichtiger geworden war, wurde er von dieser Bewegung überrascht wie ein Kind und glaubte jede Schändlichkeit, die man vorbrachte, wie ein Evangelium. (379)

He is, however, not associated with them, and the sympathy which he shows to the wretched distinguishes him:

aber er empfand jetzt eher ein tiefes Mitleid mit solchen Heiligen, die er als die Opfer einer Welt betrachtete, von der er auch ein Lied singen zu können glaubte. (380)

His ethical position contrasts with the ruthless inhumanity of the revolution, whose nature is revealed to him through

his contact with the 'Ölweib', so called because her fund of scandal is never extinguished (384). When Jukundus is faced with a stream of her untruths, he takes a positive step and cuts her short:

Schweigt still, abscheuliche Ölhexe! und untersteht euch nicht, ein einziges Wort von alledem zu wiederholen, was Ihr da lügt, oder Ihr habt es mit mir zu tun! (423)

His perception of her character destroys his own idealistic view of the society, and paves the way to his final more realistic attitude.

The religious theme provides an area in which Jukundus excels, and is also significant for the personal development of Justine. It is connected with the attainment of an inner peace of mind for which she strives. Before the reunion the two are contrasted, Jukundus already appears to possess inner peace: he is 'die Ruhe und Gelassenheit selbst' (306), and during his confrontation with the parson, he is 'ganz ruhig' (367) in the face of the latter's anger. On the way home Justine stumbles and weeps, and it is appropriate that an autumn storm is raging. On arrival she may be 'äusserlich gefasst' (368), but inside 'zitterte sie vor Aufregung und Entrüstung' (368). She shouts 'leidenschaftlich und rücksichtslos und ebenso unbesonnen' (369), whereas he remains calm and silent. Their religious attitudes have previously been contrasted. Jukundus possesses unselfishness and a conscience which is cleared when he abandons the forestry business:

allein er war nun mit seinem Gewissen im reinen. (334)

and on selling the tree, he feels he is bearing a common guilt:

Da ging es ihm durchs Herz, wie wenn er allein schuld wäre und das Gewissen des Landes in sich tragen müsste. (341)

His is a humble soul, and his preoccupations with the Bible include a study of the scene involving the acknowledgement of personal sin (344). The grandmother concludes that he does possess 'Gottesfurcht' (344), which is revealed in a contrast between him and Justine. The latter practises the formalities of religion, rather than the true spirit of Christianity. For example, she despises poverty, except when it presents the opportunity of offering charity and practising a little 'geordnete Mildtätigkeit' (338). She lacks humility, having 'ein zu grosses persönliches Sicherheitsgefühl' (344f), and instead of possessing 'Gottesfurcht', her relationship with Christ is one of 'schwesterlicher Verehrung oder schwärmerischer Freundschaft' (345). For her, Christ is a person, not a Divine Being. Jukundus has more humility. He accepts that Fate may provide times of misfortune:

Ich glaube nicht verlangen zu können, dass es überall und selbstverständlich gut gehe, sondern fürchte, dass es hier und da schlimm ablaufen könne. (345)

The whole Universe is constructed 'nach einem einzigen und ewigen Gesetz' (346), of which we have no certain, but only intuitive, knowledge:

Unsere heutigen kurzen Einblicke lassen eine solche Möglichkeit mehr ahnen als je. (346)

Unlike Justine he does not associate with the parson, whose presumptuous utterings are given considerable treatment.

They are set in an historical perspective, following a time when theologians had secret doubts about Immortality (353f). Now, in a scientific age, traditional religious beliefs are again challenged, but the parson attempts to refute this opposition, claiming that where science leaves off, religion begins. Those who dispense with it succumb 'an trostloser Leere des Herzens' (356); the church and its priests therefore supply the necessary spiritual needs in an age of materialism. The priests are the 'Lenker der hilflosen Herde' (356), and he comforts them by pointing out that although science has caused doubts about Immortality, all may hope for it if they feel the need to do so:

Wolle und müsse inzwischen einer doch darauf hoffen, so sei ihm das unbenommen. (356f)

It is clear that his own church, which draws heavily on the wealth of its own members, and scorns those independent people who remain outside its doors (including Jukundus), is providing a cosy feeling of satisfaction and comfort for those people of Schwanau whose main preoccupations are with the piling up of material wealth. Later, the parson's own materialism is revealed. The narrator's judgement on his high-sounding and emotional sermons is seen when he calls them 'Galimathias' (364), and the whole structure and content of his church may be contrasted with the modest sect to which Ursula and Agathechen belong.

At this point the separation occurs, and their reactions may be contrasted. Jukundus, who possessed the

humble 'Gottesfurcht' spends his days 'ernst und still' (373) and enjoys 'das Finden seiner selbst' (373) in his new job. Later, in the revolution, he harbours 'eine wahre Zärtlichkeit' (380) for the wretched fallen citizens, which suggests more of the true Christian than the intolerance of the Schwanau parson. Justine, however, who throws herself into church and social activities, finds no 'Ruhe' (388), and although after the firm's collapse some 'Seelenruhe' (389) does return to the shaken house, Justine is still plagued by her 'Schreck und Furcht vor der Armut' (390) and her 'kranke Sucht nach Selbständigkeit' (393). After learning of the parson's lack both of fear of God and of his 'eigenen Frieden' (397), she is 'verwirrt' (399), realising she has no church to which she can turn. At this point she sees an example of inner peace and humility in the old pilgrim woman, whose quiet confidence in the Virgin, and bearing, which is 'so wohlgenut und sicher' (402), recall to Justine's mind Ursula and her daughter, with their 'Zufriedenheit und Seelenruhe' (402). Justine's humble pilgrimage to their house leads her to the inner peace which she needs. The two belong to a sect which contrasts with that founded by the Schwanau parson. Whereas he believes in the superiority of the priest, their priests are simple and ignorant (406); his church is intolerant towards outsiders, and is founded on the wealth of its members: they are tolerant, and a bond of love and interdependence exists between them (406).

They possess simple basic virtues such as 'Einfalt', 'Frömmigkeit' (409) and 'Güte' (412). Moreover they live 'im tiefsten Frieden' (410), and when Justine perceives this, she is encouraged to inquire as to where she may find her own 'Seelenfrieden' (417). However, when they merely recite automatically and monotonously the simple Christian story, she sees that their peace consists in something other than religious doctrine:

Da sah Justine, dass die guten Frauen ihren Frieden wo anders her hatten als aus ihrer Kirchenlehre und ihn nicht mit dieser verschenken konnten. (419)

It lies in their own natures. Thus their sect surpasses that of the parson. Their satisfaction lies in inner feelings and mutual service: the parson's recipe is formalities, decorations and bombastic promises. It is their inner peace of mind which is sore akin to that attained by Jukundus and Justine. At this moment Jukundus arrives, and the two embrace. Reunited 'mit einem neuartigen Glücksgefühl' (425), they are aware, as they walk, 'der tiefen Stille' (427), and Jukundus suggests that instead of quarreling over religion, they hold their peace, like the Eternal Being, in satisfaction:

Wenn sich das Ewige und Unendliche immer so still hält und verbirgt, warum sollten wir uns nicht auch einmal eine Zeit ganz vergnügt und friedlich still halten können? (429)

He equates life with this peace:

Aber die gewonnene Stille und Ruhe ist nicht der Tod, sondern das Leben. (429)

and as well as keeping a good conscience, they must approach eternal life, inseparable and together:

denn wir müssen als ganze unteilbare Leute in das Gericht,
das jeden ereilt! (429)

But the important factor is that Justine finds pleasure in simply hearing him speak, whether his words be wise or foolish (430). The two do not therefore have to communicate with each other in full comprehension or consciousness. It is an intuitive relationship. There have been previous indications of this. At their first meeting they speak little (310), and when separated both are struck with the same thought simultaneously in the text (387). Reunited, their embrace is immediate (420), and when they leave the little house, they again speak little (424). As if to underline the intuitive nature of the relationship, the laugh, that insubstantial image upon which the marriage was based, returns to round the *Novelle* off (430). But an important development has meanwhile occurred in each. Thus both find the solution to their problems in this final satisfied union between man and wife.

A problem solved for Jukundus is that of loneliness. He has frequently felt isolated from the society in which he lives. During the first visit to the Glor house, he feels 'vereinsamt' (312), and when he later lives there, he recognises 'seine völlige Vereinsamung' (352). It is appropriate that the scene which preoccupies him in the Bible is called 'die hamletartige Szene' (344), for Jukundus, like Hamlet, feels alone in the world. This loneliness is in Time as well as Space. It has been mentioned that he is

living in an age of increasing materialism to which he does not truly belong. This is stressed by his predilection for the company of the Glor grandparents, who belong to the age of Goethe (341), whereas the rest of the estate is affected by the new age:

Während die neue Zeit mit ihrem veränderten Angesicht und ihren gesteigerten Verhältnissen sich gegen das Ufer hinab lagerte. (342)

When Justine, of the new age, dresses in her grandmother's old-fashioned clothes she looks not in the mirror, but at Jukundus, suggesting he is her mirror, reflecting the past (343). Jukundus is associated neither with new business trends nor with the new religious fervour, nor with the revolutionaries who change the face of the fatherland. The individual who is isolated in this way may either oppose the modern tendencies, or be carried with them. This danger for Jukundus is first suggested in an image. At the close of the festival, he is dragged along so that he 'dem Strome folgen musste' (314), and later his concern for his economic situation causes him to sell the tree he values so highly, in keeping with the material spirit of the age. However, his final approach to business, his own private religious position, and his renunciation of the 'Ölweib', the originator of the revolution, signify that the isolated individual has found his own solution to the problems presented by an unsympathetic age. As well as having to contend with the social conditions, the individual is also faced by swift changes of fortune. At the festival the narrator comments on the good fortune

which attends Jukundus and Justine:

Das gute Glück (war) heute besonders fleissig. (309)

Later Fortune is more uncertain. Justine refuses to try 'das ungewisse Schicksal' (338), and the Glor firm collapses through ill fortune. The fall of the people in the revolution is also seen as an action by the Fates, but this time in the person of the 'Ölweib', who creates the misfortunes of her victims, and receives a divine pleasure from adjusting 'das oft unbillige Schicksal' (421). It has been seen, however, that Jukundus does the opposite. He reveres Fortune in his 'Gottesfurcht', and is prepared for unpropitious events. His inner peace and humility constitutes a basis on which to build his life. In addition, the intuitive relationship of man and wife, re-established after each has matured and developed, secures happiness for them together, whatever the vacillations of the world around them.

Das verlorne Lachen is the culmination of the collection. In it the individual not only achieves happiness in a perfect relationship in marriage, but also attains a satisfactory and successful footing in relation to the society, without sacrificing his own ethical position. This has been approached from the first volume, in which the central characters were predominantly at odds with the environment, and total happiness and integration were impossible. The second volume presents a series of methods by which the final situation may be attained, though total

perfection is not reached until this last Novelle. Kleider machen Leute and Schmied introduce a new force into the collection which threatens the hero's position - Fortune. In the former passivity fails, and greater will-power and action are required. In the latter even Kabys' partially active approach fails, and he has to change his methods, achieving happiness through hard work, to which he is restricted. In each the unreal, romantic early situation is rejected for the more realistic, final position. Strapinski, however, is saved by his innate goodness and Nettchen's intuitive recognition of his value. Kabys has neither of these consolations, and ends in isolation. Strapinski's integrated happiness is not complete, however, for he ends at odds with his environment, the people of Seldwyla. The next pair of Novellen investigate more closely the problems of the relationship between man and wife. Liebesbriefe stresses an intuitive contact, Dietegen a more mature and conscious recognition of mutual value. The first emphasises the importance of the suitability of the couple, the second a response to each other's needs and an interdependence between the two. Neither can claim an entirely satisfactory conclusion for all the central characters involved. In Liebesbriefe some integration into a community has been achieved by one couple, but the other couple is left forgotten in isolation. In Dietegen the couple find their happiness alone together, and although Dietegen has activities elsewhere, they are violent and warlike. Harmony in marriage is the only saving Grace in an otherwise discordant life.

In Lachen, however, the central character comes to terms not only with his marriage, but also with his life in general. He learns to adapt himself to his time and to his environment in various areas of activity, without sacrificing his own superior ethical position. And as Jukundus and Justine find their inner peace together, the intuitive response of one to the other (as seen in Liebesbriefe) is combined with development of character and greater maturity (as seen in Dietegen). The collection has ended on a note of harmony, and the conclusion regarding its unity and totality can now be drawn on the basis of the above interpretations.

VI

CONCLUSION

Each work accompanies certain phases in the careers of central characters against the background of a common environment; their final situation may be measured by the degree of personal happiness attained and by the comparative success of the rejection of, or adaptation to, this same environment. The image of the environment varies little from the initial description of it in the introduction to the first volume, but its function in relation to the central characters progresses from dangerous opposition, through indirectly propitious intervention in their affairs, to a situation in which characters adopt a modified version of Seldwyla life (as in Dietegen), or adapt their original partly-Seldwyla qualities to the environmental conditions as a whole (as does Jukundus in Lachen). This gradual relaxation of the barriers is appropriate, for it will be seen in addition that later characters enjoy marriage as the culmination of their needs, whereas the early characters were more isolated in this respect. In requiring the company of another person, it is not surprising that some adaptation to the environment is also needed. When this occurs, however, the original narrow and problematic environment of Seldwyla has been surmounted by the larger area of the fatherland, as in Dietegen and Lachen. Seldwyla is only a part of a larger world with which the central characters must also come to terms.

In works dealing with progression or regression in the careers of the characters, these latter have in common a tendency to develop or to disintegrate. The developers are more numerous than the disintegrators. Pankraz develops from his early 'Schmollen' to an amiable, hardworking and useful citizen, Fritz Amrain from his potentiality as a child to the responsible businessman, citizen and family-man his mother wishes him to become. Strapinski and Kabys both progress from mistaken methods in dealing with Fortune and finding happiness, to a more realistic and lastingly successful approach. In Liebesbriefe, the first of the Novellen to deal primarily with human relationships, Wilhelm progresses from his early naiveté and false relationship with women, to his true relationship with Gritli. It may be argued that the latter remains static, an 'einfaches Bürgermädchen' (169) which she claims to be during the divorce proceedings. Later, however, she does come to learn the meaning of true love. In the two final Novellen, both partners in the relationship develop towards one another: Dietegen from his naiveté as a child, through his sullen and adamant stage, to his selfless love for Kängolt; the latter from her pride and possessiveness to her own unselfish position. Jukundus develops to his final attitude to business (430) and adapts himself to the imperfect nature of the society about him, Justine develops in her attainment of inner peace and in her more humble attitude to Jukundus' religious views. The so-called disintegrators comprise the fathers in Romeo und Julia, whose

disorderly passions bring about the destruction of the image they present at the beginning, and their children, whose own destruction occurs through the conflict within them between a desire to return to their original respectability and their passionate natures; two of the comb-makers, who disintegrate from hardworking citizens to a suicide and a dissolute man respectively; and Viggli Störteler, whose early fault intensifies and causes his ruin. Some of the characters have an aim in life, a conscious desire to further their fortunes. Frau Regula's aim is for Fritz to develop along the lines which she selects, and after various set-backs, she is successful; the comb-makers' aim necessarily brings failure to two of them, but little happiness to the successful Dietrich; Pineiss aims to capture Spiegel's fat, but he fails when the latter succeeds in his own aim - to escape; Nettchen succeeds in her aim, to reinstate and marry Strapinski, but Kabys at first fails in his aim to find happiness, though he unexpectedly finds it later in circumstances other than those he first envisaged. Künigolt's aim to marry Dietegen fails in her early selfish days, but she succeeds after she has become 'selbstlos und gut' (294), and the two achieve their harmonious relationship. Similarly the arrangements which Justine makes for her husband in Schwanau lead to failure: their sudden unexpected reunion is a success. Among these characters may be included Sali and Vrenchen whose attempt to return to their original situation is a failure. This pattern of development and disintegration, progression

and regression, success and failure, creates a series of similar rhythms which are reproduced in the consciousness of the reader.

The characters in the earlier works proceed along what may be regarded as a line which has no notable interruption. Once having set off along the path, there is no reversal of the development, or rejection of any of the stages. Pankraz' development may be viewed as proceeding along the circumference of a circle, and the interruptions in the narrative only serve to mark off certain stages. In Romeo und Julia, the disintegration foreseen in the first section intensifies in the fathers, and finally sends the children to their destruction too. They try to turn back, but fail. Fritz Amrain's career is only interrupted by certain lapses, which in any case provide some of the lessons he is to learn. They are milestones along the path. The comb-makers' dilemma gradually intensifies until the unhappy solution is reached. Spiegel provides a different type of ending, however: the reversal of a situation reached earlier. The bargain in which Pineiss made the conditions for Spiegel is replaced by one in which Spiegel turns the tables and makes the conditions for Pineiss. This points forward to the second volume, in which the phenomenon of the second chance for the originally erring character, the return to the beginning again, and the re-establishment on a new basis of a situation already attained, is prominent. Strapinski and Nettchen are reunited on a more realistic level, Kabys finds

his happiness in hard work after his falsely-based good fortune has been destroyed. In the three Novellen dealing more specifically with human relationships, a final union replaces an earlier one. In Liebesbriefe the adjustment brings about a new marriage; in Dietegen the two central characters are reunited in marriage after the failure of the earlier relationship; in Lachen an actual marriage is re-established after a temporary separation. Thus again the reader contemplates a series of similar phenomena, with the later Novellen varying the pattern established in the first volume.

A further contrast between the earlier and later works is seen in the tendency for the later characters to find their happiness in marriage, whereas the early characters were more isolated in this respect. This may seem to be fallacious when one considers Sali and Vrenchen, Fritz Amrain and Dietrich. Only Pankraz, who does not marry, and whose happiness in this connection is not explicitly established, appears to conform. However, Sali and Vrenchen find only momentary happiness together; their union does not solve their problems, for they have a responsibility to their former environment, and the conflict leads to death. From the narrator's standpoint, Fritz Amrain's wife does not play a major role in his development, and she receives little attention in the Novelle: she is only a part in a larger whole; Dietrich and Pineiss, who both marry, receive little joy from the union. Of the later works, Kabys does not marry,

but this is functional, for comparison with Strapinski, who does, highlights an important feature present in the latter - his innate goodness, recognised by Nettchen - which is absent in Kabys. The final three Novellen, however, all culminate in the establishment (in Lechen, a re-establishment) of a marriage, a development for the collection which has already been heralded in Kleider machen Leute.

Having noted certain similarities in the works, the function of each in relation to the whole collection may be considered. The final situations with reference to the two main areas of investigation, namely the relationship of the character to the environment, and the degree of personal happiness attained, provide a point of departure. Pankraz has returned to the bosom of the home, comprising his mother and sister, and has successfully rejected the environment which caused the death of his father. Yet though he has learnt the values of 'Tüchtigkeit' and 'ruhiger Freundlichkeit' (80), his own personal happiness is only apparent, not certain. Manz and Marti have sunk to the degenerate level of Seldwyla life, but the children, who reject this environment, have only achieved momentary happiness, which is, for all practical purposes, simultaneous with death. Frau Regula's aims have been achieved: Fritz has developed successfully and the family flourishes. In addition, they all live prosperously and are satisfied, and the dangerous environment has been totally rejected. Nevertheless, the situation cannot be regarded as perfect, for Fritz himself

is a highly unpopular citizen after his action at the election, and in any case his development has only been attained through the exceptional perseverance and strong will of his mother, he himself having appeared very vulnerable to the dangers present. Two of the comb-makers fail to achieve their aim of taking over one of the Seldwyla businesses, and the one who does has little personal happiness at the hands of his Seldwyla wife. In Spiegel an analogous picture is provided of the methods used by Seldwyla people to achieve success in business and marriage. In these, one of the characters outwits the other, who is left unhappily married, and the lady in the inner story fails to achieve marriage with the young man from Italy. Strapinski has become successful in business and is happily married. But he rejects the environment of Seldwyla, and the possible motivation of this rejection, either ingratitude or revenge, suggests, in spite of his own victory in business, an unsatisfactory attitude to it.

Kabys, who finds satisfaction in work, neither explicitly rejects his environment nor is he successfully integrated into it. In addition his personal life seems incomplete and lonely. In Liebesbriefe a partial integration into the community has taken place for Wilhelm and Gritli: they are members of a little colony which is useful to, and well tolerated by, Seldwyla. They have also found personal happiness together. However, the other two central characters, Viggi and Kätter, are left in complete isolation and unhappiness, Dietegen and Kängolt find happiness together, but Dietegen's

life elsewhere, following the call of the environment which he has chosen, having transcended the narrower one of Seldwyla, involves war and sin, and finally brings him death. Jukundus and Justine also find happiness together, possessing an inner peace and satisfaction. In addition Jukundus has successfully adapted himself to an originally inhospitable environment. But this environment is not the original one, Seldwyla, with which he had much in common, but the whole fatherland into which Seldwyla has become incorporated.

This extension of the environment stresses that Seldwyla belongs, like all the central characters, to a larger world, the world of the bourgeois businessman, or, as in Romeo und Julia, the farmer; it is this world which is depicted throughout, and in it the characters are attempting to make their fortunes, find a place in society, and achieve happiness in their personal lives. The examination of the final situations has, until the final work, revealed that, in varying degrees, some aspect of the perfect life is absent. Nine times out of ten, the central characters fail in at least one direction, either through flaws in their own natures, or through the constitution of the environment. The characters who are given the task of living in this society are therefore beset with problems and difficulties, and these, together with their own faults, provide the defects in this world. The mood evoked in each work is never one of complete confidence or satisfaction. Pankraz is not only faced with a society whose code killed his father, but also with his own

inability to find inner peace. Unlike his father, he can easily reject the society, but his own satisfaction is left doubtful. Though he can satisfy and please others, there may lurk behind the amiable exterior a gnawing passion. This possibility is actually stressed in the following work, in which the fathers disintegrate from the impassive, apparently secure individuals to wild and disorderly men, and succumb to the threat presented by Seldwyla; the children, after wavering between the former image of their fathers, and their own more passionate natures, solve the problem in suicide. Here control has been lost, the veneer exposed and destroyed. For Fritz Amrain the main danger is presented by Seldwyla's life, and his own vulnerability to it. His development is not a natural one, but he has to be guided, and finally almost bullied, down the correct path by his mother, and only by instilling in him a feeling of responsibility, and exercising a strict control over him, does she succeed. If Frau Regula Amrain has rebuilt, with difficulty, the tentative mood of confidence which Romeo und Julia destroyed, this is destroyed again by the two final works in this volume. The comb-makers are defeated by their own narrow and perverted devotion to their aim and to the hard work necessary to achieve it. This restricts their freedom and ability to live a fuller life, and exposes them to the dangers of exploitation. Again, the faults in the natures of Pineiss and the lady cause their downfall. The former is exposed to the wiles of Spiegel, and the two use such questionable methods in their transactions

that, despite the noble value which Spiegel is defending, an unhappy picture is presented of the world in which the central characters are attempting to make their fortunes. In Kleider machen Leute and Schmied the characters are faced with a new problem, Fortune, events which may befall them unexpectedly. The environment is less of a danger; however hostile and unfortunate the respective interventions of the Seldwyla people may appear, the results are indirectly propitious. But it is the respective attitudes to Fortune on the part of Strapinski and Kabys which cause their initial downfall, and the danger is seen to consist in the precarious nature of the ensuing situation. An additional handicap to Kabys is his own sinful nature, which Strapinski does not have, and which may have a bearing on their contrasting final situations. In Liebesbriefe the dangers emanate even more from the natures of the characters. Viggi's mistaken activities involve not only his own isolation from society, but the destruction of his marriage. In this Novelle the ill-founded initial situation reached by the central characters has been projected onto the field of human relationships. Wilhelm's attitude to women also exposes him to the danger of loneliness, but he develops: Viggi does not, and succumbs. In Dietegen the dangers consist in the opposing exaggerated approaches to life on the part of the Ruechenstein and Seldwyla people, together with the faults in the two central characters. These not only destroy the relationship first founded on a childish and intuitive basis and result in loneliness, but

lead the couple into sin. Dietegen's warlike habits also constitute a danger, and result in his death, though these do not affect the harmony of his marriage. In Lachen Jukundus' ethical standpoint is threatened by the business, religious and political movements of his time, and his own weaknesses expose him to the danger of isolation. However, his principal virtue, an inner peace and humility, called 'Gottesfurcht', provides the basis for his personal defence against misfortune, and it is this which Justine, whose own stability has been destroyed through the business failure and by her discovery of the fallibility of her religious interests, comes to know in the reunion with her husband.

The problems which face the characters are therefore varied, as are the defects which make the characters vulnerable. There is a pattern of satisfaction and dissatisfaction, rise and fall, success and failure. The earlier Novellen contrast with each other, the later ones present successive different approaches and methods on the part of the characters, with ever differing degrees of success. The total effect, however, is one of variety, within the structural and thematic similarities which exist between the works. Even the values which are represented compose a multifarious picture, involving sociability, usefulness, 'Thchtigkeit', (Pankraz), bourgeois strength and solidity (Romeo und Julia), self-respect, family devotion, self-denial and responsibility (Amrain), balance and moderation (Spiegel),

inner goodness (Kleider machen Leute), an occupation in the solid world of reality rather than an insubstantial position (Kleider machen Leute and Schmied), intuitive love, activity suitable to one's nature and compatibility in marriage (Liebesbriefe), interdependence and mutual, unselfish devotion, and a conscious recognition of the other person's value rather than an intuitive response (Dietegen), humility and adaptation of one's personal ethic to the conditions provided by the environment (Lachen). To a collection presenting so many different dangers, values and approaches to life, so many varying degrees of success and failure, no blanket term such as 'optimistic' or 'pessimistic' can be applied, nor can any neatly formulated philosophy of life do justice to it. The collection is its own justification. No definite values are advanced: there is only a succession of different values represented, and these vary to the extent that two seemingly opposite values are treated successively, namely intuitive love (Liebesbriefe) and a more conscious response (Dietegen). There may be a shift of emphasis from the alternating partially successful and unsuccessful careers presented in the first volume, to the happier endings of the second, from the more self-oriented early characters to the happily married later ones, from Pankraz who achieved satisfaction in friendship, but dissatisfaction in love, to Jukundus and Justine, who find their happiness and peace of mind in marriage, but no work can claim the ultimate solution. The mind of the reader is kept moving along paths which are

in some respects similar, yet significantly different. He is continually made to re-examine his stock attitudes to the qualities and circumstances which lead to total success and happiness. Some characters may be more successful than others, but their success depends on the qualities they possess and on the circumstances involved. Jukundus may be the most successful, but the Novelle is a presentation of his career, and does not advocate the value for which he stands. The over-all effect is one of variety in unity, diversity in totality. Similarities exist between the works, but so do vital differences. Keller's narrator may relate each story and appear to favour or censure particular individuals, but Keller the author has arranged the works in a collection, in which the careers of the characters, their successes and failures, are to be considered concurrently.