WIELAND: THE IRONY OF THE NARRATOR IN WIELAND'S

DON SYLVIO
THE IRONY OF THE NARRATOR IN CHRISTOPH MARTIN WIELAND'S

DER SIEG DER NATUR ÜBER DIE SCHWÄRMEI

ODER

DIE ABENTEUER DES DON SYLVIO VON ROSALVA

By

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SCOPE AND CONTENTS: This thesis sets out to assess the special characteristics of the irony of the narrator in Wieland's Don Sylvio. The investigation centres upon close analysis of the main text. But, for perspective and accuracy of evaluation, this analysis is set within the context of the irony of the narrator as it is empirically defined in a brief review of other selected novels.
In this thesis I have attempted to come to terms with the peculiar quality and significance of the irony of the narrator in Wieland's first published novel, *Der Sieg der Natur über die Schwärmerei oder die Abenteuer des Don Sylvio von Rosalva*. Such an endeavour has naturally required that I undertake a close textual analysis of Wieland's novel. But it has also made necessary that this analysis be carried out within the context of the irony of the narrator as it is to be found in various other novels of a similar narrator type. Only in this way can the truly characteristic features of the irony of the narrator in *Don Sylvio* become clear.

The examples I have chosen to provide a contextual definition of narrative irony are directly related to that development in the novel of which *Don Sylvio* was an integral part. Their pertinence as sources of perspective and comparison is therefore historical as well as aesthetic.

It is, however, very useful to be able to approach the main, empirical consideration of context and analysis with some prior conception, albeit theoretical, of the 'irony of the narrator', of irony as a principle of narration. For this reason I have, in my introduction, assembled the empirically drawn conclusions of certain critical writers to form a
composite picture of the salient features of the phenomenon in question. I do not intend this introduction to represent a set of rules or a norm for the evaluation of the irony of the narrator. There can indeed be none. The introduction should be taken instead as a guideline to be kept in mind during the development of my own empirical investigation. The latter ought by example to independently establish its own definitions and conclusions.

I wish to thank my supervisor, Dr. R. L. Van Dusen, for his assistance particularly in the obtaining of secondary material for this thesis, and my readers, Dr. K. Denner and Dr. F. T. Widmaier. My special thanks go to this past year's visiting professor, Roy Pascal, who first introduced me to the theme of the irony of the narrator in conjunction with a seminar paper. I thank him further for his invaluable advice and guidance concerning the approach to such a theme. I would also like to extend a word of sincere appreciation to Mrs. Susan Sheerin and Frau Christa Schlechta for their patient and good work in the typing respectively of the first and second drafts of this thesis.
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TO MY PARENTS
On s'étonnera comment j'ai pu écrire un livre si risible en milieu des agitations si douloureuses.

Wieland, probably February or March, 1764.

... und strich eine halbe Stunde lang im Wald herum, bis er endlich in einen großen Lustgarten kam, worin alle mögliche Bäume, Stauden, Gewächse, Blumen und Kräuter des ganzen Erdbodens in der anmutigsten Unordnung durch einander geworfen waren. Die Kunst war in der Anlegung desselben so versteckt, daß alles ein bloßes Spiel der Natur zu sein schien.

HW, DS, VI, ii, 313.
CHAPTER ONE

INTRODUCTION

Irony as a principle of narration:

irony, the novel and the personal narrator.

The irony of the narrator, particularly in the novels with which this investigation is concerned, represents a peculiarly unique synthesis. To clarify its fundamental meaning and composition is the intention of this chapter. And it is proposed that this intention be carried out with an analysis of the relationship between those basic elements constituting the synthesis in question.

This primary area of consideration is best approached and explored along lines of enquiry leading from the relationship of irony to the novel, for the latter throws essential and invaluable light on the requirements, uses and character of the ironic in prose narrative. Beda Allemann's review of this relationship is very illuminating. He indicates the particular appropriateness of the extended narrative to the basic need of irony: "Ironie bedarf einer gewissen Breite des Sprachflusses, um sich zu entfalten."¹ This need,

it is explained, arises from the fundamental characteristic of ironic narrative expression: it is organic, mobile. Association and allusion are its life-blood. There is nothing really sudden about irony. No particular ironic instance stands with full value as an entirely independent cell. It is in some way an integral part of a relative whole. This is formulated by Allemann thus:

Ein wesentlich ironischer Text [...] ist etwas anderes als die Aneinanderreihung ironischer Bemerkungen. Es läßt sich das Ironische in ihm nirgends punktuell fassen. [...] Die bloße Bemerkung, wenn sie ironisch ist, nähert sich stets schon dem Witz. Der hohe ironische Stil ist voll Anspielung, aber es handelt sich um schwebende Anspielungen, denen der Charakter des Plötzlichen fehlt, der den Witz auszeichnet. Die ironische Anspielung verweist auf ein hintergründig Mitgewußtes und Unausgesprochenes.²

In this way the nature of irony determines its needs, and these needs in turn determine its environment for expression:

In einer lapidar-sachlichen, in einer pathetisch-nüchternen Welt ist das Ironische nicht an seinem Ort. Es braucht eine auskristallisierte Fülle, es bedarf der Einzelheiten und Besonderheiten, der Charakteristika in jedem Sinne, damit ironische Bezüge ins Spiel gelangen.³

And it is clear in the light of these needs that the breadth and range of the novel would appear to afford the greatest potential for the full and rich development of ironic expression. This conclusion, intimated in the initially cited observation of Allemann's, seems confirmed when the latter is

³Ibid., p. 16.
complemented by Rafael Koskimies' reminder concerning Aristotle's recognition of the salient characteristic of epic expression:

Aristoteles, für den mathematisch-formalistische Gesichtspunkte massgebend waren, und dessen Epotheorie durch einen gewissen Formalismus das Gepräge erhalten hat, war genügend weitsichtig, um zu erkennen, dass die "Fülle des Ausdrucks" dem Epos mehr als allen anderen Dichtungsgattungen eigentümlich war. 4

The special relationship shared by irony and the novel form, a relationship that is founded on a potentially deep mutual compatibility and the needs of the ironic, is further confirmed by the congruent standpoint of each to humour and the perspective of a detached narrator.

Rafael Koskimies proposes, with some reservation, that humour is a fundamental element of the modern novel:

Zwar ist der Humor an sich noch keine ganz absolute Vorbedingung, aber wo er vorhanden ist, ist auch die eigentliche Romanepik zu höchster Blüte entfaltet. 5

Cervantes and Fielding are justifiably chosen among others to demonstrate this proposition. And, as Wolfgang Kayser indicates, in Cervantes' Don Quixote and the major novels of Henry Fielding lie prime roots of the modern novels' development. 6

In his analysis of the reception of Cervantes' novel, Kayser makes particular reference to the tardy beginnings of any real

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4 Rafael Koskimies, Theorie des Romans (Helsinki, 1935), pp. 112-113.
5 Ibid., p. 95.
appreciative approach to the work, as a spokesman of which Fielding is singled out; and in so doing he also points out an essential feature of the basically humorous novel very relevant to a consideration of the relationship between irony and the novel:

(Die Umdeutung, die sich am D. Quijote vollzog, lässt sich in einer Formel erfassen: er wurde vom komischen Roman - bei dem das Lächerliche ganz im Gegenstand bleibt - zum humoristischen Roman: denn im Humor wird das Komische der Gegenstände in die - auf irgendeine Art positiv stellungnehmende - Auffassung eines persönlichen Beobachters einbezogen). Der persönliche Erzähler ist die unerlässliche Voraussetzung für den humoristischen Roman.  

Another link between the novel form and ironic expression is, thus intimated, and this link, in the newly emerged element, can indeed be confirmed as a consequence of Kayser's analysis.

"Die dem Komischen eigentümliche Beweglichkeit nimmt in der Ironie als der sublimsten Form des Komischen ihren besonderen Charakter an,"  asserts Allemann, thus obliquely confirming that irony is inevitably to be connected in some way with a particular level of humour. And of course, the humour of Don Quixote - and of Joseph Andrews and Tom Jones - involving a personal narrator, is basically ironic. It would appear to follow that irony, like humour in the general sense as applied by Kayser, finds the presence of a visibly detached or personal narrator, identifiable with a particular scheme of perspective,

7 Ibid., pp. 428-429.
8 Allemann, p. 16.
very pertinent to its expressive needs.

The potential relationship between irony and the personal narrator must, however, transcend mere pertinence. Already latent within the epic - or novel - form, as Allemann points out, is the trait of detachment so characteristic of irony, another fundamental link in their own prime relationship:

Dem Epischen eignet [...] jener Wesenszug einer innern Distanz, eines bewussten und gelassenen Abstandhaltens, [...] der [...] auch dem Ironischen zukommt, denn aus episch ironischer Distanz kann sich das hintergründige und flüchtige Spiel der Bezüge allererst entfalten.9

but, as Allemann also remarks, the personal narrator, intimating a still further and more evident degree of detachment, appears to bring about an intensification or sublimation of the ironic effect:

[...] der eigentliche ironische Effekt scheint dort erst aufzutreten, wo auch noch die innere Distanz des Betrachters der Welträume und ihren Einzelheiten gegenüber hinzukommt, jene berühmte "ironische Überlegenheit".10

It is inevitably the personality of the narrator in any form which ultimately determines the use and character of irony in the novel. Yet this question of determination may, in the case of the personal narrator, give rise to a fundamental misunderstanding regarding the scope encompassed by the 'irony of the narrator'. The theme of this investigation naturally

9 Ibid., p. 30.
10 Ibid., p. 16.
requires that such contingency be allowed for, that, in other words, any misconstruing of its meaning and aim be obviated at the outset. The clarification necessary to this end should proceed, as must be expected, from the basic issue of narrative determination, with relevant emphasis on the personal narrator.

"Roman ist Fiktion, ist gedichtete Welt,"\textsuperscript{11} says Franz K. Stanzel, thus making the necessary allusion to the essential creative factor, the narrator. He commences his observations with a look at the two basic approaches to narrative presentation, for it is tacitly understood that they represent the foundation for comprehending the types of narrator control:

Bei der Konstituierung der typischen Erzählssituation ist von den beiden Grundformen Bericht und Darstellung, oder berichtender Erzählung und szenischer Darstellung [...] auszugehen.\textsuperscript{12}

The essence of these fundamental narrative approaches or openings is formulated thus:

In der berichtenden Erzählung sind es Hinweise auf den Berichtvorgang, die das Erzählte vom Standpunkt eines Erzählers und als Vergangenes erscheinen lassen. In der szenischen Darstellung treten dafür Orts- und Zeitangaben ein, die eine genaue Orientierung des Lesers, der sich auf dem Schauplatz des Geschehens gegenwärtig glaubt, ermöglichen.\textsuperscript{13}

But, as has been implied, these are essentially mere means, subservient to the narrative purpose, and ultimately determined

\textsuperscript{12}\textit{Ibid.}, pp. 11-12.
\textsuperscript{13}\textit{Ibid.}, p. 14.
in their use by the expressive needs of the appropriate narrator type:

Die Verwendung der beiden Grundformen des Erzählens wird nämlich durch ein weiteres Grundelement des epischen Vorganges bestimmt, die Mittelbarkeit des epischen Vorganges, die sich im Erzähler und seinen verschiedenen Erscheinungsweisen im Roman konkretisiert.  

One of the three narrative situations illustrated by Stanzel is characterized by the personal narrator. It produces what he calls: "Die auktoriale Erzählsituation". The special distinguishing feature of this type is succinctly formulated as follows:

Das auszeichnende Merkmal dieser Erzählsituation ist die Anwesenheit eines persönlichen, sich in Einwendung und Kommentaren zum Erzählten kundgebenden Erzählers. [...] Wesentlich für den auktorialen Erzähler ist, daß er als Mittelsmann der Geschichte einen Platz sozusagen an der Schwelle zwischen der fiktiven Welt des Romans und der Wirklichkeit des Autors und des Lesers einnimmt.

Such a narrator figure, observer, commentator and guide, is obviously to be associated with a particular, tangible perspective. Consequently, as evident medium between story and reader, the tendency with him will be mainly to reportage-type narration. This is confirmed by Stanzel as his formulation continues:

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14 Ibid., p. 15.
15 Ibid., p. 16.
16 Ibid., p. 16.
Implicit here is a confirmation also of Stanzel's previous assertion that "der epische Vorgang" always encompasses both narrative "Grundformen". That this is the case stresses the common basis of all three narrative situations. It is from these "Grundformen" that they were developed by the narrator types. Thus it is clear that, though the emphasis of narrative approach and the choice of narrator type may differ from novel to novel, all narrative situations share a common source and degree of narrative determination: the narrator in his respective form.

This concept will perhaps become more comprehensible if each narrative situation is examined in juxtaposition to the next. Stanzel very fortunately chooses this method himself to stress that his typological classification should not be taken as absolute. For this purpose he draws up an "Entwurf eines Typenkreises", in which the three main divisions he has established become congruent sectors of the same circle, each sector necessarily having a common line of contact with each

17 Ibid., p. 16.
18 Ibid., p. 12.
19 Ibid., p. 52.
of the other two. In this way Stanzel is able to demonstrate graphically "ihre gegenseitige Verwandtschaft". The main consequence, which is for his purpose one of greater perspective, is explained in the observation:

Zwischen den eigentlichen Typenstellen sind breite Zonen des Übergangs, der Mischformen und der abgewandten Typenformen anzunehmen.

The "Typenkreis" is a possibility only because of the foundation of "Grundformen" and the narrator factor common to all sectors. This graphic method therefore also emphasizes that despite the differing nature of the narrator in the novel, the essential degree of the narrator's presence is constant. Explicit or implicit he is always present and the words are by origin his. This is not, as it may seem, redundantly emphasizing the obvious. For, unless stressed, this might not remain at all self-evident.

Wolfgang Kayser poses the question: "Aber wer ist der Erzähler des Romans?" and he answers it himself by emphasizing the necessary distinction between the narrator figure and the novelist. In the way he expresses his findings, however, completely correct as they fundamentally are, may be found a potential source of confusion which should now be obviated. Kayser states:

20Ibid., p. 53.
21Ibid., p. 53.
22Kayser, p. 429.
Der Erzähler ist immer eine gedichtete, eine fiktive Gestalt, die in das Ganze der Dichtung hineingehört.

and further:

Der Erzähler ist ein Teil des gedichteten epischen Werkes, und sein Wesen muß notwendigerweise auf das Erzählte abgestimmt sein.

And Kayser could in one important sense easily be misconstrued, for his narrator seems categorized too strongly in relation to the work. His statements make the narrator appear too much of a constantly tangible figure, and thus inadvertently create something of a distorted, restrictive impression, especially in the case of the personal narrator, where the narrator ceases to be anything more than a narrator figure, where narrator and explicit narrator role become synonymous. Kayser himself suffers in no way from such a misconception, as is evident in his discussion of Cervantes, Fielding, Wieland and Sterne among others. But his case serves as an adequate indication of the direction most likely to be taken by a misunderstanding of the true nature and extent of the narrator's presence and efficacy.

In his discussion of "die auktoriale Erzählsituation" Stanzel makes the observation:

In Wirklichkeit handelt es sich hier um zwei grund- sätzlich verschiedene, aber in jeder Hinsicht gleich- berechtigte Erzählsituationen mit allerdings ganz konträrer Illusionslage.

23 Ibid., p. 429.
24 Ibid., p. 429.
25 Stanzel, p. 19.
This formulation, though ostensibly over simple, is essentially correct. Together with the other points of discussion about this narrative type, and in the light of the "Typenkreis" concept, it serves as a vitally emphatic reminder: that the narrator in "die auktoriale Erzähltsituation" (as in each of the other two narrative types), even at his most implicit, is inevitably present in the work. This idea and the real superfluity - for many, but not necessarily for all - of extensive proof for it are expressed most assertively and tersely by John R. Frey:

We feel that certainly no lengthy arguments are needed to prove the "implicit presence of the author". At the most, the absence of the author in the story is possible only to a degree. His personal role commences with the very choice of subject and extends through his handling of composition, chronology of events, language, dialogue, introduction of characters, personalia, characterization, and the interplay of presentation (Darstellung) and report (Bericht). Because of this he will always stand between the fictional happenings and the reader. 26

It must follow that the irony of the narrator is the irony of the work. The theme of this investigation is thus delineated. It will be understood as such throughout.

CHAPTER TWO

THE IRONY OF CERVANTES AND FIELDING

Idle reader, you can believe without any oath of mine that I would wish this book, as the child of my brain, to be the most beautiful, the liveliest and cleverest imaginable. But I have been unable to transgress the order of nature, by which like gives birth to like. And so, what could my sterile and ill-cultivated genius beget but the story of a lean, shrivelled, whimsical child, full of varied fancies that no one else has ever imagined - much like one engendered in a prison, where every discomfort has its seat and every dismal sound its habitation? [...] It may happen that a father has an ugly and ill-favoured child, and that his love for it so blinds his eyes that he cannot see its faults, but takes them rather for talents and beauties, and describes them to his friends as wit and eloquence. But I, though in appearance Don Quixote's father, am really his step-father, and so will not drift with the current of custom, nor implore you, almost with tears in my eyes, as others do, dearest reader, to pardon or ignore the faults you see in this child of mine. For you are no relation or friend of his. Your soul is in your own body, and you have free will with the best of them, and are as much a lord in your own house as the king is over his taxes.1

These opening words from the Prologue to the First Part of Cervantes' Don Quixote are empirical confirmation of the theoretically established relationship between irony, the novel and the personal narrator. As such they herald at the same time the first major example of this relationship, as Kayser2,

1DQ, p. 25.
2Kayser, pp. 428-429.
among others\(^3\), implies, a relationship fulfilled by the emergence of the personal narrator, or, as Norbert Miller calls him, "der fiktive Erzähler"\(^4\).

The narrator's approach to his work, his role and his reader is already at the outset unmistakably ironic. And what is intimated here is borne out by the main body of the novel it precedes, moreover in a very significant manner. For as the work progresses, the emphasis of ironic reference is modified by a gradual yet positive extension of narrative perspective and interest.

Parody is, as Beda Allemann indicates, an integral part of the spectrum of ironic expression. He actually calls it "die Sprechweise des Ironikers par excellence".\(^5\) It tends, he implies, by nature essentially towards the implicit:

\[
\text{Es gehört zum hohen parodistischen Stil, daß er seine Mittel sparsam einsetzt und vielleicht mehr ist als bloße Nachahmung. Gerade damit legitimiert er sich als der eigentliche ironische Stil. [...] Man kann}
\]

\(^3\)See Wayne C. Booth, "The Self-Conscious Narrator in Comic Fiction before Tristram Shandy", PMLA, 67 (1952), 165:

... Don Quixote is really the first important novel using the self-conscious narrator. Indeed, Cervantes developed the device to a point not reached by any other comic novelist until well into the eighteenth century.

\(^4\)Norbert Miller, Der empfindsame Erzähler, (Munich, 1968), p. 93.

\(^5\)Allemann, p. 24.
...das leicht Übertriebene als das Merkmal eines jeden ausgeprägten schriftstellerischen Stils in seiner Einmaligkeit bezeichnen. Parodie wäre denn nichts anderes, als die Freisetzung einer latent stets schon vorhandenen Übersteigerung in die kennzeichnenden Eigenheiten.  

And parody was the original intention of the narrator of Don Quixote. At first a parody of the Spanish traditional ballad, it became with the beginning of the second expedition, more significantly, a parody of the chivalric romance, the "Ritterroman" of Cervantes' day.  Gerd Matthecka explains that the innovation of "ein größeres Wahrheitsethos" had motivated the rejection of the "Ritterroman" and the establishment of a new pattern for the novel. It was now considered that the novel should be "nichts anderes als Fiktion im Sinne einer durchschaute Illusion". The approach of Cervantes to this problem in Don Quixote is reviewed by Matthecka in the light of those elements present in the chivalric romance to which he was chiefly opposed:

In seinem Kampf gegen die Konjunktur der Ritterromane wollte er nicht nur die Thematik des Wunderbaren verbannen. [...] Er wandte sich auch gegen den künstlerischen Ungeist, den schwülstigen Stil [...], die bizarre Komposition [...] und die unmotiviert-all-

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6 Ibid., pp. 25-26.
8 Gert Matthecka, Die Romantheorie Wielands und seiner Vorläufer, pp. 8-9.
9 Ibid., p. 9.
Cervantes finds the opening for his onslaught in the issue of omniscience. "Die Allwissenheit ist nicht mehr eine Selbstverständlichkeit"\textsuperscript{11}, Matthecka recalls. And he continues to formulate the initial consequence for \textit{Don Quixote} thus:

Das realistische Kunstwollen verlangt eine wahrscheinliche Erzählweise. Um nicht als allwissender Zuschauer zu erscheinen, macht sich Cervantes das Mittel der Quellenfiktion für seine Zwecke zu nutzen. Er bietet seinen Stoff durch eine komplizierte Verschachtelung von Quellen.\textsuperscript{12}

And for this narrator, wrapped in this complex guise of identity, the means to parody was to be the central figure in whom the essence of the adopted form, the imaginary and illusory, was seen to have gained ostensibly absolute control. It was in this character's personality, in his confrontation with the reality of everyday life, in his application of his own reality to it and in the ensuing consequences that the aim of parody was to be attained.

The opening description of \textit{Don Quixote} and his first expedition served the original narrative purpose well. Irony of the hero is still strictly subservient to the aim of parody. It is expressed often in almost crassly comic and basically episodic form. Humour is determined mainly by the hero alone,

\textsuperscript{10}Ibid., p. 9.
\textsuperscript{11}Ibid., p. 10.
\textsuperscript{12}Ibid., p. 10.
and the irony is therefore essentially implicit.

Yet it is inevitable, in the light of the ironic method and approach evident in the Prologue, that a shift in ironic perspective take place. And, as Rafael Koskimies explains, this inevitability arose from something fundamental to all narrative art. His theory of narration proceeds from an analysis of "die Grundhaltung der Erzählkunst"\textsuperscript{13}, an essential aspect of which is what he terms "das in Zusammenhang mit dem Erzähler hervortretende Soziale."\textsuperscript{14} This, it is seen, determines the narrator's relationship to his material, especially to his characters, and as will be shown later, to his public:

Der zum Erzähler gehörende soziale Sinn bedeutet im Grunde Mitgefühl für den Menschen, das [...] in nahem, demokratischem Verkehr mit dem Menschen sich entfaltet. Die Romanform, die zur Kunst entwickelte naive Erzählform, ist die vollkommene in Kunst gewandelte Auslassung dieses sozialen Empfindens und dieser Sympathie, ihre eigentliche Heimstätte. Es sieht so aus, wie wenn nur das in diesem oder jenem Sinne soziale Individuum fähig wäre, eine grosse Romankunst zu schaffen. Der grosse Romanschreiber wirft niemals sozusagen seinen sozialen Menschen über Bord.\textsuperscript{15}

Koskimies then qualifies his statement with a most pertinent reference:

Diese soziale Einstellung und Sympathie ist z.B. im 'Don Quijote' [...] nicht schwer zu finden, so deutlich [...] auch die satirische Ader verlaufen mag.\textsuperscript{16}

\textsuperscript{13} Koskimies, p. 85.
\textsuperscript{14} Ibid., p. 94.
\textsuperscript{15} Ibid., p. 94.
\textsuperscript{16} Ibid., p. 94.
But, as has been observed in relation to the Prologue, the narrator of Don Quixote is something special. New aesthetic requirements demanded a new narrative technique. And, as Norbert Miller explains, the peculiar quality of the narrator type which arose to meet these demands is a direct consequence of the adoption by adaptation of the narrator guise concept in a new complexity:

Der anonyme Chronist des Ritterromans wird sich bei Cervantes seiner selbst als Erzählmittel bewußt, der Ich-Erzähler des Schelmensromans löst sich von dem Protagonisten seiner Geschichte. Aus beiden bildet sich der freie fiktive Erzähler. 17

In other words the narrator of Don Quixote, beneath the guises inherent in the established "Quellenfiktion", is a personal narrator. This is bound to make the relationship outlined by Koskimies even more evident and logical and his example more forceful, particularly as the development in the central predicament which motivates the ironic shift, is the very pertinence to life of the issues evolving from it and the inevitably consequent justification for a subtler, more sympathetic form of humour.

With the second expedition, upon which Don Quixote is accompanied by his newly acquired squire, Sancho Panza, the transformation begins. For in the extended portrayal of the knight errant's 'madness', the comic object, the implicitly ironic servant of parody, emerges as an independent personality.

17 Miller, p. 101.
a figure in his own right, capable as such of firing the
reader's imagination and making increased demands on his
attention. And, perhaps more significant, the hero's challenge
to the common, absolute concept of everyday reality, at first
the implicit source of intended ridicule, gradually assumes a
peculiar validity. In his deepening concern with his hero as
an individual, the narrator perceives that the hidalgo's
predicament is basically that of all men. With this recognition
the hero's case automatically assumes universal relevance.
Wolfgang Kayser expresses the essence of this relevance in his
remarks on the recognition of it as the true import of the
novel, a recognition which really began in the eighteenth
century:

D. Quijote war nicht mehr der Narr, der Ganz-andere,
sondern lächerlich, weil die Eitelkeit als Quelle
seiner Affection ihm ständig etwas vorspielte.
Dami stand er uns allen nahe, war er gänzlich
"natürlich", denn wir alle verfalschen die Wirkl-
lichkeit in stärkem oder geringerem Grade mit den Wunsch-
bildern unserer Illusionen.18

The irony of the hero thus becomes a force of relativity, under-
mining the previously assumed absolute concept of reality, by
illuminating the potentially manifold differences in indi-
vidual perception. It now serves to reveal the - ironic -
essence of this more complex issue, and consequently itself

18 Kayser, p. 428.
grows subtler, particularly in the second part of the novel, where the problems of transition have been overcome. The figure of Don Quixote is now drawn more finely and with greater depth. These factors, together with the hero's increasing awareness of the inevitability of his extreme predicament and its potential rightness and wrongness, progressively mellow the ironic humour. The element of sympathy with the hero should once more be stressed at this point, for it is both motivation for and outcome of the new perspective.

The narrative purpose is accomplished by extensive exploitation of the spectrum of irony available to the personal narrator in the "Quellenfiktion". But in this basically episodic type of narrative, with a minimum of authorial comment, it is the implicit range of irony, an inheritance of the initial aim of parody, which predominates and in which the greatest success is sensed by the reader. Yet the explicitly ironic, though minimal and occasionally repetitive, is of inevitable strategic importance. The "Quellenfiktion" device, however, which incidentally makes this importance of the explicit inevitably self-evident, besides being the main technical determination for ironic expression in the novel, serves also to cast ironic light on itself, on the narrative method, on the narrator illusion it represents, and on the ever present aesthetic facet of the narrative purpose:

Das System der Quellen fingiert keine absolute Realität, sondern sein fiktiver Charakter kommt immer wieder dadurch zum Ausdruck, daß der Illusionszusammenhang
The narrative method, the inevitably retained inheritance of the original aim of parody, is now developed and moulded in the fundamental transformation which takes place. It should now, as irony of narration, be kept in mind for the broadest perspective on the irony of Don Quixote.

Initially, the perspective supplied basically by Don Quixote's environment and the characters in his life up to the second expedition is merely the pattern of normality against which the hero's folly is measured and ridiculed, and hence by which parody is achieved. The shift of narrative interest, however, involves a different approach to ironic perspective. A main motive and consequence of both is the new relationship of the hero to the 'world'. And this commences with the teaming up of knight and squire, a relationship which continues throughout, and bears the main weight of narrative intention. Each, Don Quixote and Sancho Panza, soon becomes a foil to the other, as the newcomer's perspective adapts itself - out of vanity and greed rather than conviction - to a new context, the knight's vision of reality. They complement each other in a way indispensable to the extending and extended ironic point of view. The priest's opinion of the two is very apt in this respect. He says to the barber, "[...] the pair of them seem

\[19\] Mattheck, p. 13.
to be cast in the same mould, and the master's madness would not be worth a farthing without the squire's foolishness." 20

The narrator reminds the reader later in the novel that "[...] Don Quixote's adventures must be honoured either with wonder or with laughter." 21 In either case these are very much different from the wonder, or amazement, and mocking laughter to which parody had given rise. For as this original aim becomes a peripheral remnant and progressively a side issue, still serious and successfully carried out but in itself of lesser importance, the hero ascends in the reader's sympathetic eye. Had he been left the mere servant of parody, he would by necessity have been in a way thrown overboard, to borrow Koskimies' phrase. But with Sancho by his side, and a Sancho-like world partly against, partly in half ironic alliance with him, he carries the narrator and reader away on a growing wave of sympathy born of understanding, and at the same time casts ironic light back on those who by accommodating themselves to his ostensible illusion have helped endow him with this deeper meaning. The wonder now becomes wonder at this creation, and laughter is now the inward, understanding smile of perception of the ironic truth, besides the fully justifiable laughter at a comic masterpiece. In this way the work is indeed "honoured". And all must agree with Don Antonio when he admonishes Bachelor

20 DQ, II, ii, 482.

21 Ibid., II, xlix, 748.
Sampson Carrasco's attempts to cure Don Quixote of his "madness and folly", for his efforts, though motivated by the pity he sees expressed "by all who know him", are not born of the pity of understanding and make no allowance for the ironic inevitability and the positive side of the hero's predicament:

Oh sir, [...] may God pardon you the injury you have done the whole world in your attempt to restore the most amusing of all madmen to his senses. Don't you see, sir, that no benefit to be derived from Don Quixote's recovery could outweigh the pleasure afforded by his extravagances?

Humour or irony of the hero and his situation, laughter at and with him become, then, in Don Quixote synonymous with insight and understanding regarding his true significance.

Don Quixote's own observation on the relative truth of perception and personal evaluation, an implicitly ironic reference, spans over half the work in its evident link with the Prologue to the First Part, its explicit equivalent:

For there is no father or mother to whom their children seem ugly, and this delusion is even more prevalent in respect of the children of the mind.

The sympathetic relationship of the author to his creation is seen as a microcosm of man's view of the world. The novel is in this way both an explicit and implicit precept and example

22 Ibid., II, lxv, 891.
23 Ibid., II, lxv, 892.
24 Ibid., II, xviii, 587.
in a weave of ironic reference.

The concluding words of "the most prudent Cide Hamete to his pen"\textsuperscript{25}, a defence against the imitators of the work, convey in typically oblique manner the ironic essence of Don Quixote, irony of the hero and irony of narration with all they must signify:

For me alone Don Quixote was born and I for him. His was the power of action, mine of writing. Only we two are at one, [...] 

[...] my sole object has been to arouse men's contempt for all fabulous and absurd stories of knight errantry, whose credit this tale of my genuine Don Quixote has already shaken, and which will, without a doubt, soon tumble to the ground. Farewell.\textsuperscript{26}

In his consideration of "die Ausbildung von Fieldings Erzählweise"\textsuperscript{27} Wolfgang Kayser draws attention to the formal acknowledgment in Joseph Andrews of the author's indebtedness to a major determining factor of his work:

\textit{Auch Fielding stand wieder unter dem Eindruck einer Begegnung, die ihn zu jener für den Gang der europäischen Literatur symptomatischen Wendung vom Bühnenstück zum Roman brachte und dabei insbesondere seine Erzählweise bestimmte. "Written in imitation of the manner of Cervantes" ist der Untertitel jenes ersten Romans.}\textsuperscript{28}

This suggests the obvious links which may be established in the choice and uses of material, incident and character, besides the link with Cervantes' narrative method. But, as Kayser

\textsuperscript{25}Ibid., II, lxxiv, 939.
\textsuperscript{26}Ibid., II, lxxiv, 940.
\textsuperscript{27}Kayser, p. 427.
\textsuperscript{28}Ibid., pp. 427-428.
stresses, it is primarily an allusion to the debt owed to the latter. He cites as justification for this view the new recognition of the full significance of Cervantes' masterpiece by Fielding and his contemporaries. As has been indicated, this trend necessarily involved an appreciation of the novel's narrative technique.

Gerade die Mehrzahl der Perspektiven, die mehrfache Schichtung mit ihrer Desillusionierung der Desillusion war für Fielding, wenn wir recht sehen, das Besondere an des Cervantes Erzählweise, die er nun auf seine Art erneuerte und fortbildete.

In other words, the significant potential of the personal narrator, his use of irony and the ensuing consequence for the transition from the comic to the humourous was perceived and reapplied by Fielding in his own way.

Don Quixote says on one occasion:

[...] to compose histories or books of any sort at all you need good judgement and ripe understanding. To be witty and write humourously requires great genius.

Fielding possessed this genius and was able through it and his own insight into Cervantes' novel to continue and successfully develop the latter's approach to narrative art.

In comparison with Cervantes' model Fielding's Joseph Andrews and Tom Jones reveal, as Norbert Miller remarks in connection with the latter, "das weit stärkere Vorwalten des

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29 see above, pp. 3-4.
30 Kayser, p. 428.
31 DQ, II, iii, 490.
Erzählers". Miller correctly observes, that the reader perceives the proceedings in the novel "immer nur durch das Medium des Erzähler-Autors". In Fielding's case, however, the narrator's prominence signifies something further for the reader:

The reader is always most conscious of the narrator's control over his work. And this constant awareness is an essential means to the achievement of the narrative purpose. Narrator explicitness "nur mit einem knappen Nebensatz", as it generally sufficed for Cervantes' novel, is here no longer adequate. Greater exploitation of the range of expression open to the personal narrator is now essential to the emphasis of narrator presence and control.

Der Erzähler Fielding möchte kompetent erscheinen und als ein Autor, der trotz seiner Neigung zum Scherzen jedes Detail begründen, für jeden Satz einstehen kann. Der Leser eines Fieldingschen Romans fühlt sich in der Tat sicher geleitet. Der Erzähler sucht ihn nicht durch Komplimente zu umstricken, sondern läßt ihn seine Überlegenheit spüren. [...] Der Verfasser weiß was er will, und der Leser soll wissen, daß er es weiß. Fieldings Romane sind Muster auktorialen Erzählens.

32 Miller, p. 104.
33 Ibid., pp. 104-105.
34 Ibid., p. 104.
36 Michael von Poser, Der abschweifende Erzähler (Berlin, Zürich, 1969), pp. 43.
But how does the actual narrator himself, in an explicit moment, view this relationship to his work and his reader?:

[..] as I am, in reality, the founder of a new province of writing, so I am at liberty to make what laws I please therein. And these laws, my readers, whom I consider as my subjects, are bound to believe in and obey; with which that they may readily and cheerfully comply, I do hereby assure them, that I shall principally regard their ease and advantage in all such institutions; for I do not, like a jure divino tyrant, imagine that they are my slaves, or my commodity. I am, indeed, set over them for their own good only, and was created for their use, and not they for mine. Nor do I doubt, while I make their interest the great rule of my writings, they will unanimously concur in supporting my dignity, and in rendering me all the honour I shall deserve or desire.

He regards himself, it would seem, as the benevolent despot of the work, the first servant of the state of the novel over which he exercises ultimate authority. Yet his power and influence are apparently not quite as unbounded as they may appear to be at first sight.

Victor Lange attempts to formulate the limitation imposed on this narrative autonomy as follows:

So häufig auch Fielding mit dem Leser argumentiert und ihm Anweisungen und Richtlinien für sein - ästhetisches - Verhalten gibt, so fraglos bleibt doch sein Vertrauen auf das Verständnis des Lesers für die in der Handlung konkretisierte Bedeutung.

Lange's formulation is, however, slightly erroneous and therefore to a degree misleading. For Fielding's narrator, as indeed most narrators, does not merely trust in his reader's

37 TJ, II, i, 88-89.
powers of comprehension, but rather by way of these very
"Anweisungen und Richtlinien" also seeks to make the significance
of his narrative clear to the reader. A personal narrator with
the full range of expressive potential at his disposal is un-
likely to risk passivity and complacency at the possible
expense of clarity and understanding. He leaves nothing to
chance, particularly when the success of his aim is at stake.
Rafael Koskimies' analysis of the relationship between narrator
and reader is, on the other hand, though more general, at the
same time accurate and aptly enlightening.

Koskimies commences his analysis of "die Grundhaltung
der Erzählkunst" with the following statement:

Der Erzähler, der seinem Zuhörer oder seiner Zuhörer-
schaft etwas berichtet, der diesem oder diesen seinen
Genossen sozusagen suggeriert, lautlos und aufmerksam
das zu verfolgen, was er vorzutragen hat, ist eine
eigenartige soziale Erscheinung.

Ein solcher Erzähler ist nur dann inspiriert, wenn
er etwas Erzählenswertes erfahren, gesehen, gehört
hat. Doch haben wir uns ihn notgedrungen als eine
Persönlichkeit zu denken, die das unbedingte Be-
dürfnis nach Schildern und Erzählen hat, und der einen
Genuss bereitet, in dieser Weise einen Einfluss auf
ihre Zuhörer auszuüben.\(^{39}\)

This concept, though fundamentally applicable to all narrative,
seems nevertheless very pertinent to the issue of Fielding's
narrator. In fact, he can almost be identified completely with
the narrator of Koskimies' statement. This narrator, like
Fielding's, would appear to be endowed with "Vollkommene Frei-
heit, die Motive auszuwählen, und sie nach seiner persönlichen

\(^{39}\)Koskimies, p. 85.
Wahl zusammenzustellen"40. And this right, it is stressed, is a vital necessity of narrative art:

[...] zwischen dem Erzähler und seinem Stoff herrscht der Wechselzug des Vertrauens, und die Zuhörer haben ihrerseits keinen Anlass in die Auswirkung dieser souveräner Freiheit einzugreifen.41

This is more or less what the narrator of Tom Jones implies. But inherent in his assertion of superiority or dominance is the allusion to the key determining factor of his method of writing. Koskimies also qualifies his concept of the fundamentally autonomous narrator:

Dennoch dient dem Erzähler als ständige Mahnung das Bewusstsein dessen, dass das Vertrauen und die Hingabe der Zuhörerschaft nicht zu missbrauchen, sondern dauernd wesentlich in Betracht ziehen seien.

[...] Der Erzähler kann und soll, wenn es ihm auf den Erfolg ankommt, mit etwas List seine Geschichte zurückstutzen, indem er sich selbst der Abweichungen vom Pfad der "Wahrheit" bewusst ist; aber in dem Verhältnis zu ihm liegt nichts "Unaufrichtiges".42

The cunning is that of the ironic narrator, and it is easily perceived in Fielding's narrator, who is able to win trust and obedience from his reader by his assertion of authority only when the reader realizes or is led to feel that the narrator is acting uprightly for his own advantage.

The narrator of Joseph Andrews and Tom Jones asserts, however, a definite superiority over his reader. And this

40Ibid., pp. 85-86.
41Ibid., p. 86.
42Ibid., p. 86.
could give rise, as Koskimies hints, to particular problems of communication, and lead to other dire consequences:

Ein Erzähler, der gleichsam von oben herab das Interesse seiner Zuhörer zu gewinnen versuchte, erfüllte gewiss seine Sendung nicht.43

It is of course necessary, as Fielding is aware, that the narrator of the work remain in absolute control, and that he succeed in accomplishing his narrative mission by his own will. Yet were he to alienate the reader by his assertion of superiority, it would not be possible for him to achieve his aims. Any danger of such alienation must therefore be obviated. Koskimies shows, as was intimated previously in connection with Don Quixote44, how this is achieved. Alluding back to his opening remarks on the fundamental narrative stance he is able to assert:

Auf der als ursprünglich anzusehenden Erzähllhaltung beruht [...] das in Zusammenhang mit dem Erzählen hervortretende Soziale.45

This phenomenon, in essence, represents a keen social sensibility. It is that humanity which is acquired by the narrator in his contact with society, with life, and which enables him to portray it. His sympathy with his socially valid characters represents his sympathy for man.

43Ibid., p. 91
45Koskimies, pp. 93-94.
This phenomenon gives rise to or rather inevitably involves another:

In nahem Zusammenhang mit den oben geschilderten Wesenszügen steht eine Art Übereinstimmung mit dem Herkömmlichen, die bekanntlich meist zu dem Lebensbild der Erzählkunst gehört. Im Grunde heisst dies, dass der Verfasser ein der öffentlichen Gesinnung unterstehender Dolmetscher ist. Er hat die Neigung, sich dem Standpunkt der Mehrheit anzuschliessen. So ist er denn am ehesten in diesem Sinne konventionell. [...] Der Erzähler stimmt den Zuhörern bei, indem er sich, zum mindesten dem Anschein nach, in deren konventionelle Auffassung fügt.\(^{46}\)

But this alignment with the anticipated reading public can assume many forms.

The narrator of *Joseph Andrews* - as of *Tom Jones* - is concerned principally with the moral uses of the novel. His purpose is primarily didactic. And it is by the example of his narrative that he feels it can be best obtained:

It is a trite but true observation that examples work more forcibly on the mind than precepts, and if this be just in what is odious and blameable, it is more strongly so in what is amiable and praiseworthy. Here emulation most effectually operates upon us, and inspires our imitation in an irresistible manner.\(^{47}\)

But it is not by good example alone that he intends to attain the didactic aim, for he seeks also by his presentation of less praiseworthy types and behaviour "to hold the glass to thousands in their closets, that they may contemplate their deformity and endeavour to reduce it, and thus by suffering private mortification may avoid public shame."\(^{48}\) Such examples must be by

\(^{47}\) *JA*, I, i, 19.
\(^{48}\) *Ibid.*, III, i, 162.
necessity real to the reader:

These are pictures which must be, I believe, known: I declare they are taken from life, and not intended to exceed it.49

This narrator is, according to Koskimies' principles, practically an archetypal social narrator. And in this case his work represents life in a way intended to be beneficial to the reader. These same views are echoed in the Dedication, essentially the preface, to Tom Jones.

Here the narrator declares his "sincere endeavour" has been "to recommend goodness and innocence" by example; for, as he says, "an example is a kind of picture, in which virtue becomes as it were an object of sight, and strikes us with an idea of that loveliness, which Plato asserts there is in her naked charms." Yet his efforts go beyond this, his relationship to the reader is also very active:

Besides displaying that beauty of virtue which may attract the admiration of mankind, I have attempted to engage a stronger motive to human action in her favour by convincing men, that their true interest directs them in pursuit of her.

These are joined by a third aim, which is "to inculcate, that virtue and innocence can scarce be injured but by indiscretion". The narrator's emphasis on this latter aspect illuminates an important prerequisite he seems to impose on his considerations, for this is, as he says:

49 Ibid., III, i, 163.
A moral which I have the more industriously laboured, as the teaching of it, of all others, the likeliest to be attended with success; since, I believe, it is much easier to make good men wise, than to make bad men good. 50

The declared means to these narrative ends, in the light of what has so far been said about Fielding's narrator, should lead quite directly to an appreciation of the irony of the narrator in Joseph Andrews and Tom Jones. And these intended means are stated thus in the Dedication of the latter:

For these purposes I have employed all the wit and humour of which I am master in the following history; wherein I have endeavoured to laugh mankind out of their favourite follies and vices. 51

Fielding's narrator is, then, indeed "set over" his readers "for their own good only", and truly "created for their own use". The key to fulfilment of these aims, whilst resting in the narrator's firm control over his narrative must largely depend, on the other hand, on the comprehension, entertainment, interest and on the essential goodness of the reader. The nature of the narrator's "wit and humour" must ultimately determine the success or failure of the communication and full attainment of the didactic intention. The narrator himself implies this in his "Introduction to the Work, or Bill of Fare to the Feast", 52 when he asserts, "... the excellence

50 TJ., p. 37.
51 Ibid., p. 38
52 Ibid., I, i, 51.
of the mental entertainment consists less in the subject, than in the author's skill in well dressing it up."

With such firm moral intent as is plainly observed, the narrator must inevitably be associated with a particular set of criteria, or with some viewpoint from which he is able to determine the course of his narrative means. Very important in this respect is the role of the narrator's personal social sensibility and the consequent necessity of a degree of alignment with the public point of view. Yet the narrator confesses to the reader: " ... I am not possessed of any touchstone, which can distinguish the true from the false." This is, of course, tantamount to a refutation of the stated anticipation. In its context, however, it is a subtle ironic guide to the truth behind the "great appearance of religion" which, we are told, was the "one important recommendation" which Doctor Blifil possessed. It is clear that the narrator's irony must therefore originate not only from the will to ridicule and reveal but also from the acumen which can penetrate the surface sham. And this acumen must in itself possess some kind of criterion. A little further on, in observations on the Doctor's motives for introducing his

53 Ibid., I, i, 52.
54 Ibid., I, x, 75.
55 Ibid., I, x, 75.
brother, Captain Blifil, into the Allworthy household, the touchstone is indicated;

Is it that some natures delight in evil, as others are thought to delight in virtue? Or is there a pleasure in being accessory to a theft when we do not commit it ourselves? Or lastly, (which experience seems to make probable) have we a satisfaction in aggrandizing our families, even tho' we have not the least love or respect for them?

Whether any of these motives operated on the doctor we will not determine; but the fact was. He sent for his brother, and easily found means to introduce him at Allworthy's as a person who intended only a short "visit to himself". 56

Again the narrator denies his ability to distinguish where a number of possible explanations for human behaviour might apply. But Doctor Blifil's deviousness is evident from the manner in which he introduces his brother. And this in turn adds weight to the probability attributed by the narrator to the last of the three explanations, which is itself an allusion to hypocrisy. The process of elimination technique is a recurring device with Fielding's narrator. It is an ingenious way of directing barbs at other human foibles whilst putting into perspective—in its context—the most likely motive or explanation. And here the parenthesized comment provides the key to the viewpoint of the narrative irony. For it is experience, contact with life, which, in the value it acquires by means of the narrator's acumen, determines the nature and use of ironic humour in its subservience to the didactic purpose. Fielding's narrator is, as Koskimies' thesis would imply, and

56 Ibid., I, x, 77.
as Matthecka clearly states\(^{57}\), an evident and deliberate empiricist. The requirements of didactic purpose, of probability to stress the relevance and acceptability of the narrative example, and those of ironic humour to ensure the reader's full comprehension of the intention and meaning behind that example, demand that he be one.

If the narrator sometimes deliberately clouds or omits the motivation or significance of behaviour in the narrative, he does this not only to give himself the opportunity of emphasizing his own monopoly over the control of such information and over the narrative as a whole, but also of expounding upon and clarifying in an emphatic manner certain facets of meaning which the reader might otherwise have missed. It is the narrator's privilege, through the exclusive insight which admits him and his like "behind the scenes of this great theatre of nature"\(^{58}\), to not only be able to perceive but also to understand its workings. This results often in "those deep observations which very few readers can be supposed capable of making themselves"\(^{59}\).

The narrator's approach to communication and expression implies his anticipation of a reasonably broad reading public, which this approach demonstrates he is aware he must allow for: "Reader, it is impossible we should know what sort of person

\(^{57}\text{Matthecka, p. 31.}\\
^{58}\text{TJ., VII, ii, 301.}\\
^{59}\text{Ibid., I, v, 62.}\)
This is a social as well as intellectual and character reference. And it is therefore clear that the irony of the narrator should comment in some way with a reference to life which lends realism and credibility to the narrative and consequently makes its revelations self-evident or indisputable to the reader.

The irony of the narrator in *Joseph Andrews* or *Tom Jones* is, like the didactic realism of the work which it serves, empirical by determination and nature. (It consequently receives an unchallenged confirmation for its findings in plausible reference to the example of life.) It is, in other words, grounded "on the sturdy principles of common-sense".

Fielding's narrator is then a common sense narrator exercising a common sense irony. But this approach is useful only by dint of the exclusive acumen of the narrator. Irony is here a constant guide for the reader to perception, perception owed to the - 'superior' - narrator. It is the indispensable tool of acumen in the service of the didactic intention. "Humanity", "Learning" and "Experience" are its roots.

60 Ibid., X, i, 467.


62 *TJ.*, XIII, i, 608-609.
CHAPTER THREE

i) THE IRONY OF THE NARRATOR IN WIELAND'S "DON SYLVIO"

That Christoph Martin Wieland's Don Sylvio represents a turning point in the development of the German novel has been agreed upon by critics for some time. Around the turn of the century, for instance, A. Martens was able to point out:

Sehr richtig charakterisiert Robertson Westminster Review 1894, 142 S. 190 in seinem Aufsatz "The Beginnings of the German Novel" die Bedeutung des Don Sylvio, wenn er sagt: "The historical importance of the novel has never been sufficiently emphasised. One must have spent many weary nights over the Fannys and Sophies, the Counts and Countesses of German fiction between 1746 and 1764 to understand what an enormous boon Don Sylvio was. It came like a being of flesh and blood into a collection of moral and immoral waxworks. It is a distinct landmark, and stands out almost as prominently as Werther itself."
Und weiter aa O. S. 191 "Don Sylvio is more than a landmark in the German novel; it is the beginning of a new epoch in the development of German prose."

Yet despite the recognition which has been accorded it since then it has still been necessary for Alfred Anger to refer to the work recently in a statement partly redolent of Robertson's as "der in seiner historischen Bedeutung immer noch nicht genügend gewürdigte 'Sieg der Natur über die Schwärmerey

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Supporting his position is Anger's criticism of Wolfgang Kayser's attempt to explain the significantly new quality in *Don Sylvio*. This criticism is expressed in the assertion, "[...] daß es die Rokokodichtung war, die zuerst in Deutschland das vieldeutige und viel-perspektivische Erzählen zu einer eindrucksvollen Kunst gestaltete und zwar nicht erst, wie Wolfgang Kayser meint, seit Wieland [...]." For, as is later explained, when *Don Sylvio* is selected it is as the first full development in a novel of this newly grasped and formed narrative technique, or, as Anger puts it, "Wenn wir überhaupt in Deutschland einen klassischen Rokokoroman aufzuweisen haben [...]."

But when Kayser, referring to *Don Sylvio*, states, "Diese neue Erzählprosa ist plötzlich da", he is in the light of Anger's necessary reminder essentially right. And this is so, because he is attempting - not without some awareness of minor and more important precedent - to follow the development of the modern novel from its emergence "in den großen Romanen

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3 Ibid., p. 41.
4 Ibid., p. 93.
5 Kayser, p. 427.
that is from the major landmarks and their important common progenitor, Cervantes' *Don Quixote*. Anger, like Robertson, declares Don Sylvio to be such a major literary landmark. To this extent, therefore, Kayser's use of the word "unvermittelt"¹⁷ to describe the appearance of the modern novel in Germany need not cause excessive concern.

Keeping these factors in mind, Kayser's observation can provide a very useful point of departure for a discussion of that element in Wieland's novel to which its epoch-making quality is to be attributed. It will materialize in a discussion of the irony of the narrator in *Don Sylvio*.

The two opening paragraphs of the novel provide Kayser with enough presentable evidence of Don Sylvio's peculiar value: "das Neue wurde schon in den ersten Sätzen hörbar."⁸ And this quality, it is stressed, is greatly determined by Wieland's acquaintance with Cervantes and Fielding. Its fundamental characteristics are inherited from and shared in common with "das Neue" of their major works. Kayser's analysis proceeds in reverse chronological order. The conclusion to its

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comparative approach is expressed as follows:

Das also scheint uns das Eigene und Neue im Erzählen der Cervantes, Fielding und Wieland zu sein: daß ein durchgehend persönlicher Erzähler als Vermittler hervortritt, der von sehr vielseitigem Wesen ist; daß das Erzählte in mehrere Perspektiven gerückt und die Sprache damit untergründig wird; daß der Leser einbezogen wird und mit Aufmerksamkeit dabei sein muß, um das Untergründige zu erfassen, daß es aber bei allen Überraschungen, die sich der Erzähler mit ihm erlaubt, zuletzt in dem Glauben an die "Natur" eine Gemeinsamkeit des Deutens und nachsichtigen Wertens zwischen beiden gibt. Der Glaube an die Natur weiß alle "Wirrungen des Herzens und des Kopfes" als natürlich zu nehmen, um eine Lieblingsanwendung des 18. Jahrhunderts zu gebrauchen; sie erscheint bei Crébillon als Romantitel und könnte vielen Romanen jener Zeit als Titel dienen. Die Natürlichkeit aller Verirrungen und die letzte Unbe- kanntheit der Natur und damit der Wahrheit führen zu jener heiteren Nachsichtigkeit, die für Fieldings und Wielands Ton des Erzählens kennzeichnend ist.9

The previous chapter showed that this was indeed basically true of Cervantes and Fielding. But it also demonstrated, as chapter one theoretically suggested, that while the fundamental determining factors of the narrative method in Don Quixote, Joseph Andrews or Tom Jones may be constant, the actual salient features of the narrative physiognomy, and particularly in these cases of the narrative irony, must vary characteristic- cally in correspondence with the particular narrator's personality and his peculiar relationship to his material and his public.

Now the narrative method of Don Sylvio is, on a fundamental level, the same as that in the above mentioned works of Cervantes and Fielding. And furthermore, connected

9 Ibid., p. 429.
with the fundamental relationship of the narrative technique common to all three is the motivation for the emergence or use of the personal narrator. Wieland, too, like Cervantes and Fielding in their own way, was sensitive to new aesthetic demands of a "Wahrheitsethos". ¹⁰

In the case of Cervantes the emergence of these demands is to be associated with a reaction against certain prevailing narrative techniques and tendencies in content. The product is a personal narrator immersed in the various layers of the "Quellenfiktion". And it is due to his initial incorporation that the ensuing transition from the aim of parody is able to take place. For Fielding realism of probability in the narrative meant being faithful to the typical in human nature - the typical as it struck him - in subservience to the didactic purpose. This constancy was to be present in his presentation of the characters in his novels. And the personal narrator was, besides being the force of ironic revelation, the reader's dominant servant, and also the related voice of reminder - inevitably ironic - for the essential realism of the work. Wieland's case is slightly different again. For, as Mattheck explains, the determining factor for the development of the personal narrator, besides the obvious influence exercised by the example of such authors as Cervantes and Fielding, was

¹⁰See p. 14, footnote 8.
"Eine neue Auffassung des Möglichen." In Matthecka's ensuing explanation of this concept and its consequences it becomes clear that Wieland's ethic, though characteristically different and new, bears a degree of affinity with each of its major forerunners:

Das Mögliche ist [...] bei Wieland nicht [...] irgendeine imaginäre Wunderwelt, sondern möglich ist ein Geschehen, das sich tatsächlich ereignen könnte, das sich aber nicht ereignet hat. Diese Auffassung öffnet dem Roman neue künstlerische Bereiche. Sie lässt der dichterischen Einbildungskraft freies Spiel im Rahmen des tatsächlichen Möglichen und sie verhindert das Absinken der Romantheorie in die alte Nachahmungsästhetik [...]. Diese Auffassung entspricht ganz der Erzählweise des persönlichen, launigen Dichters, die Wieland im Don Sylvio verfolgt.

Wielands Auffassung vom möglichen Romangesehene ist der Schlüssel für seine Romantheorie und seinen Stil. 12 This view is confirmed and the suggested affinities stressed by the following statement of the narrator's in the "Vorbericht" to Geschichte des Agathon:

Die Wahrheit, welche von einem Werke, wie dasjenige, so wir den Liebhabern hiermit vorlegen, gefordert werden kann und soll, besteht darin, daß alles mit dem Lauf der Welt übereinstimme, daß die Character nicht willkürlich, und bloß nach der Phantasie, oder den Absichten des Verfassers gebildet, sondern aus dem unerschöpflichen Vorrat der Natur selbst hergenommen; in der Entwicklung derselben so wohl die innere als die relative Möglichkeit, die Beschaffenheit des menschlichen Herzens, die Natur einer jeden Leidenschaft, mit allen den besonderen Farben und Schattierungen, welche sie durch den Individual-Character und die Umstände einer jeden Person bekommen, aufs genaueste beibehalten; [...] und also alles so gedichtet sei, daß kein hinfälliger Grund angegeben

11 Matthecka, p. 106.
12 Ibid., p. 107.
werden könne, warum es nicht eben so wie es erzählt wird, hätte geschchen können, oder noch einmal wirklich geschehn werde. 13

If further reinforcement or explanation is required, it is to be found in the younger Wieland's concept of the role of the narrator in the novel. He recognized, Matthecka indicates, "das persönliche Hervortreten als zum Wesen des epischen Dichters gehörig", and for him, proceeding as he does from his "unschematische Einteilung der Gattungen nach Naturformen, die eine Fülle von Arten potentiell in sich enthalten" the novel is, as for Fielding but "eine Art der epischen Dichtung". It follows that the novel is regarded by him as "Erzählung durch den Dichter, der selbst hervortreten kann, der aber zugleich die dramatische Naturform, bei der die Personen selbst reden, in das epische Werk einbeziehen kann." 14

The use of the personal narrator clearly involves a very strong - personal - relationship with a fictional reader or public. It is to this reader that the narrator narrates and addresses himself - basically, as has been shown, at the same time but with varying degrees of emphasis on each. Such a technique requires a high degree of visible awareness of the reader. The narrator must show he is able to anticipate when he should 'assist' the reader, to what extent, and in which manner. And this in turn suggests with the personal narrator

13_HW, Ag., p. 375.
14_Matthecka, p. 87.
an occasionally conversational style of narrative where, for example, a potential error or difficulty on the reader's part may be sensed and, in a consequent semblance of dialogue between narrator and reader the former postulates, then clears up the latter's problem himself. Victor Lange, in his observations on the development of this aspect of the relationship, makes the following remark concerning its potential and eventual outcome:

[...] das Gespräch zwischen den zwei fiktiven Partnern verändert sich immer bedenklicher von einem kongenialen Dialog zu einer Ironisierung der Mitteilung.15

Fielding may be cited as an obvious realization of this. But besides the fundamentally acceptable link between the personal narrator and irony a vital new, historical factor must be taken into account. For, as Lange explains, this relationship can be ascribed further to "der Erkenntnis der Beweglichkeit der Sprache".16 This recalls Wolfgang Kayser's remarks on the relationship of the reader to the language of the personal narrator in Don Sylvio:

Die Sprache ist hier nicht schlechthinngige Mitteilung, wird nicht in naiver Gläubigkeit an ihre Beziehungs-kraft verwendet, sondern ganz bewusst und gerade unter Ausnutzung ihrer Mehrdeutigkeit. Wir müssen als Leser ziemlich aufpassen und werden dennoch immer wieder angeführt.17

15 Lange, p. 38.
16 Ibid., p. 35.
17 Kayser, p. 425.
Indeed, the narrator of *Don Sylvio* does assume an ironic stance in relation to his material, his reader and to himself. That the ensuing style is fundamentally the product of the progression from the relationship of personal narrator and reader discussed above is confirmed by Fritz Martini when he says, "Wielands Stil der Ironie entstammt einer für den Dialogstil der Aufklärung typischen Kunst des beständig mehrperspektivischen Erzählens."\(^{18}\)

But the appearance of the ironic, personal narrative in Wieland's first published novel must be attributed even more fundamentally to a certain inclination in the writer himself to which he confesses in a letter quoted by Martini:

"Vouz r'aimez pas", schrieb er seiner Freundin Sophie von La Roche im November 1767, "infinement l'Ironie, qui, je l'avoue est ma figure favorite, et pour laquelle je me flatte d'avoir quelque talent. C'est un talent assez dangereux, il est vrai; heureusement la nature m'a doué d'un coeur bon et honnête; ma misanthropie n'est que factice; j'aime naturellement l'humanité et les hommes (ce qui pourtant fait deux sortes d'amour) et si j'aime aussi à râiller sur les défauts de l'une et les faiblesses des autres, c'est ordinairement avec douceur et dans l'intention de leur dire en plaisantant, des vérités utiles, et qu'on n'ose quelquefois dire directement". Der "Don Sylvio" sollte vor allem Lachen erregen. "Wehe [...], wenn er Dero allerseitige Zwerchfelle unerschüttert lassen wird! In diesem Falle wäre ihm allerdings besser daß er nie geboren wäre; denn so hätte er seine wahre Bestimmung verfehlt, und sein Teil würde im Kamin sein, wo Feuer und Schwefel brennt".\(^{19}\)

All these factors contribute to Wieland's great achievement in *Don Sylvio*, an achievement which is formulated by

\(^{18}\) Fritz Martini, "Wieland. Geschichte der Abderiten", p. 89.

\(^{19}\) HW, p. 940.
Martini in a manner similar to Robertson thus:

Die Arbeit an der Ausbildung einer deutschen Erzählprosa, die ihr zu einem in der übrigen europäischen Literatur längst erreichten Niveau verhalf, war im 18. Jahrhundert nur mühsam und stockend voran gegangen. Wieland trieb sie seit seinem ersten Roman "Don Sylvio von Rosalva" [...] mit überraschendem Gelingen voran. Er entdeckte bisher in Deutschland unbekannte Möglichkeiten einer gesellig plaudernden, spielerisch beweglichen und ihre Stilmittel künstlerisch wirkungsvoll einsetzenden Prosa. 20

Or, as he states elsewhere, more explicitly: "Wieland hat im "Don Sylvio" zuerst die Meisterschaft eines ironischen Erzählstils entwickelt." 21

And this is only part of the achievement: Don Sylvio as culmination and turning point. It was also naturally a beginning, as Robertson claims, and even more than that:

Wir sehen heute den "Don Sylvio" mehr als Anfang, als Verkündigung neuer Entwicklungen. Sie haben sich, die hier zuerst regen Impulse dann mit stärkerem Gewicht füllend im Kunst- und Lebensverständnis wie in der Dichtung der deutschen Klassik fortgesetzt, wobei vor allem an Goethes vielfache Rückbeziehungen zu Wieland zu denken ist. 22

Yet what a strange beginning this was, for the modern German novel as for Wieland, strange because Don Sylvio, though the first complete indication of things to come in the ironic personal narrative, is not the author's first attempt at this narrative method in the novel. It grows instead during a pause in the work on Agathon. Wieland explains the genesis in a

20 Martini, pp. 64-65.
21 HW, p. 933.
22 Ibid., p. 935.
letter to his friend Salomon Geßner in August 1763 as follows:

Sie wissen, daß man zumal in Umständen wie die meinigen, nicht immer an einem Werk de longue haleine fortarbeiten kann, und zuweilen etwas anderes vornehmen muß, um die Fibrillen, die uns denken helfen, nicht allzulange auf dem nämlichen Tone gespannt zu lassen. Vor ein paar Monaten, kam ich an einem Regentag auf den Einfall, einen kleinen Roman zu schreiben, worin Kluge und Narren viel zu lachen fänden, und der mich selbst amüsierte, ohne mich im mindesten anzustrengen. Ich machte meinen Plan und fing sogleich an zu schreiben. Dieses Amusement interessierte mich unvermerkt so stark, daß ich eine Arbeit daraus machte und daß ich beschloß aus meinem Fond, der an sich nährisch genug ist, etwas so gescheidtes zu machen, als mir nur möglich wäre. [...] Es ist eine Art von satyr. Roman, der unter dem Schein der Frivolität philosophisch genug ist, und wie ich mir einbilde, keiner Art von Lesern die austere ausgenommen, Langeweile machen soll.23

The mysterious "circumstances" of the first sentence, a possible allusion to the sorrow, strain and financial difficulties arising from the "Bibi" relationship, as well as to the problem of Agathon led then to the writing of Don Sylvio. The novel was to be both a diversion and a personal solution. It can indeed be called "ein Atemholen des sich befreienden Menschen".24 And this factor gives rise to the consistent rococo lightness of tone and atmosphere pervading the work which, perhaps as much as anything else, distinguishes its basic ironic tendency from that of Don Quixote or Tom Jones.

The freeing of the individual brought with it the liberation of fantasy:

23 Ibid., p. 928.
24 Ibid., p. 930.
Das Märchen wurde zum Fluchtort des in Biberach unter vielen Krankungen vereinsamten Dichters; es war aber zugleich die Form, seiner Lust am Spiel der geistreich-abenteuerlichen Phantasie den freien Raum zu geben.\textsuperscript{25}

The liberation of fantasy in turn needed freedom of expression, which ultimately determined the use and nature of irony in the work. For, as Martini explains in relation to Die Abderiten, but with obvious relevance to Don Sylvio, "Die Freiheit, mit der der Ironiker über seinen Stoff verfügt, mußte in die Gestaltung dieses Stoffes selbst eingefügt werden."\textsuperscript{26}

But despite the freedom which the ironic writer Wieland by necessity allowed himself, the real circumstances which troubled him at the time inevitably made their impression on the work. The writer not only sought to liberate himself from their oppression but also gave vent to them in the object of diversion, Don Sylvio itself, though always beneath the layer of irony:

Persönliches blickt [...] in dem Roman durch. Ernst lag hinter dem Scherz; doch dessen Heiterkeit löst, was im persönlichen Leben scheiterte, in die schönere Harmonie der ästhetischen Fiktion auf, die dem Dichter zur inneren Lebenskur wurde.\textsuperscript{27}

So the flight that Don Sylvio represents is not a mere flight from but rather with reality to the refuge of form and

\textsuperscript{25}Ibid., p. 925.
\textsuperscript{26}Martini, p. 89.
\textsuperscript{27}HW, p. 929.
language, language, that is, as free ironic expression. Or rather, it becomes so. For, as the letter to Geßner shows, Wieland, like Cervantes, is soon aware, after the initial conception, of a more positive extension of his original aims. This rested in the causal factors of life which would seek and should naturally be allowed expression. The framework of a fairy-tale-like world would appear to have provided him with the realization of his essentially complex aim. Martini explains the probable reason:

Vor allem war ihm das Märchen [...] ein Problem der Form. Denn nur dank der Kunst des Stils wurde das fabulös Unsinnige des Märchens zu einem ästhetisch Amüsierenden; nur dank eines ernsthafteren Bezuges, der sich in der Sprache von Ironie und Witz maskierte und verriet, erhielt es eine literarische Legitimation. 28

It could in other words best meet Wieland's immediate needs for distraction and self-expression. And from this it further becomes clear that it would not be so much the material of the story but the way in which it would be used that should provide a way to fulfilment. This was to be the case:

Wieland erwies sich als ein genuiner Erzähler; er war nicht auf die Sensation von Stoff- und Geschehnisfülle angewiesen. Die Fabel, die den locker gebauten Roman durchzieht, ist schmächtig und simpel, wie man es im Rokoko liebte. Die erzählte Welt ist eng: ein schmaler Schauplatz, wenige Personen. 29

The Rococo: another vital key indicating the way irony was to go and why. When Gert Matthecka, discussing Don Sylvio, refers to "den Fluchtcharakter, welcher für das deutsche Rokoko

28 Ibid., p. 927.
29 Ibid., p. 931.
so bezeichnend ist”, this is the same kind of flight as was outlined above. Fritz Martini explains this in a way which is at the same time an expansion of Anger's allusion to Don Sylvio as the probably unique example of a classical rococo novel:


31 See p. 38, f. 4.
Wieland's approach to the projected work, particularly in the problem of expression, is very much a kin to that of Fielding. Where the English writer's narrator says, "the excellence of the mental entertainment consists less in the subject than in the author's skill in well dressing it up", Wieland asserts, "Die Bearbeitung des Stoffes ist die wahre Erfindung." And, as Matthecka explains:

Unter Erfindung versteht Wieland die form schöpferische Betätigung des Dichters. Sie bestehen "nicht darin, dass er (der Dichter) sein Süjet erdichtet habe: sondern in der lebendigen Darstellung desselben, und in der Art wie er's dadurch die ganze Behandlung zu seinem Eigentum macht".

This vital conclusion which may, indeed must inevitably be drawn from the above is, as Matthecka shows, to be found in Wieland's own rule of thumb:

Für die Beschäftigung mit Wielands Romanen gilt seine eigene "Regel [...] im Lesen der besten Schriftsteller nicht nur auf die Sache, sondern auch auf die Sprache, Wortbindungen oder Constructionen und alles andere was zum Styl gehört, Acht zu geben."

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32 HW, pp. 934-935.
33 TJ, I, i, 52.
34 K. A. Böttiger, Literarische Zustände und Zeitgenossen (1838), I, 254-255; from Matthecka p. 90.
35 Matthecka, p. 90 and reference Ak. Ag. XXII, 316.
36 Ibid., p. 91.
It seems this must be particularly applicable in the case of Don Sylvio, and not only because of those involved circumstances behind its genesis and the desire of the author, but also because of its historical significance. In the context of precedent it was to be something new, not the first attempt at but rather the first complete example of a new personal ironic narrative. Wieland must have been aware of the problems to which this could give rise. And, as Martini points out, he certainly was:


The main problem from the narrator's point of view would almost certainly be that of communication. And it must be remembered that in Don Sylvio the new demands of expression are met by the personal narrator, whose communicative needs are anticipated to be more tangibly evident, more explicit. The way in which he concerns himself for the comprehension of the reader should clearly manifest itself in his mode of ironic expression. Perhaps a graphic example from Wieland will demonstrate best the kind of problem the pioneering ironic narrator may expect

37 HW, p. 929.
to encounter and obviate. This is to be found in Dionys' reaction to Agathon's discussion of government, delivered before the academic assembly at Syracuse:

Die Beredsamkeit Agathons hatte ihn wie die übrige Zuhörer mit sich fortgerissen; er fühlte die Schönheit seiner Gemälde, und vergaß darüber, daß eben diese Gemälde eine Art von Satyre über ihn selbst enthielten. 38

Wieland was evidently aware of the potential Dionys in every reader of Don Sylvio. This awareness, together with the other causal factors outlined above, served to make expression itself, ironic expression, the major concern of the work. And this is indeed evident in the first sentences of the novel.

Wolfgang Kayser, Eric A. Blackall 39 and Norbert Miller each base their discussion of Wieland's ironic narrative technique on an analysis of the by now famous beginning of Don Sylvio - famous, incidentally, largely by dint of efforts such as theirs. Their approach is moreover quite justifiable. For much that is typical of the new narrative style is apparent from the outset:

In einem alten baufälligen Schloß der spanischen Provinz Valencia lebte vor einigen Jahren ein Frauenzimmer von Stande, die zu derjenigen Zeit, da sie in der folgenden Geschichte ihre Rolle spielte, bereits sechzig Jahre unter dem Namen Donna Mencia von Rosalva sehr wenig Aufsehens in der Welt gemacht

38 Ibid., Ag. IX, v, 755-756.

Interest in the act of ironic narration grows subtly more predominant as the sentence progresses, both from the viewpoint of the narrator's approach to his method and from the standpoint of the reader's attention. This process becomes even stronger in the ensuing paragraph as the irony of the aunt's perspective on her life gradually grows more evident:

Dieze Dame hatte die Hoffnung, sich durch ihre persönliche Annehmlichkeiten zu unterscheiden, schon seit dem Successions-Krieg aufgegeben, in dessen Zeiten sie zwar jung und nicht ungeneigt gewesen war, einen würdigen Liebhaber glücklich zu machen, aber immer so empfindliche Kräfte von der Kalt- sinnigkeit der Mannsclersionen erfahren hatte, daß sie mehr als einmal in Versuchung geraten war, in der Abgeschiedenheit einer Kloster-Celle ein Herz, dessen die Welt sich so unwürdig bezeuge, dem Himmel aufzupfndern. Allein, ihre Klugheit ließ sie jedesmal bemerken, daß dieses Mittel, wie alle diejenigen, so der Unmut einzugeben pflegt, ihre Absicht nur sehr unvollkommen erreichen, und in der Tat die Undankbarkeit der Welt nur an ihr selbst bestrafen würden. 41

It is possible, as Norbert Miller points out, to establish further "das Zurücktreten des Interesses am dargestellten Inhalt [..], je weiter der Satz fortschreitet: das Erzählen verdrängt das Erzählte." 42 Indeed, the humorous effect derives from the ironic manner of narration, and this is visibly determined by the perceptible perspective and the will of personal

40 HW, DS, I, i, 17.
41 Ibid., I, i, 17.
42 Miller, p. 92.
narrator.

At this stage it is perhaps profitable to consider another very important aspect which helped determine Wieland's narrative approach. For, as Norbert Miller suggests, "Die beiden frühesten und bahnbrechenden Romane des Autors zeigen einmal Wielands Technik und Erzählstandpunkt bereits ganz entwickelt",⁴³ that is, it should be added, fundamentally so. The basic explanation for this can be found in Wieland's interest in those works which he took, as it were, as his literary models, for example Don Quixote and Tom Jones:

[...] nicht auf die bloße Verwendbarkeit von Motiven und exotischen Schauplätzen, sondern auf die Formen der Darbietung und Szenenführung, der Handlungs-gliederung und der Schilderung von Charakteren und Landschaften, vor allem aber auf die unterschiedlichen Erzählweisen richtete Wieland bei seinem offenbar sehr genauen und sehr verzweigten Studium der europäischen Literatur sein Augenmerk.⁴⁴

This emphasis of interest was probably largely motivated by the writer's realization that the first and main hurdle that would have to be overcome in a new direction for the German novel would be that of narrative style. Wieland was in a way determining this direction and he knew it. As his circumstances and requirements were different from, say Fielding's, however, he needed to mould that part of his models most suited to his needs in a manner most pertinent to his purpose.

⁴³Ibid., p. 89.
⁴⁴Ibid., p. 88.
In this way too, Don Sylvio opened up new territory:

Erst mit Wieland erreicht da die Nachahmung europäischer Moden ganz unvorbereitet als bewuβte Nachschöpfung literarischer Vorbilder eigenständige und vorbildliche Geltung. 45

It was not then mere example itself, but the demands of Wieland's requirements for expression in the light of his difficult literary-historical situation which helped lead to the choice of his narrative approach. Great emphasis is placed on language or expression, because the problem of communication and comprehension is a major one. But irony is required, and the understanding of it in turn requires the guidance that only comes with the personal narrator:

So wichtig wie der Erzählgehalt wird der Akt des Erzählens; das zeigt sich ebenso darin, daß Wieland immer wieder seine Figuren als selbst erzählend darstellt, wie darin, daß er beständig die Aufmerksamkeit des Lesers auf den Erzählvorgang, seine Künste und Künstlichkeiten lenkt. Das Erzählspiel als ästhetisch-technische Leistung wird so wesentlich wie der Stoff und Gedankeninhalt, mit dem gespielt wird. Dazu tragen Rhythmus und Tonfall, in das Persönliche und Intime gestimmt, wesentlich bei. Der Erzähler wird als dieser persönliche Erzähler vernommen; von einem ebenso als Person gestalteten fiktiven Leser. So entsteht das Gesellige einer gesellschaftlichen Konversation, in der es nicht nur um Stoff und Gegenstand, sondern um Geist, Witz und Grazie des Gespräches geht. Das erzählte Lustspiel bedurfte solcher Distanz; der Erzähler durchschaut ironisch-heiter die Ereignisse und Figuren, er ver- setzt mittels perspektivischer Beleuchtungen und Durchleuchtungen den Leser in die gleiche Distanz. Der persönliche Erzähler - als sich selbst erzählende Figur, als Techniker und Artist des Erzählarrangements, als Regisseur und Kritiker seiner erzählten Figuren -

läßt den Leser an dem Akt des Erzählens teilnehmen. Wieland wußte, daß er sich unter seinen deutschen Zeitgenossen diesen Leser erst heranbilden mußte; so lag im fiktiven Spiel mit ihm auch eine literarische, ästhetische Erziehung.\(^{46}\)

It is now almost as understatement, as well as important reminder, that Mattheckas' following statement appears:

Die Erzählweise des persönlichen auftretenden Autors bestimmt im Wesentlichen das Spiel des Romans.\(^{47}\)

At the beginning of Don Sylvio it is clear that the reader, though smiling with the narrator at the depicted world, is able to do so only when the narrator obviously allows him to. Even at his least explicit level the narrator is clearly detectable behind the humour, be it only in tone or play:

Ein Frauenzimmer, welches gefiel, war in ihren Augen eine Unglückselige, eine verlorne Creatur, eine Pest der menschlichen Gesellschaft, ein Gefäß und Werkzeug der bösen Geister, eine Harpye, Hyäne, Syrene und Amphibäne, und alles dieses und noch etwas ärger, je nachdem es mehr oder weniger von dem ansteckenden Gifte bei sich führte, welches nach dem System dieser Sittenlehrerinnen eben so tödlich für die Tugend als schmeichelhaft für die Eigenliebe und verführerisch für die armen Mannsleute ist.\(^{48}\)

The narrator in fact appears here to move from an adopted perspective, accompanied by pure play with words, to a final declaration of himself in his confiding to the reader the knowledge he has acquired - obviously from personal experience -

\(^{46}\) HW, pp. 932-933.

\(^{47}\) Mattheckas, p. 98.

\(^{48}\) HW, DS, I, i, 18.
concerning these "Sittenlehrerinnen", from oblique to overt explicitness. Yet the sense of his presence, as felt throughout the whole of the first chapter, is consistent. It is this tacit bond of confidence with the reader, this subtle evidence of the narrator in ironic humour which enables the reader to feel he shares the same "Basis heiterer Erkenntnis" and consequently smile confidently with the narrator over and at the world of fiction.

While this kind of confidential rapport may form the basis of the relationship between the ironic personal narrator and his reader, it does not, however, fully explain it. For the reader, though an apparently fictional partner, is by no means so passive and unreal as the basic relationship would tend to indicate. He is, it is true, given much assistance towards perception and comprehension in the form of "asides, winks and nudges", parenthetic and reflective comments, and of course in the narrative tone. This is all part of the "style of reticent assertion" which, Blackall explains, "demands the utmost tact and elegance and the most delicate and sure control of associations." [...] It avoids crass outspokenness. It hints." But, as may be a little clearer now, this is where the reader comes in in an active way. For this

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49 Martini, p. 91.
50 Blackall, p. 421.
51 Ibid., p. 420.
style "demands sympathetic and alert readers to take the hint." In other words, the reader is presupposed and required to possess certain essential qualities, without which the irony of the narrative method is neither to be perceived nor understood. And this is made quite apparent.

The narrator of Don Sylvio establishes within the framework of fiction a visible relationship with his reader, a dialogue of insight and experience, understanding and effort. Appropriately, his style is essentially conversational. Martini explains the deep significance of this approach. There is much of Koskimies' viewpoint in what he says:

Das Gespräch setzt ein Verständnis auf gleichem Niveau, eine soziale Kommunikation, eine gesellschaftliche Kultur voraus, die verbindet und verbindlich macht. Der Erzähler Wieland sucht den gesellschaftlichen Kontakt mit seinem Leser, er setzt dessen Fähigkeit voraus. Elswhere he points out:

Er [Wieland] setzte den Leser als Glied der Erzählung, als einen Partner und gleichsam Spielgefährten ein und aktivierte seine Denk- und Kombinationsfähigkeit, die um so stärker beansprucht wurde, je mehr sich die antithetische Erzählführung in das Ironische eines doppelschichtigen Erzählstils nuancierte. Er warb um einen Leser, der entspannt mitzuspielen bereit war.

It may be the case, however, as Kayser is inclined to think, that this willingness to follow on the part of the reader first ensues from the sense of flattery and empathy with the narrator

52 Ibid., p. 421.
53 HW, p. 962.
54 Martini, p. 72.
which is induced when the latter "so merklich mit seinem Scharfsinn rechnet". The truth probably lies somewhere between the two. Constant and certain is the essence of Kayser's assertion:

Verständnis für ironisches Sprechen und Kenntnis der Welt, das ist die Grundlage der Gemeinsamkeit zwischen Leser und Erzähler.⁵⁵

All the same, the personal narrator certainly appears to allow his reader quite a degree of leeway. For instance, at the beginning - this very special beginning - the narrator provides a touchstone which ensures that the initial character study "einer Art von Tanten" be fully understood and thus guarantees, of course, that the reader shall at least set off along the correct lines of approach with an indication of things to come, that is, of the narrative method which lies before him. The third paragraph commences in much the same way as the preceding two:

Sie besann sich also glücklicherweise eines andern Mittels, welches sie nicht so viel kostete, und weit geschickter war die einzige Absicht zu befördern, die bei so bewandten Umständen ihrer würdig zu sein schien.⁵⁶

Donna Mencia's solution is the reader's criterion for understanding: "Sie wurde eine Spröde [...]". Then the narrative gradually returns to its normal ironic flow. Perhaps this is a kind of initial assurance to the reader that he can depend

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⁵⁵ Kayser, p. 426.

⁵⁶ HW, DS, I, i, 17.
on the narrator for assistance when help with the irony is needed. Once the reader is thus won over, however, his aesthetic education or initiation into the subtleties and potential of the new style begins. This process has already begun in earnest by the end of the first chapter. For instance, the final paragraph:

Don Pedro starb desto ruhiger, da er seinen Sohn, ob er gleich das zehnte Jahr kaum erreicht hatte, in den Händen einer so weisen Dame ließ, als Donna Mencia in seinen Augen war. Denn ihre erstaunliche Belesenheit in den Chroniken und Ritterbüchern, und die Beredsamkeit, womit sie ihre tiefe Einsichten in die Staatswissenschaft und Sittelehre bei der Mahlzeit und bei andern Gelegenheiten auszulegen pflegte, hatten ihm eine desto größere Meinung von ihrem Verstande beigebracht, je weniger seine Martialische Lebensart ihm Zeit gelassen hatte, eine mehrere Kenntnisse von dem, was man die polite Gelehrthet heisst, zu erwerben, als etwan das wenige sein mochte, was ihm aus seinen Schul-Jahren in einem nicht allzugetreuen Gedächtnis geblieben war.57

The narrator's finger still points out the key context illuminating his irony, but less obtrusively, or rather more subtly now, for his presence is just as clearly felt. In the initial portrait of Donna Mencia the pointe of the opening sentence, directed at this "Art von Tanten" from the perspective of the narrator, gives some indication of the ironic approach. The narrator is then able in the second paragraph — a clear demarcation of some change — to adopt the more subtle medium of his character's perspective, an ironic adoption, of course, for this perspective is the context of her own prudery. He

57 Ibid., I, i, 19.
briefly reassumes his own perspective in the third paragraph ("Sie wurde eine Spröde"); in order to affirm the ironic direction, then returns to his detached, mock alliance with Donna Mencia. Now, in the final paragraph, the narrator is still concerned with Donna Mencia, but with a new perspective and, in relation to the chapter, with a broader context. The wisdom and intellect of Don Sylvio's aunt, her worth as a guardian to her nephew are under ironic scrutiny. As soon as this wisdom is implied, its value is undermined by the restrictive force of "in seinen Augen". It is Don Pedro's judgment. Not that the reader, in the light of the preceding ironic treatment of the old maid, would accept such an evaluation without suspicion. But the pointe indicating the new perspective not only ensures that this suspicion is confirmed; it also establishes a directly related context of its own. For Don Pedro's judgment must in turn be put into focus to provide a more positive ironic reference. And this ensues in an explanation which is itself ironically expressed. The effect is unequivocal, but the process behind it already more complex. When the next chapter begins, "Donna Mencia betrog die Hoffnung nicht, welche sich ihr Bruder von ihrer Sorgfalt und Geschicklichkeit gemacht hatte", the reader, adequately prepared by the ironic context of this first one, should have a

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58 Ibid., I, i, 20.
fairly good idea what sort of thing to expect. And so the ironic pattern continues.

The opening to *Don Sylvio* gives fair indication, as the critics have observed, of the narrator's approach to the ironic narrative method. But this indication is not the irony of the entire work. It is more the reader's introduction to it, preparation for developments which do occur by intimation now. Justice cannot therefore be done to the full import of the irony of the narrator in *Don Sylvio* by an analysis of the initial stylistic intimations alone, no matter how indicative or significant they may be. The opening chapters are furthermore narrative in the basic form of "Bericht", and the personal narrator has obviously far more scope at his disposal than this. He must exploit this scope if he is to achieve a comprehensive presentation of the ironic, personal narrative method. Any analysis of this approach should then in turn venture beyond the initial stages of the work to all levels of narrative expression.

The first chapter of the final book opens with a defensive digression from the narrator, who, like Cervantes' narrator in *Don Quixote*, appears in the guise of the "Quellenfiktion". This digression concerns the anticipation that certain readers may be a little disgruntled by the recent prolonged absence of Pedrillo from the scene at Lirias, "daß man ihn nur nicht ein einziges mal habe auftreten lassen, um die Gesellschaft und den geneigten Leser mit seinen Einfällen
zu belustigen." The narrator's response to this possibility is deeply significant for his approach to the ironic method of Don Sylvio:

Wir halten es, sagt unser Autor, für keinen kleinen Fehler eines Schauspiels, wenn der Dichter, der es übernommen hat, die Character, Leidenschaften, Tugenden oder Torheiten seiner Personen durch den Labyrinth verwickelter Zufälle zu dem vorgesehenen Ziele fortzuführen, anstatt seine ganze Aufmerksamkeit mit ihnen allein zu beschäftigen, sich alle Augenblicke an die Zuschauer erinnert, für die er arbeitet, ja wohl gar durch ein ad spectatores, so er bald dieser bald jener handelnden Person in den Mund legt, der schlechten Anlegung seines Plans oder einer hinkenden Entwicklung nachzuhelpen genötigt ist. Unsers Bedünkens hat es mit einer Geschichte wie die unsrige ist, die nämliche Bewandtnis.59

The narrator of Tom Jones denies possession of "any touchstone, which can distinguish the true from the false"60, and then proceeds to obliquely demonstrate that he certainly feels he does. And in a similar way Wieland, by means of this criticism of a particular narrative tendency, reminds the reader how he himself actually makes use of it as a guiding principle in his application of irony.

Pedrillo has, the narrator goes on to say, besides the important objective of laughter and entertainment, a further function: "eine weit wichtigere Rolle zu spielen; und wenn auch bei seiner Einführung in diese Geschichte unsere Absicht zum Teil mit auf die Belustigung des Lesers gegangen ist, so ist

59 Ibid., VII, i, 348.
60 See p. 33, f. 54.
doch gewiß, daß dieses (um uns gelehrt auszudrücken) nur ein finis secundarius war, der, wie man weiß, dem Haupt-Endzweck allemal Platz machen muß, wenn nicht Raum genug für beide da ist."61 This character and his humour are, in other words, subservient to the narrative purpose, which is completely reliant on the handling of the plot, and on the structure of the work. And this narrative purpose can tolerate no crassly extraneous material, "wenn der Dichter [...] es übernommen hat, die Character, Leidenschaften, Tugenden und Torheiten seiner Personen durch den Labyrinth verwickelter Zufälle zu dem vorgesetzten Ziele fortzuführen".

Since the arrival of the pair at Lirias the circumstances of plot, in obedience to the principal narrative aim, require that master and servant be separated and the latter be for a while forgotten. For Don Sylvio is the keystone of the structure bearing the narrative purpose. And he comes in Lirias not only among "bessere Gesellschaft",62 but also to a decisive turning point, where the outcome of the development, and thus the completion of the structure is in sight. And the reader must understand that, as always, but particularly now, strict adherence to the demands of structure take precedence over his own whims. The narrator must put his plan and its

61 HW, DS, VII, i, 348-349.
62 Ibid., VII, i, 349.
main purpose first, even at the expense of those auxiliary interests which the reader might miss as a consequence.

This time, however, the narrator declares that, to avoid the reproach of certain readers, he is prepared to appease them and thus go against his own stated narrative principles:

But now the narrator proceeds through his "kurze Nachricht" to disclose information which, far from being extraneous to either structure or purpose, is absolutely necessary to both. And how does this reflect on the introductory "Entschuldigung"? Is the latter thus invalidated? Does it now become basically pointless? On the surface it might be suspected that this narrator, like the writers he criticizes, has possibly been forced "der schlechten Anlegung seines Plans oder einer hinkenden Entwicklung nachzuhelfen". Yet no self-respecting narrator, not even an ironic one, would thus incriminate himself, particularly when he is so careful and has so much at stake as the narrator of Don Sylvio. And, in any case, there is no indication of any weakness in the plot which would justify any such artifice. On the other hand, the narrator could have commenced quite straightforwardly as in an earlier

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63 Ibid., VII, i, 349.
chapter "Worin die Geschichte nach Rosalya zurückkehrt":

Der wahrhafte Urheber dieser merkwürdigen und kurzweiligen Geschichte, findet hier nötig den Lauf seiner Erzählung einen Augenblick zu unterbrechen, um den Leser zu berichten, was indessen in dem Schlosse zu Rosalya vorgegangen. 64

But this device will naturally always require that the narrator intervene so as not to leave the reader puzzled by the switch in scene and time. And this fact, cast back on the later chapter, underlines the obvious difference which is its essence. It is in this essence that the answer to the problem would appear to lie. For the opening to the seventh book rests on a fundamental contradiction of precept and example. The narrator, by introducing the chapter in the way he does, is actively undermining those principles of narrative which he appears to be simultaneously asserting. In so doing, however, he draws the reader's attention to the further fact that these are in relationship to his own work mere sham, and that he thus means the opposite of what he says. The reader must, of course, believe him when he objects to direct or implicit help for the reader essentially to cover up fundamental narrative weaknesses. But the narrator demonstrates by the ironic skill with which an integral part of the structure is introduced under the guise of appeasement, that the accusation of such weakness cannot be directed against his novel. The contradiction is therefore in this way an ironic device of the narrator's for 64Ibid., III, v, 104.
gently but positively reminding his readers that he has always kept them in mind as those "für die er arbeitet". He has his finger constantly on the pulse of their comprehension, so that he may always be ready to elucidate, explicitly or implicitly, on his ironic narrative technique — both for their benefit and its own successful communication.

This is comment, in ironic reference, on the use of ironic narrative in the work. It is at the same time the epitome of what it underlines, the explanation or illustration of the ironic method by ironic means: irony reflected and illuminated in irony, the necessary hallmark of Don Sylvio's pioneering narrative method. It is obviously very subtle, even though explicit. But the narrator can be more confident at this stage of the novel in his use of ironic reference, for the reader has by now, as is implicit within the reminder, experienced the full range of ironic gradations to be found in Don Sylvio. As far as the irony of the work goes there is little left to be said or explained by the narrator beyond this final retrospective look and the ultimate — ironically related — denouement of the last few chapters.

The first chapter of the novel and this late ironic retrospect give a fairly accurate, general impression of the principal features displayed by the irony of the narrator in Don Sylvio. Its essence, as apparent from this impression, corresponds well with this previously quoted formulation of Martini's:
Der persönliche Erzähler [...] läßt den Leser an dem Akt des Erzählen's teilnehmen. Wieland wußte, daß er sich unter seinen deutschen Zeitgenossen diesen Leser erst heranbilden mußte; so lag im fiktiven Spiel mit ihm [...] eine literarische, ästhetische Erziehung.65

Or, as Mattheckka explains, with a slight shift of perspective to another facet of this basis:

Er der Autor will Verständnis für seine neue Schreibart erwecken. Er setzt für seine Absicht die aktive Mitarbeit des Lesers voraus.66

But the peculiar nuance which Wieland's narrator gives to the salient features of irony in this novel is fully appreciable only through a broad perspective on the ironic development, and this prospect is best afforded by the view from the major examples or extremes of explicit and implicit narrative expression.

Before that particular approach is undertaken, however, a further determining factor of the irony of the narrator should be taken into account: the factor of time. Not that time's effect on the entity of the work is noticeable to the reader as he proceeds through it. For, as Martini stresses, "Der 'Don Sylvio' entstand in flinker Niederschrift"67, and time was therefore given little chance to exercise any influence over the artist as he wrote. It was rather once the work was completed that time began to make its impression. But

65 See, p. 57, f. 46.
66 Mattheckka, pp. 122-123.
67 HW, p. 941.
the potential for transformation in the work with the passage of time lies primarily in a creative trait of Wieland's, a trait perceptible to the sensitive and discerning reader when he allows himself to be drawn into "das imaginäre Gespräch":

Er wird erkennen, mit welcher sorgsamen Bedachtheit er seine Prosa formte [...] immer wieder ändernd, besserd, feilend. Kein anderer Autor hat vor ihm der Prosa des Romans diese künstlerische Pflege gewidmet.

Yet it is only the strength of such a characteristic and not the tendency itself which is exclusive to Wieland. Don Sylvio is a rococo novel, Wieland a rococo writer, and, as Alfred Anger points out, this type in general was also given to a practice which really requires great caution from the student of its work:


The text of Don Sylvio which forms the basis of this thesis is chosen with such factors in mind. It is that of the first published version of 1764 as found in the Martini-Seiffert edition of Wieland's works. Wieland actually produced two further, revised versions of the novel. And by the time

69 Anger, p. 95.
the final version appeared in print certain changes had taken place which suggest a modified approach to the requirements of ironic expression in this work. On the whole it would appear from these changes that the later Wieland has slightly less confidence in his reader's perception than the younger writer of the first version. For those alterations which affect the narrative irony are obviously intended to emphasize and clarify it, particularly at points where it is otherwise only subtly evident.

This tendency is detectable in the very first paragraph, the crucial starting point, where, as Blackall puts it, "A dash is inserted [...] making the pull-up even stronger." There is indeed no disputing the greater emphasis which is definitely achieved. But whether this is judged an improvement must be open to question and largely depend on the point of view from which it is assessed. The new emphasis is a stronger guarantee of the reader's comprehension at a vital stage. Yet the subtlety and flow characteristic on the whole even of the revised texts is surely missed. In certain other cases where modifications are evident, however, the degree of success or failure is more easily determined. Moreover it must be stressed that they are in any case too infrequent and often too minor to represent more than an intimation of

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70 Blackall, p. 420.
change in the narrator's approach to ironic expression. There is no reason to conclude from them that the changes are indicative of a general shift in the narrator's relationship to his art.

This section commenced with a defence of Wolfgang Kayser's observations on Don Sylvio. In the light of the issue of editions, however, it must conclude with a criticism of his approach. Kayser's introduction to his analysis of Don Sylvio gets under way with the statement that this novel heralds the appearance of the modern novel in Germany. Reference is then made to the date of its first publication, 1764. Kayser now turns to a discussion of "das Neue" in the work, which, he observes, "wurde schon in den ersten Sätzen hörbar". But he demonstrates his thesis by quoting the revised version of the first paragraph which includes the now emphasized pointe. This is, of course, not only irresponsible, but, if deliberate, perhaps also rather fraudulent. And it is adequate example to underline the need for particular care in any discussion of the irony of the narrator in Wieland's Don Sylvio.
ii) DIGRESSION AND THE EXPLICIT IRONY OF THE NARRATOR

The Prologue to Don Quixote and the Dedication to Tom Jones each prepares the reader to some extent for the ironic narrative approach to be pursued and developed in the main body of the work. The former opens, as the previous chapter showed, with a brief ironic apology from the narrator in which, by implication, the key to the basic ironic tendency in the novel is to be found. The apologetic tone arises from an apparent sense of inadequacy. This leads further to the immediately ensuing confession:

I would have wished to present it this story to you naked and unadorned, without the ornament of a prologue or the countless train of customary sonnets, epigrams and eulogies it is the fashion to place at the beginnings of books. For I can tell you that, much toil though it cost me to compose, I found none greater than the making of this preface you are reading. Many times I took up my pen to write it, and many times I put it down, not knowing what to say.

And here, strictly speaking, the initial narrative level is interrupted. When the reader rejoins it, only a few pages later, the reason is explained:

I listened in complete silence to my friend's words, and his arguments so impressed themselves on my mind that I accepted them as good without question, and out of them set about framing my prologue. By which, kind reader, you will see his wisdom, and my own good

fortune in finding such a counsellor in a time of such need.\textsuperscript{72}

A few more sentences and the Prologue ends. From an address to the reader, in which he confesses his quandary, the narrator switches to a reported conversation with "a lively and very intelligent friend of mine"\textsuperscript{73}, to whom the problem is explained. The friend points out how the absent trappings might be added, but in so doing undermines their worth. His conclusion is, however, that they are in any case unnecessary in a book of this kind. The narrator then returns to the reader with the Prologue's end.

In other words, the narrator, while in appearance introducing his prefatory remarks, is actually showing that they are superfluous. The Prologue becomes a refutation of itself - and ends. Precept and example are one. And the reader, whose attention is drawn early on to "this preface you are reading", realizes, when he comes to the pointe-like final paragraph of "my prologue", how significant that initial reference has proven itself. For the having read is the principal sensation which is aroused. The reader is now aware of the particular relationship between himself and the narrator's word, of his own role in the work and the kind of demands it is likely to make on him.

\textsuperscript{72}Ibid., p. 30.
\textsuperscript{73}Ibid., p. 26.
A similar pointe with comparable effect is to be found in the concluding remarks to the Dedication of *Tom Jones*:

I will detain you, sir, no longer. Indeed I have run into a preface, while I professed to write a dedication.\(^{74}\)

The Dedication has - 'inadvertently' - become something other than what it was apparently intended to be. It could or should have ended with the paragraph which opens, "Without further preface then, I here present you with the labours of some years of my life." But the prefatory remarks are in reality merely about to begin. For with the conclusion of this paragraph the address to the original object of the Dedication suddenly gives way to an address to "my reader".\(^{75}\) And for this reason an apology to the former follows the conclusion of the latter, an apology for the consequently impolite digression which the latter represents. Yet it is this address to the reader which contains the elucidation of the narrative aim, the fundamental motivation of the work.

That such an important feature should be so presented, between an assertion that nothing further will be said and an apology explaining why this is not the actual case, that, indeed, these framing remarks are left in at all, signifies once again, as in the Prologue to *Don Quixote*, that the reader

\(^{74}\) *TJ*, p. 38.

is experiencing the actual process of narration as well as its outcome. And in the way this experience is communicated he is thus prepared to some degree for the expressive importance of "all the wit and humour" as determined by this narrator personality to communicate his main purpose in the novel proper.

In Don Sylvio, as in the two works cited above, the actual text of the novel is preceded by a separate prefatory statement. And again this serves as a kind of reader's touchstone to the narrative manner of the work. But this time the essence of the statement is itself presaged in its title:

Nachbericht des Herausgebers, welcher aus Versehen des Abschreibers zu einem Vorbericht gemacht worden. This beginning betrays a light, humorous approach, a certain delight in playfulness, apparently, it would seem, for its own sake. But this ostensible pointlessness is at this stage merely the means of placing narration itself in the foreground. The reader is aware from the start of a narrator who is visibly narrating to him, and narrating in a light, ironic manner. The "Nachbericht" is, then, the means of awakening the reader's sensibility to a prime feature of the narrative physiognomy at the earliest possible point. It is at the same time assertion of the "Quellenfiktion", the apparent technical

76 Ibid., p. 38.
77 HW, DS, p. 9.
The opening paragraph begins as follows:

Ich muß es dem guten Willen der Leser überlassen, ob sie glauben wollen oder nicht, daß dieses Buch den Don Ramiro von Z***, der einige Jahre Gesandtschaftss-Secretarius bei einem bekannten Spanischen Minister an einem deutschen Hofe gewesen, zum Verfasser habe. 78

The title gives the reader perspective. Now, in the first sentence, he is shown not only how to put it to use, but also that he must use it in order to detect and assimilate the ironic meaning of the text. That the reader perceives this as intended is ensured by evident ironic reference. If the disguised narrator leaves it to the reader to believe or disbelieve the validity of his source, he really means he is leaving him to decide in the light of that playful ironic reference in the title. And, as if to allow for the outside chance that the reader may have missed the vital initial key, the narrator obliquely draws his attention back to it by explicit allusion to the nature of his own present role. Apologizing later for a slight lapse into "Kleinigkeiten", he assures the reader "ich kenne die Ehrerbietung sonst ganz wohl, die ein Vorredner dem hochansehnlichen Publico schuldig ist"79. It is perhaps noteworthy that the apology itself is ironic. For the trivialities it excuses are in fact the basis for the greater part of the "Nachbericht". Context thus

78 Ibid., p. 9.
79 Ibid., p. 11.
strips it of its ostensible prime meaning. Only the purpose of ironic reference is left. The obtrusive key word "Vorredner" is now brought even more sharply into focus.

The "Quellenfiktion" of the "Nachbericht" is clearly subservient to ironic exposition, implicitly, by its own example. A fundamental affinity with the two preceding examples is apparent. But the "Quellenfiktion" of the opening points to a feature of the ironic method which strongly intimates a significant difference in the case of Don Sylvio. And this feature is the actual use to which it seems suggested irony is to be put.

In each of these prefatory statements the actual demonstration of irony is related in some way to a declaration of its role in the work. The Prologue to Don Quixote concentrates on the interest of parody, but the potential for ironic development around the hero figure is noticeably implicit. The Dedication to Tom Jones, on the other hand, points more to the moral aims of the work, "purposes" which require that the narrator employ "all the wit and humour of which I am master in the following history". Different indeed is the case of the "Nachbericht" to Don Sylvio. For here, it appears, irony is related essentially to itself alone.

The "Quellenfiktion", it must be remembered, introduces the narrator behind a playful guise. It demonstrates at the outset the fundamental ironic approach and sets the tone. The effect of humour is immediate. What ensues is merely an explicit treatment of that effect. "Was ich gewiß sagen kann",
states the narrator, "ist, daß mich Don Sylvio von Rosalva so sehr belustiget hat als irgend ein Buch von dieser Art." He now proceeds from anecdotal example, in which the humorous power of the novel's irony is depicted, to the approving voice of respected authority, cited ostensibly as a means of prior defence against the kind of extreme criticism of which the reader has been given an example. The example is in fact the motivation for the defence. By means of both anecdote and authoritative comment, however, further reference is made to the potential therapeutic effects of the laughter which, it is hoped, the work—presumably by its ironically humorous manner—will arouse. Yet all this appears in the light of play, an attitude struck by the founding "Quellenfiktion". And just in case this may not have been kept in mind as the "Nachbericht" develops, the last paragraph is reminder enough of the perspective from which the whole must be viewed.

Ich überlasse es nun den Lesern, was sie tun wollen, ob sie dabei lachen, lächeln, sauer sehen, schmälen oder weinen wollen. Mir liegt weniger daran als dem Verleger; denn dieser hat sich, die Wahrheit zu gestehen, darauf verlassen, daß Don Sylvio ein lustiges Buch sei, und er würde sich schwerlich damit abgegeben haben, ein paar tausend Copien von den Einfällen des Hrn. Don Ramiro von Z *** auf seine Unkosten machen zu lassen, wenn man ihn nicht versichert hätte, daß die Medici in hypochondrischen und Milz-Krankheiten, in allen Arten von Vapeurs, und hysterischen Zufällen, und so gar im Podagra, ihren Patienten künftig den Don Sylvio statt einer Tisanne einzunehmen verschreiben würden. 81

80 Ibid., p. 9.
81 Ibid., p. 13.
The surface reference value is undermined by ironic presentation. Irony is left as a reference to itself. Nothing can detract from its primary status as both method and purpose. With the "Nachbericht" the reader's aesthetic education, his initiation into the ironic personal narrative begins.

So far it has been suggested that the explicit irony of the personal narrator, developed most fully in the extended digressive or prefatory statements, must be the prime level for the orientation of the reader towards the ironic narrative method in Don Sylvio. Yet it has also been indicated that this orientation is largely implicit. For the narrator seems concerned that his approach to ironic expression be illuminated as much as possible by its own example. His addresses are to a degree explicitly explanatory, but the ironic nature of these explanations naturally requires some active cooperation from the reader before their full implication is perceived. The reader may be assisted but not spoon-fed if a true ironic sensibility is to be cultivated.

This tendency is indeed borne out by the more explicit moments which occur between the preparatory "Nachbericht" and the retrospective preface to the final book. Furthermore, it would appear that the narrator may at one point even be providing a definitive indication of this approach. For the prefatory chapter to the fifth book is one, so its title declares, "Worin der Autor das Vergnügen hat, von sich selbst
zu reden." It opens thus:

Wir zweifeln sehr daran, ob, seit dem es Feen-Märchen in der Welt gibt, ein von Feen beschützter Liebhaber, er mag nun ein Prinz oder ein Schäfer gewesen sein, sich jemals in so fatalen Umständen befunden haben, als diejenige waren, worin wir unsern Helden zu Ende des vorigen Buchs verlassen mußten.

The narrator can, of course, only exist for the reader within the framework of the novel. Any discussion by the narrator of himself must therefore be related to the work. There is, then, no fundamental discrepancy between the immediate implication of the chapter heading and the actual opening to the chapter. But it must be admitted that this is not immediately apparent. The reader is, as it were, held back momentarily before he fully comprehends what is going on.—And that moment's reflection is a vital indicator. For it is now evident that the narrator, by inducing that reflection which puts his personality into perspective, does indeed speak to the reader about himself. This is playfully ironic communication. And it stresses that it is not only in talking about himself, and in thus guiding the reader, but also in the way he does so that the narrator's "Vergnügen" is founded.

Indeed, this interest in the method represents the structural basis for the progression of the discussion undertaken. The necessity of transition from one stage to the next is not inherent in each stage. It seems motivated more by the

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82 Ibid., p. 191.
desire to indicate simultaneously by precept and example the basic formative feature of the work. The first stage leads to the second by means of the following link:

Der geneigte Leser wird hieraus die Folge ziehen, und weil er es vielleicht nicht tun möchte, so nimmt der Autor die Freiheit, es ihm hiemit zu versteht zu geben, daß [...]83

The ensuing explanation then creates the opportunity for another stepping stone. But this leads to a reference which marks a crucial turning point:

Wir hoffen, daß sind Beweise, die für sich selbst reden, und wir wünschten, daß man von vielen berühmten Geschichtsschreibern mit eben so gutem Fug sagen könne, daß sie von der betrügerischen Neigung, ihre Gemälde und Charactere zu verschönern oder ihren Begebenheiten einen Firnis von Wunderbarem zu geben, so entfernt gewesen sein möchten, als wir, die wir uns bei Bekanntmachung dieser wahrhaften und glaubwürdigen Geschichte nicht etwan (wie junge, leichtsinnige Schwindelköpfe sich einbilden möchten) eine eitle Belustigung, sondern das gemeine Beste, und die Beförderung der Gesundheit unserer geliebten Leser an Leib und Gemüt zum Endzweck vorgesehen haben.84

This "Bekanntmachung" is, of course, reminiscent of the "Nachbericht", where such aims were not only stated, but also the way to their attainment explained and demonstrated. Yet despite that previous explanation the narrator at this point decides to go over the same ground, and not even under the guise of a reminder. There is of course, a reason. It is a

83 Ibid., V, i, 191.
84 Ibid., V, i, 192.
very significant one.

The introductory link to this next stage is part of the same framework as those which precede it:

Vielleicht werden einige, deren Scharfsinn nicht tiefer als die äußere Schale der Dinge einzudringen pflegt, nicht begreifen, wie die Geschichte des Don Sylvio zu einem heilsamen Zweck sollte dienen können.85

But the previous stage has here provided the opportunity for a reference which touches upon the very essence of this whole prefatory statement: the precept behind that formative feature mentioned above. Appropriately, with attention focussed on that precept throughout the remainder of the discussion, the manner of expression is modified to accord with the inevitable stylistic implications which the precept contains:

Nun war es uns zwar ein leichtes, sie aus den Schriften großer Ärzte und Naturkundiger zu belehren, daß es ein gewisses Fieber gibt, dem die menschliche Seele vom vierzehnten Jahr ihres Alters bis zum großen Stufen-Jahre häufig ausgesetzt ist, welches durch eine andere Arznei-Mittel sicherer vertrieben werden kann, als durch solche, die das Zwerchfell erschüttern, das Blut verdünnern, und die Lebensgeister aufmuntern, eben so wie der giftige Biß der Taranteln durch nichts anders als durch die sympathetische Kraft gewisser Tänze, die dem Kranken vorgespielt werden, geheilt werden kann. Wir könnten ihnen auch gar leicht mit vielen Gründen beweisen, daß die vorgedachten heilsamen Kräfte in dieser Geschichte verborgen liegen. Allein, da diese gedoppelte Bemühung, uns zum Mißvergnügen aller unserer übrigen Leser zu lange von der Fortsetzung der Begebenheiten unsers Helden entfernen würde; so müssen wir es für diesmal zwar eines jeden eigenem Belieben überlassen, was er hiervon denken wolle; allein bei einer zweiten Ausgabe (wozu uns,

85 Ibid., V, i, 192.
The playful irony of the binding framework now permeates the actual material. That this is highly apt first becomes clear, however, with the penultimate paragraph, a continuation which the previous one would seem to prohibit. For here the narrator considers a proof of the therapeutic powers of laughter and their presence in his work would make the digression detract too much in the eyes of some readers from the main interest of plot. But he considers this so in the obvious light of play. It is therefore no surprise when, in even more elaborate play, proof of both is obliquely carried out. For when the narrator talks of "Bücher, in denen die Wahrheit mit Lachen gesagt", it is by implication of reference that the narrator includes his own. And now it is clear how significant the development of expression inside this digression really is. When in fact the precept of "Wahrheit mit Lachen" is eventually reached it is discussed in a manner illustrative of that principle. Ironically determined structure and explicit discussion now no longer simply proceed side by side and step by step.

86 Ibid., V, i, 192-193.
87 Ibid., V, i, 194.
step. They merge, and as one are actually that which they purport to explain. The personal ironic narrative method, in which the main aim appears to rest, explicitly and implicitly, explains itself.

Upon discovering Don Sylvio's furtive devotion to fairy-tales his watchful aunt, Donna Mencia, delivers him, so the narrator reports, "eine sehr scharfe, sehr gelehrt.e und sehr langweilige Strafpredigt". The ironic pointe is a subtle but visible gesture from the narrator. That it is used at all to indicate what it does tends to underline the relevance of the example here given for this kind of writing. For the warning that these two prime features of homily most probably always produce such a self-negating effect suggests this narrator has taken note - and, perhaps, that others do the same. He is, as it were, referring to his own personality, his own personal approach by expression of it. This reference presages to a great extent the essence of the chapter just discussed, which recommends this kind of writing, that is, itself, not only by example but by reference to "Bücher, in denen die Wahrheit mit Lachen gesagt," for these, the narrator explains, are:

Bücher, die mit desto besserm Erfolg unterrichten und bessern, da sie bloß zu belustigen scheinen, und die auch alsdann, wenn sie zu nichts gut wären, als beschäftigten Leuten in Erholungs-Stunden den Kopf

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88Ibid., I, i, 26.
auszustäuben, müßige Leute unschädlich zu beschäftigen, und überhaupt den guten Humor eines Volks zu unterhalten, immer noch tausendmal nützlicher wären als dieses längst ausgedrehte moralische Stroh, dieser methodische Mischmasch von mißgestalteten und bunt-scheckigen Ideen, diese frostigen oder begeisterten Capucinaden, welche hier gemeint sind, und die (mit Erlaubnis der guten Absichten, wovon ihre Verfasser so viel Wesens machen) weit mehr am Kopf der Leser verderben, als sie an ihrem Herzen bessern können, und bloß deswegen so wenig Schaden tun, weil sie ordentlicher Weise nur zum Einpacken anderer Bücher gebraucht werden. 89

This is, of course, that ironic continuation of the reference to "die vorgedachten heilsamen Kräfte" which, the reader is explicitly assured, "in dieser Geschichte verborgen liegen." 90

And it is because they may, as irony, be concealed, that constant play must be made upon them and reference made to them by means of irony itself. But part of the ironic illumination must lie, for this pioneer narrator, also in emphasis of those elements which, if present, would detract from the force of irony. It is only apt that this particular emphasis is placed ironically, too, thus asserting the approach which now prevails in its place and keeps it at bay:

Unsre Leser und Leserinnen (denn ungeachtet des strengen Verbots des Herrn Rousseau werden wir ganz gewiß dergleichen haben) unter denen schwerlich ein einziges nötig hat von Zoroastrischen, Plotinischen, Cabbalistischen, Paracelsischen und Rosenkreuzerischen Irrtümern geheilt zu werden, würden uns vermutlich für die Mitteilung einer so tiefinsinnigen metaphysischen Unterredung wenig Dank wissen, zumal da es von Morgens sechs Uhr bis um die Zeit, da die Gesellschaft sich in

89 Ibid., V, i, 194.
90 See p. 76, f. 86.
einem kleinen Garten-Saal zum Frühstück versammelte, fortgesetzt wurde. Wir begnügen uns also ihnen zu melden, daß [...]

The one therapeutic means is denied by and in the other.

"Der Leser muß Einsicht haben in die Eigenart des Romans", says Matthecka. "Der persönliche Erzähler", he continues, "vermittelt diese Einsicht, und nur in dieser Weise, nicht durch Belehrung erfüllt er eine pädagogische Aufgabe."  

"Einsicht [...] in die Eigenart des Romans"; that means insight into the irony of the narrator. For this is indeed what is communicated to the reader as a kind of aesthetic training. And it is communicated on a primary level by the more explicit features of the narrator's irony, from narrative pointe, through asides and gestures to digressions of various lengths. The framework of ironic reference is both determined by and gradually constructed from the basis of this level until the reader becomes sensitive to the ironic weave and relief of the whole.

In this process the central problem for the narrator is that of comprehension. The stimulus of irony cannot pass from the printed page to the reader without it. Comprehension must in turn depend to a very great extent on a certain sensibility in the reader. And it must be on the success of the more primary levels of ironic experience that the cultivation of this ironic sensibility inevitably rests. For

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91 HW, DS, V, ix, 224.
92 Matthecka, p. 127.
irony is reference to itself in the process of its own illumination. Or, otherwise expressed, irony is, through its various gradations, the introduction to and explanation of itself. The question of ironic comprehension or knowledge therefore represents more than a central problem. It is, as Victor Lange calls it, "die motivierende Energie, eine Substanz über die gegenüber einem skeptischen Leser distanziert, spielerisch, forensisch verfügt wird, und die sich allein schon in Wieland's konjunktivischen, optativen und parenthetischen Sprechformen, in seinen Anrufen und Ausrufen, seinen rhetorischen Fragen und Satzgebilden erkennen läßt." The factor which proves itself the fundamental opening to this approach is explained as follows:

Wieland distanziert sich als Erzähler von seinem Stoff und seinem Handlungsgefüge, häufig sogar von den Konsequenzen seiner eigenen Stilmittel, seinem eigenen pseudo-historischen Erzählen - nicht aber von seinem Leser, mit dem er gemeinsam eine Perspektive nicht so sehr des Erlebens als des Begreifens diskursiv zu gewinnen versucht [...].\textsuperscript{92}

It is, as has been shown, the element of play which more than anyone else maintains that kind of detachment which gives the irony of the personal narrator free rein and unlimited room in which to reveal, communicate and establish itself as the new narrative method. The significance of the explicit irony of the narrator as the primary level of introduction now seems to speak for itself.

\textsuperscript{93}Lange, p. 42.
iii) THE TALES AND THE IMPLICIT IRONY OF THE NARRATOR

The prefatory chapter to the fifth book, "Worin der Autor das Vergnügen hat, von sich selbst zu reden", ends with the following paragraph:

Es wäre uns, um gewisser Ursachen willen, lieb gewesen, wenn wir Gelegenheit gefunden hätten, diese Anmerkung irgendwo dem Pedrillo, oder einer andern privilegierten Person von dieser Art in den Mund zu legen: denn einem Pedrillo, Launcelot Gobbo oder Gobbo Launcelot nimmt niemand Übel, wenn er die Wahrheit sagt: Da es aber nicht füglich sein konnte, so haben wir uns schon entschließen müssen, sie im Vorbeigehen selbst zu sagen, und wollen deswegen wo und bei wem es nötig ist, höflichst abgebeten haben. 94

An apologetic tone prevails. And explicit narrative, as digression, seems to negate much of its own value. But both apology and negation are merely ostensible. This is evident from the ironic light in which they appear.

The narrative method in Don Sylvio is that of the personal narrator. This formative narrative technique involves a necessary degree of explicitness on the part of the narrator. That this digression should attempt, by a negation of itself, to undermine the value of explicitness in the narrative, is then fundamentally ironic.

Yet this ostensible self-devaluation is certainly founded. The narrator confesses that he would have preferred to express what he has in fact said by implicit means. But

94 HW, DS; V, i, 194.
conditions are stipulated. He would have preferred so, the narrator tells the reader, "um gewisser Ursachen willen", and these motives have in themselves, it is implied, little or nothing to do with the intrinsic merits of explicit narrative. The issue is rather one of expediency. For the narrator himself is liable to become far more vulnerable to potential critical reaction when he exposes himself in the explicit declaration of "Wahrheit". And this could naturally detract from the intended efficacy of the latter.

But even the excuse behind the apology, the excuse which merely extends the ironic perspective on the latter, is undermined by further reference. Expediency is not after all a feasibly decisive element. For, the narrator goes on to explain, he was unable even in the light of its apparent demands to meet them - "Da es [...] nicht füglich sein konnte". The word "füglich" points to the true reason. It is indeed the suitability of the medium for expression, explicitness or implicitness, and of the degree of each to the narrative purpose which is the ultimate determining factor. Yet this much should be self-evident, or so the narrator implies when he explains that he apologizes only "wo und bei wen es nötig ist", where, in other words, this self-evidence might not be apparent. That by its ironic nature, however, this apology explains why it should be unnecessary, that it indicates what it has been shown to do, emphasizes that it is a prime guide not only for those who have adapted themselves more easily to the new ironic
approach, but also for the less sensitive or discerning. The personal narrator continues to explain his irony through itself.

Here the explanation is of the relationship between the explicit and implicit facets of the narrator's irony as they appear in the personal narrative of Don Sylvio. Because the explanation is by necessity explicit, the primary quality of explicit irony is stressed. The narrator's visible guidance is the unavoidable and essential introductory medium to the irony of the whole. Through it the reader is made aware or reminded of the subtle depths which the irony of the personal narrator holds. These depths, it seems, are to be found in the more implicit irony of the narrator.

Fritz Martini was quoted earlier as stating with reference to Don Sylvio, "So wichtig wie der Erzählgehalt wird der Akt des Erzählens". He continues to explain the two principal levels on which this is made evident thus: "das zeigt sich ebenso, daß Wieland immer wieder seine Figuren als selbst erzählend darstellt, wie darin, daß er beständig die Aufmerksamkeit des Lesers auf den Erzählvorgang, seine Künste und Künstlichkeiten lenkt". The latter has been shown to be true in the case of the more explicit irony of the narrator. But it is implied here, as above, that this method, though primary, has its parallel in the more implicit region of ironic

95 See p. 57, f. 46.
expression. And it can indeed be demonstrated that beneath the primary level of ironic revelation the more implicit directives do serve the same basic purpose.

It is most consequent and suitable that, like the more explicit range of ironic narrative in *Don Sylvio*, the implicit ironic narrative statement may also be viewed from the perspective of parts of the novel which can be regarded to a great extent as its epitome. A view of the explicit irony of the narrator requires the perspective of the most evident example of ironic reference on the primary level, the extended digression. The implicit irony of the narrator, on the other hand, finds its source of perspective inversely in the most subtle and unobtrusive instances of ironic reference in the novel: the two incorporated tales.

*Don Quixote*, *Joseph Andrews* and *Tom Jones* all contain tales independent of the main plot. In each case these tales are recounted by participating characters. In *Don Quixote* the various secondary narratives are integrated primarily by dint of their relationship to the structure of the plot:

Die eingeschobenen Erzählungen stehen trotz ihrer thematischen Selbständigkeit nicht als vollkommene Fremdkörper in der Haupthandlung, sondern sind den beiden Hauptfiguren als erlebte und gehörte Erzählungen geboten. Eine weitere kunstvolle Verschlingung und Einordnung der eingeschobenen Novellen geschieht dadurch, daß die in ihnen auftretenden Figuren später selbst in der Haupthandlung von den Haupthelden getroffen werden. Reflexionen, Reden, Gespräche, lyrische Einlagen sind fast immer mit der Handlung, die im ganzen einfach bleibt, verbunden.\(^{96}\)

\(^{96}\) Matthecka, p. 16.
The same applies to a large extent also in the two novels by Fielding. In their case the tales have an independent aesthetic or moral value but are in almost each instance bound in some way to the demands of plot or its main interests. In all three novels, however, the tales represent further a source of reference bearing on the narrative purpose. For they are recounted before the central figure and, perhaps, certain auxiliary characters. The persons of the novel are the narrator's pawns in the attainment of his main aims. They naturally respond to the tales and in so doing cast light on themselves which serves the pursuit and fulfilment of the respective purpose.

These features are still principal characteristics of those tales found in *Don Sylvio*. But here their significance is extended somewhat by a shift of emphasis in their reference value. This shift is, however, not entirely new. It is more a development of certain tendencies which are already apparent in the works of Cervantes and Fielding under consideration. A few examples will serve to illustrate these.

For instance, Don Quixote is upbraided by Peter, the goatherd, in an aside during his tale thus:

> If you make me correct my words at every turn, sir, we shan't be done in a twelvemonth.\(^{97}\)

In *Joseph Andrews* the "history of Leonora" is interrupted by the

\(^{97}\text{DO, I, xii, 92.}\)
following brief outbreak of comment at the point where the hero Horatio's proposal is angrily met by the heroine. Horatio, the small audience is told, is left "trembling very near as much as herself":

"More fool he," cried Slipslop, "it is a sign he knew very little of our sect." "Truly, madam," said Adams, "I think you are in the right. I should have insisted to know a piece of her mind, when I had carried matters so far." But Mrs. Graveairs desired the lady to omit all such fulsome stuff in her story, for that it made her sick.98

Later, in the same novel, during Wilson's "history of his life", which is constantly punctuated not only by gentle reminders of the first narrator's presence, but also by incessant response and enquiry from Adams, the following exchange takes place between teller and listener:

"[...] Now I made some remarks, which probably are too obvious to be worth relating." "Sir," says Adams, "your remarks if you please."99

Reminiscent of Wilson's tale is that other "History" related by the "Man of the Hill" in Tom Jones. It, too, is constantly interrupted, but more emphatically this time, by the first narrator and a listener, Partridge (who even manages to insert an anecdote of his own during this tale!):

'Pray let us hear all,' cries Partridge; 'I want mightily to know what brought him to Bath.' 'You shall hear everything material,' answered the stranger; and then proceeded to relate what we shall proceed to write after we have given a short breathing time to both ourselves and the reader.100

98 JA, II, iv, 91.
99 Ibid., III, iii, 182.
100 TJ, VII, xiii, 423.
But by the time this tale is concluded the first narrator prevails over the importunate manservant, and in a very significant manner:

As for Partridge, he had fallen into a profound repose, just as the stranger had finished his story; for his curiosity was satisfied, and the subsequent discourse was not forcible enough in its operation to conjure down the charms of sleep. Jones therefore left him to enjoy his nap; and as the reader may perhaps be, at this season, glad of the same favour, we will here put an end to the eighth book of our history.\footnote{Ibid., VIII, xv, 433.}

It will be noted that implicit within these examples is an awareness on the part of the narrator of the tale's potential as demonstration of the problems inherent in narrative art, particularly for the personal type of narrator. This tendency to exploit the tale as a medium of reference to the narrative technique of the greater whole in which it is incorporated becomes visibly stronger with each work. Each instance illustrates to some degree the kind of explicit and implicit means used in each work to illuminate the 'new' ironic personal narrative. In Wieland's \textit{Don Sylvio}, however, this tendency, is developed still further.

The two tales found inserted in this novel, "Geschichte der Hyacinthe" and "Geschichte des Prinzen Biribinker", appear consecutively towards the end of the novel. In fact, there is a causal relationship between them, the former leading to a brief discussion which is the bridge to the latter. They
obtrude then not only because of their noteworthy length, but also because of their juxtaposition. As a result they may appear, as Guy Stern suggests, "at first, completely discursive episodes, which in the opinion of some, seriously impair the hard-won cohesiveness of the work." It is therefore not surprising that the more appreciative critical attention which has been devoted to these tales is directed chiefly at the ironic reference value of their content. In various examinations it has been shown that they are integral both by dint of their individual and independent ironic worth as of their ironic bearing on the main interest of plot. But there is more to their — ironic — relevance than this.

It has already been remarked that the tales appear late in the novel. This position, apart from its necessity in obedience to the demands of plot, is also significant for their deeper ironic value. For it can be taken to imply, in the light of that value, that the reader has been given adequate time to prepare himself for the new dimension, or perhaps that it is time, now that the reader has undergone the greater part of the new ironic narrative experience, from the prime level down, to remind him by a kind of retrospect, as in the prefatory chapter to book seven, of another prime aspect of the peculiar approach to narrative art which this novel represents.

Interestingly enough, the last major explicit digressive passage preceding the first of these tales seems to draw the reader's attention to this very process. It is a reminder in itself, alluding to certain features of the narrative experience which have already been and are being encountered, but intimating further what is about to come. This digression opens the chapter "Gegenseitige Gefälligkeiten" thus:

Es ist schon längst beobachtet worden, daß das terentianische: Tu si hic esses, aliter sentias, wenn der gehörige Gebrauch davon gemacht würde, ein fast allgemeines Mittel gegen alle die Widersprüche Irrungen und Zwistigkeiten wäre, die aus der Verschiedenheit und zum Zusammenstoß der menschlichen Meinungen und Leidenschaften täglich zu entstehen pflegen.\(^{103}\)

This discussion is naturally related to the earlier digression concerning "eine zweifache Art von Wirklichkeit"\(^ {104}\) which is presented in the chapter "Unmaßgebliche Gedanken des Autors."\(^ {105}\) Both stress the relative truth of individual perception, that is the essential subjectivity of its basis. And although both therefore represent a pivotal concept which is the theoretical ironic reference for the central predicament, a reference which could almost be a formulation of the main issue in *Don Quixote*, they attain a particular, new value when applied to the narrative technique. Lieselotte E. Kurth points to this when

\(^{103}\) *HW*, DS, V, vii, 215.

\(^{104}\) *Ibid.*, I, xii, 55.

\(^{105}\) *Ibid.*, I, xii, 54.
she says in connection with the later of the two explicit
digressions:

In den dort eingeflochtenen philosophischen und
psychologischen Betrachtungen über das Wesen der
"Egoisten" [...], weist der Erzähler voraus auf den
äußerst subjektiven Standpunkt, welcher die Dar-
stellung der Ereignisse durch die Figuren des Romans
bestimmt.106

Yet this digression does not stop at mere theory. It
actually illustrates in an abstract dialogue the problem which
it is expounding. The reader may be reminded by this method
of the opening words to the first chapter of Joseph Andrews:

It is a trite but true observation that examples
work more forcibly on the mind than precepts ... 107

For this indeed appears to be an observation which Wieland has
thoroughly digested. The precepts of ironic personal narrative
seldom occur in Don Sylvio but as examples of themselves.
This was seen to be so in the more explicit moments of narrative.
And the particular method of this crucial digression is a
reminder that it is no less the case in the more implicit
moments. The example in dialogue is, as it were, an ironic
allusion to the use of conversation between the characters as
implicit reflection of that narrative technique in which they
are obviously part.

When Guy Stern talks of the "Jacinte Episode"108

106 Lieselotte E. Kurth, Die zweite Wirklichkeit
107 JA, I, i, 19.
108 Stern, p. 96.
in *Don Sylvio* he is in fact referring to the "Geschichte der Hyacinthe" and betraying at the same time that he has based his analysis on one of the two later editions of the novel, where the name of this character is changed. It is rather deceptive, therefore, when he alludes to a significant "paragraph added to the second edition of *Don Sylvio*"\(^{109}\) while not making it clear that his analysis is in any case not based on the earliest edition. This allusion is, however, quite an important one in a consideration of this episode. The paragraph which Stern has in mind is indicative of a very significant feature of the tale:

\[
\begin{align*}
\text{Während wir die schöne Jacinte hier ein wenig Atem} \\
\text{schöpfen lassen wollen, erinnern wir uns, daß ein ge-} \\
\text{wisser Kunstrichter, der dieses Werkchen vor einigen} \\
\text{Jahren mit seiner Beurteilung zu beehren würdigte,} \\
\text{die Begebenheiten dieser Jacinte sehr wenig interes-} \\
\text{sant und den Ton ihrer Erzählung so elend gefunden hat,} \\
\text{[...]} \\
\text{Wir besorgen sehr, der flüchtige und halb ge-} \\
\text{schlossene Blick, womit unsere Leser über diese Er-} \\
\text{zählung gähnend hingeglitscht sind, werde das strenge} \\
\text{Urteil des Kunstrichters schon zu gut bestätigt haben,} \\
\text{als daß es ratsam sein könnte, etwas zur Verteidigung} \\
\text{oder Entschuldigung der jungen Dame sagen zu wollen.} \\
\text{Wir schließen von der Langeweile, welche wir selbst,} \\
\text{da wir dieses Buch nach sieben Jahren wieder durch-} \\
\text{zulesen uns entschlossen mußten, bei dieser Erzählung} \\
\text{der Jacinte erfahren haben, auf das, was anderen be-} \\
\text{gegen wird; und wir hätten, wenn es tunlich gewesen} \\
\text{wäre, sehr gewünscht, den Begebenheiten der jungen} \\
\text{Abenteurin mehr Wunderbares und ihrer Erzählung mehr} \\
\text{Lebhaftigkeit mitteilen zu können.}\(^{110}\)
\end{align*}
\]

This confession, for Stern, "seems to suggest that the


\(^{110}\) *DS (Vormweg)*, V, xii, 289-290.
episode's rather pedestrian mode of narration was deliberate. Analysis of the episode, he goes on to say, "heightens the impression that Wieland could easily have changed it in a variety of ways, had he wished to do so. He could have reduced Jacinte's history to a few pages, without materially affecting the main plot, or else, among other possibilities, have enlivened it by giving greater prominence to the erotic scenes." This leads Stern to ask the very pertinent question: "Why was Wieland unwilling to avail himself of these or other possibilities?" The answer, he sets out to demonstrate, lies in the irony which dominates the handling of the material. This then makes it by its "satiric interest a parallel to the narrative as a whole". In the light of his evidence Stern's hypothesis is quite feasible, but his approach might also lead to another, related conclusion.

The narrative method of Hyacinthe's tale may be termed "pedestrian" - remembering the anonymous critic's own "elend" - but this is so because it is essentially fundamental. It reflects the basic, conversational type of relationship which exists between raconteur and audience. And this is indeed of no small importance. For it enables the first narrator to pursue an implicit dialectic of narration reflecting the essence of his own.

111 Stern, p. 97.
112 Ibid., p. 101.
With this in mind the first noteworthy feature which strikes the reader is Hyacinthe's careful and subtle restriction of the narrative's perspective to herself:

[...] aber ein Augenblick von Überlegung, oder viel-mehr der besagte Instinct, der wenigstens bei mir (denn ich getraue mir nicht von mir auf unser ganzes Geschlecht zu schließen) sehr oft die Stelle der Überlegung vertritt [...] 113

This may or may not have been intended to be ironic in itself, but it certainly puts into relief the irony of a technique composing part of the first narrator's method. For example, the "Unmaßgebliche Gedanken" on the "zweifache Art von Wirklichkeit" end thus:

Dieses ist wenigstens nach unserer Meinung die wahrscheinlichste Erklärung, die man von dergleichen Visionen geben kann; Allein wir sind weit entfernt sie jemanden aufdringen zu wollen [...] Wir können [...] unsere Erklärung nur für mehr nicht geben als für eine bloße Vermutung, und wenn die Liebhaber des Wunderbaren geneigter sein sollten, hierüber dem Don Sylvio selbst zu glauben, welcher unstreitig ein Augen-Zeuge und außer allem Verdacht eines vorsätzlichen Betrugs ist; so haben wir nicht das geringste dagegen einzuwenden. 114

Evident, too, is a reminder of the irony which arises from the assumption of a character's perspective on life, exhibited in the opening paragraph of the novel. The implications of Hyacinthe's parenthesized aside should also not be ignored.

Hyacinthe's story is autobiographical. And it involves confessions which by innuendo might not always flatter

113 HW, DS, V, xi, 233.
114 Ibid., I, xii, 57.
the narrator's apparently great virtue, that quality which her narrative seems constantly to stress. Her awareness of the potential effect of such a contradiction provides Hyacinthe with the opportunity, however, of asserting her inherent probity - and her uprightness as narrator:

Sie werden denken, daß ich bei diesem Anlaß keine unfeine Anlage zur Coquetterie gezeigt habe; allein meine Absicht ist, ihnen die Wahrheit zu erzählen, sie mag zu meinem Vorteil gereichen oder nicht.115

This device is the obvious basis for that reader anticipation and the irony of constancy to the truth which crops up in the main narrative. 116

As narrator Hyacinthe also displays the kind of consideration for the reader which the first narrator puts to such effective ironical use:

Ich will ihre Geduld durch keine umständliche Erzählung der Erklärungen, die er mir machte, und der Antworten, die ich ihm gab, ermüden.117

Hyacinthe is, however, not the sole narrator of her own tale. And this tale takes place, of course, on a second level of narration. This much and the further significance of her narrative type become clear when, at a point in her story which

115 Ibid., V, ix, 234.

116 See HW, DS, IV, vi, 173; Don Sylvio "von den Flöhen aufgeweckt". "Der günstige Leser wird so höflich sein, und die Anführung dieses Umstands als einen abermaligen Beweis der Genauigkeit ansehen, womit wir die Pflichten der historischen Treue zu beobachten beflissen sind [...]"). See also ibid., V, i, 191 (p. 81, f. 82 and p. 82, f. 83).

117 Ibid., V, xii, 242.
causes her to pause with emotion, the following paragraph appears:

Die liebenswürdige Hyacinthe schien, indem sie dieses sagte, so gerührt zu werden, daß sie, so sehr sie sich auch bemühte es zu verbergen, ein wenig inne halten mußte. Erlauben Sie, schöne Hyacinthe, sagte Don Eugenio, ohne daß er ihre Beunruhigung zu merken schien, daß ich ihre Erzählung fortsetze, da sie nun auf denjenigen Teil ihrer Geschichte gekommen sind, wo sie mit der meinigen verwickelt zu sein anfangt.118

A transition takes place and the reader is made aware of it on the first level of narration. The true narrator, allowing for the playful "Quellenfiktion" which at the moment has fallen from view, briefly asserts the reality of his own absolute control. The tale is essentially his. But the transition he introduces is perhaps even more significant. For the first person narrative now changes to a semblance of the third person type. Don Eugenio takes over and the fundamental narrative approach is modified by a near personal narrator type. The authenticity of his narrative is founded on his own obvious acquaintance with the principal object of the tale which is now his to tell. But his authority still needs the verification of his audience's confidence in what he must tell from his own subjective viewpoint. "Urteilen sie," he asks his listeners, "ob ich weniger Aufmerksamkeit auf Hyacinthen gehabt haben werde."119 Add the irony of playful superiority and the reference to the reader could be that of Don Sylvio's first

118 Ibid., V, xii, 252.
119 Ibid., V, xiii, 253.
narrator. Here, however, in the case of Don Eugenio's narrative, the customary string of evidence which follows does not serve any deliberate irony. It does lead, nevertheless, to one very important reference to the uses of language. In a kind of unconscious pointe to his own efforts Don Eugenio turns to his subject with an aside evidently intended for the benefit of the audience's comprehension and his own credibility in their eyes:

Ihre Gegenwart, Hyacinthe, macht es überflüssig ein Gemälde fortzuführen, womit ich ohnehin nie zufrieden sein würde. Die Unschuld hat eine unendliche Menge Annahmlichkeiten, die eben so wenig beschrieben als von der Kunst nachgeahmt werden können [...] 120

The personal narrator type, it is evident, introduces a new dimension to the narrative technique of the tale. His task of communication presents problems which must be approached in a suitably different manner. The tale is still told with emphasis on the "Bericht" of the "Ich", but the subject of the narrative is no longer its narrator. The title of the chapter, "Don Eugenio setzt die Erzählung der Hyacinthen fort" 121 puts the new relationship of narrator to material unequivocably into perspective. The shift need only be a very subtle one, but its consequences are great. Stanzel's "Typenkreis" graphically demonstrates this 122. Now the relationship between

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120 Ibid., V, xiii, 254.
121 Ibid., V, xiii, 252.
122 See p. 8, f. 19, and see also p. 9, ff. 20, 21.
subject, narrator and listener is less straightforward. The narrator can no longer be identified so closely with his material. Greater allowance is automatically made for the subjective viewpoint. Third person narration, even at this level, evidently implies a more problematic relationship to expression than before. The narrator is now more of a middle man: Communication presents more of a task and the limits of language are begun to be felt.

There is, however, inevitably some common ground with the very basic, initial method. Certain fundamental narrative devices are available also to this new narrator. For instance, Don Eugenio, too, can avail himself of the same assertion of consideration for his listeners in the necessary maintenance of the conversational style:

Ich will Ihnen durch keine umständliche Beschreibung alles dessen, was von dieser Entdeckung an in meinem Herzen vorging, beschwerlich fallen.123

It may be once again remarked at this point that the narrative method is "pedestrian", but it can be seen that this only leaves the way clearer for such fundamental points of reference to the problem of narration.

The juxtaposition of these two main divisions in the tale indicates both the similarities and the divergences of the narrative approach. One such difference is represented by a reference in Don Eugenio's part which is too obvious to be coincidental. The new narrator reports a conversation with

123 HW, DS, V, xiii, 255.
Arsenie, Hyacinthe's former guardian, in which she expresses concern for the well-being of the girl:

Urteilen sie nun selbst, Don Eugenio, ob ich über Hyacinthens Schicksal ruhig sein kann.¹²⁴

The crucial phrase is even reiterated by her shortly afterwards:

Urteilen sie jetzt selbst, Don Eugenio, fuhr sie fort, wie sie damit zu Ende war, ob ich nicht die unwürdigste Creatur wäre, wenn [...]¹²⁵

Emphatically, the narrator places his own technique under scrutiny. The personal statement becomes a reported one. Both are conversational, but the appearance of the same statement on two levels within the same narrative stresses the peculiarly different and new quality of the present perspective. This narrative indicates the potential for implicit self-reflection of method.

The tale comes to an end. Immediately the first level of personal narration starts up again. Its reemergence provides sudden and assertive perspective on the tale. The deeper narrative reference value of the latter is at once put into relief:

So interessant vermutlich die Liebesgeschichte des Don Eugenio und der schönen Hyacinthe ihnen selbst und vielleicht auch ihren Zuhörern gewesen sein mag, so wenig können wir unsern Lesern übel nehmen, wenn sie das Ende davon zu sehen wünschen. Es ist in der Tat für ehrliche Leute, die bei kaltem Blut sind, kein langweiligeres Geschöpf in der Welt als ein Liebhaber,

¹²⁴Ibid., V, xiii, 259.
¹²⁵Ibid., V, xiii, 261.
der die Geschichte seines Herzens erzählt. Wir wollen uns also begnügen zu sagen, daß [...].

Consideration for the reader, evident in both main divisions of the tale in relation to the listeners, is now juxtaposed by the same device on the first narrative level. The latter seems somehow stressed. For Don Eugenio, like Hyacinthe, employs this device with inevitably greater self-reference. He, in particular, is not strictly true to the narrator type with which he might otherwise be aligned. There is too much of the "Ich" in his narrative for that. But this is because he is as narrator a fundamental example, an extension of the perspective represented by Hyacinthe, but nevertheless fundamental. The use of implicit reference for illumination of the narrative method is, in its own way, formally asserted.

Don Sylvio expresses his gratitude to the first teller of the tale, Hyacinthe. But he is unable to conceal his amazement, "daß in einer Geschichte, die ihm außerordentlich genug schien, die Feen nicht das geringste zu tun gehabt haben sollten". He then asks her quite seriously "woher es komme, daß sie über diesen Punct ein so großes Stillschweigen beobachtet habe, da es doch ganz und gar nicht begreiflich sei, daß die Feen und Zauberer an den Begebenheiten einer so vollkommenen jungen Dame keinen Anteil gehabt haben sollten?".

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126 Ibid., V, xiv, 262.
127 Ibid., V, viv, 263.
The narrative, it seems, strikes him, too, as being "pedestrian"!
In fact, his enquiry is rather more significant than it might at first appear. The response to it is equally important:

Die ernsthafte Mine, womit er die Frage tat, machte, daß die beiden Damen, ungeachtet ihres Vorsatzes alle mögliche Achtung für seine Schwärmerei zu zeigen, sich des Lachens nicht enthalten konnten.¹²⁸

The narrator herself answers the question. Had Don Sylvio wished that her story be a fairy-tale, why did he not tell her so? "Wenn ich geglaubt hätte, sie ihnen dadurch angenehm zu machen, so wäre es mir ein leichtes gewesen [...]"¹²⁹, she explains. This question and answer dialogue between listener and narrator takes place, of course, outside the framework of the tale, but inside the framework of the novel. It is almost as though the narrator were demonstrating that complete dialogue relationship which will never be possible for him to attain on his refined level of personal but written narrative.

The ensuing discussion continues along the same lines. Donna Felicia, another member of the audience, feels that perhaps the tale might gain by a little ornate complexity. Her remark is ironic, but it does intimate another dimension. And this dimension is determined ultimately by Don Gabriel, whose appearance is at this stage very appropriate:

Vermutlich, sagte Don Gabriel, welcher merkte, daß unser Held ein wenig betroffen war, und nicht wußte, wie er die Scherze der beiden Damen aufnehmen sollte.

¹²⁸ Ibid., V, xiv, 263.
¹²⁹ Ibid., V, xiv, 264.
ist die Absicht der schönen Hyacinthe gewesen, uns nur dasjenige, was man einen summarischen Begriff nennen möchte, von ihren Abenteuern zu geben. 130

Hyacinthe hotly disputes this, and in so doing derides all belief in the fairy-tale and its creatures. As a result Don Sylvio is brought to a near fever pitch of astonishment. Now Don Gabriel's comment, like Donna Felicia's, is ironic, but it, too, obliquely stresses the fundamental nature of the narrative method in Hyacinthe's tale.

The ladies laugh at Don Sylvio; Donna Felicia's irony is heavy enough to be perceived as a joke. But Hyacinthe seems to take Don Gabriel's at face value, another indication perhaps of her rather limited ironic sensibility (It is interesting to note that she turns out to be Don Sylvio's sister!). His irony is gentle, and it is epitomized by the manner in which he interrupts Don Sylvio in full flight:

Erhitzen sie sich nicht, mein lieber Don Sylvio, fiel ihm Don Gabriel lächelnd ins Wort, sie sehen ja, daß Hyacinthe nur gescherzt hat, und wenn es auch ihr Ernst gewesen wäre, so wollen wir sie bald auf andere Gedanken bringen. 131

He smiles. His humour is more aloof, more detached. And not only the smile indicates this, but also the ironic direction of his remarks. They are intended, of course, not for Hyacinthe, but for Don Sylvio. This alignment with the hero is

130 Ibid., V, xiv, 264.
131 Ibid., V, xiv, 264-265.
ironic. And it is not merely conversational. For Don Gabriel promises a tale for the lady's benefit:

Sie kennt vielleicht nur das Märchen vom blauen Bart, oder vom roten Mützchen, und von der guten kleinen Maus; sie würde ganz anders reden, wenn sie, zum Exempel, die Geschichte des Prinzen Biribinker hören würde, die eine unzweifelhafte Glaubwürdigkeit vor sich hat, da sie aus dem sechsten Buche der ungläublichen Geschichten des berühmten Palaphatus genommen ist.132

It is certainly noteworthy that Don Sylvio misses the irony here, and that the reader perceives no further comment from the initial, fundamental narrator, Hyacinthe. Only Don Eugenio, the indicator of a new narrative standpoint, and his sister, whose natural sense of irony is evident, grasp Don Gabriel's true intention:

- Sie machen mich selbst-begierig, sagte Don Eugenio; die unglaublichen Geschichten eines Schriftstellers, der dem Homer den Vorzug des Altertums streitig macht, sind unstreitig eine Gewähr, die niemand sich einzufallen lassen wird für unsicher zu halten, und wenn schon das sechste Buch davon, für die Welt längst verloren gegangen ist, so folgt doch nicht daraus, daß Don Gabriel, dessen Stärke in der geheimen Philosophie uns bekannt ist, nicht mehr davon wissen könne, als andere. Ich bin ihrer Meinung, sagte Donna Felicia; ich wollte wetten, wenn dieses sechste Buch auch nie geschrieben worden wäre, so würde die tiefe Wissenschaft des Don Gabriel mehr als zulänglich sein, uns die Geschichte des Prinzen Biribinker von Wort zu Wort eben so zu erzählen, wie er sie in diesem sechsten Buche gefunden hätte, wenn es geschrieben worden wäre.133

They, the more discerning listeners, complete the potential audience range. With this precondition fulfilled, the narrator

132 Ibid., V, xiv, 265.
133 Ibid., V, xiv, 265.
is now able to assert his stance and authority:

Es beliebt ihnen zu scherzen, Donna Felicia, sagte Don Gabriel ganz ernsthaft; ich gestehe, daß die Geschichte des Prinzen Biribinker bisher noch unbekannt gewesen ist, aber das benimmt ihrer Wahrheit nichts, und Don Sylvio soll, mit Eu. Gnaden Erlaubnis, Richter darüber sein, ob etwas darin ist, das die Glaubwürdigkeit des Geschichtschreibers verdächtig machen könnte.\textsuperscript{134}

The discussion following the tale of Hyacinthe is therefore a kind of preface to the Biribinker narrative. Like the "Nachbericht" it half-unexpectedly lays the personal ironic basis for the ensuing story. There is need then for the first narrator to devote more than a mention to Don Gabriel's preface proper when it does occur at the end of the chapter:

\[...\]so fing Don Gabriel, nach einer kurzen Vorrede zum Lobe des glaubwürdigen Geschichtschreibers Paläphatus, diejenige Erzählung an, womit wir den geneigten Leser in dem folgenden Buche zu unterhalten gedenken.\textsuperscript{135}

The reader has in essence already encountered the truly valid one. The mention of the real "Vorrede" is essentially extraneous. That is, in one respect. But it is important to note that it serves to remind the reader, its superficial reference value undermined, of the tale's role as an implicit digression of the first narrator. It is his tale, told by his determination through the medium of one of his characters, a character who in fact resembles him in personality much more than the two previous tellers.

\textsuperscript{134} Ibid., V, xiv, 265.
\textsuperscript{135} Ibid., V, xiv, 269.
When the tale of Biribinker eventually gets under way, it corresponds exactly to the expectations of it which have been aroused by the prefatory discussion. For it is from the start a fairy-tale of the most overt and extreme absurdity. A nonsensically humorous "Quellenfiktion" of sorts was established beforehand, as part of the preparation. Now the tale founds its own:

In einem Lande, dessen weder Strabo noch Martiniere Erwähnung tun, lebte einst ein König, der den Geschichtsschreibern so wenig zu verdienen gab, daß sie aus Rachbegierde mit einander einig wurden, so gar seine Existenz bei der Nachwelt zweifelhaft zu machen. Allein alle ihre boshaften Bemühungen haben nicht verhindern können, daß sich nicht einige glaubwürdige Urkunden erhalten hätten, in denen man alles findet, was sich ungefähr von ihm sagen ließ. Diesen Urkunden zufolge [...] 136

The particular ironic nature of the narrative basis is immediately confirmed.

It is not long before the evident playfulness of Don Gabriel's narrative appears transferred to those fundamental techniques of personal narration common to the previous two gradations of narrator types. The aside for instance:

Bei meinem Bauch, rief er, (denn das war sein großer Schwur) [...] 137

Don Gabriel is from the earliest suggestion of his narrative clearly an ironic raconteur. And now that he has actually begun narrating the reader is aware that he is furthermore

136 Ibid., VI, i, 270.
137 Ibid., VI, i, 274.
an ironic, personal narrator. But there is still more to his role. For his material, unlike that of the preceding two narrators', is purely the product of his own fantasy. It is also, by implication, of deliberate reference to the main plot. The reader is therefore likely to approach and assimilate Biribinker's story with the context of Don Sylvio's own in mind. Don Gabriel shares, then, a similar relationship to both his narrative method and his material with the primary narrator. His ironic, personal approach is unconstrained. For only in this way can the ostensible narrative purpose be pursued.

Prior to the opening of his tale Don Gabriel thinks fit to explicitly enlighten the prospective audience - probably in allowance for Hyacinthe! - of his aim and method:

Weil die Absicht dabei war eine Probe zu machen, wie weit das Vorurteil und die Einbildung bei unserem Helden gehe, so hatte Don Gabriel die übrigen schon vorbereitet, von seinem Märchen den höchsten Grad des Abenteuerlichen und Ungereimten zu erwarten. 138

The similarity to the first narrator's predicament is too conspicuous to merit further emphasis. But in the light of this narrator's most deliberate and explicit claim on the tale the parallel is very starkly drawn indeed.

It has been intimated that the tales represent gradations of narrative. This seems confirmed by the added perspective of the Biribinker episode. With each narrator figure the issue of expression becomes more complex. Don

138 Ibid., V, xiv, 269.
Eugenio removes the narrative from its initial, fundamental level to the basic form of personal narrative. His tale is an approach to this method. Don Gabriel's fulfils the tendency. In his personal narrative Don Eugenio himself makes use of a conversational device repeated by a character within its framework. This, though not deliberate on his part, is a means of reference to his style and this implicit technique as determined by the first narrator. The story of Biribinker confirms that it is indeed a method of putting into relief certain major features of the narrative example of the entire work.

In her introductory conversation with her redeemer Biribinker, Cristalline, now freed by an involuntary act of mercy on his part from the spell which gave her the form of a glass chamber pot, recounts her history with some urgency:

Kurz, (denn ich muß Zeit sparen) er verwandelte mich — sie wissen wohl — worin [...].

But she is obviously not laconic enough for the hero: "ich bitte sie," he impatiently declares, "machen sie nicht so viel Umschweife; es ist schon heller Tag, und ich kann mich nicht mehr aufhalten." 140.

The narrative is soon interrupted by a brief, but

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139 Ibid., VI, i, 287.
140 Ibid., VI, i, 288. cf. the conversation between Don Sylvio and Pedrillo, IV, ii, 150-162, an obvious ironic reference to the digressive, personal narrative.
lively discussion among the listeners and between them and the narrator which is motivated by Cristalline, the apparent cause of almost universal offence and distaste. The debate also yields the criticism that the tale has, largely due to her, become tedious. Don Gabriel, obedient to the needs of his audience, and in safeguarding the success of his own aims, promises "sein möglichstes zu tun, um sie kurzweiliger zu machen". And when he continues, he demonstrates the worth of his word. He soon sets about regaining his audience's confidence and interest:

Ich will ihnen, fuhr Don Gabriel in seiner Erzählung fort, die manchfaltigen Betrachtungen erlassen, welche Biribinker unterwegs mit sich selbst anstellte, um ihnen zu sagen, daß er [...]  

The narrator, faithful to his type, draws attention to himself as narrator and to his method. But his own assertions reflect those of his characters in conversation. Or rather, they reflect his own conversational approach. They illustrate his technique and enact the problems he must face and overcome. Don Gabriel is himself, however, but a character in an ironical personal narrative. He is then, like his 'own' characters, illustrative of the technique of the narrative source. But these few examples from the framework of the tale may well seem inadequate. There are more. For instance, during his encounter with the water nymph, Biribinker's gushing sentiments give rise to the following exchange:

141 Ibid., VI, i, 292.
142 Ibid., VI, ii, 293.
Sie haben, wie ich höre, eine hübsche Belesenheit in den Poeten, versetzte die Nymphé; wo nahmen sie doch diese Anspielung? - War nicht einmal eine gewisse Medusa - Sie haben ihren Ovidius gelesen, das ist gewiß, und man muß gestehen, daß sie ihrem Schulmeister Ehre machen.

Grausame! rief Biribinker mit Ungeduld, was für ein Belieben finden sie, die Sprache meines Herzens, welches keinen Ausdruck für seine Empfindungen stark genug findet, mit den Figuren eines schülerhaften Witzes zu verwechseln? 143

A little later the prince's remarks on the nymph's semblance of modesty evoke this response:

... wenn ich ihnen raten dürfte, so gewöhnten sie sich das moralisieren ab, denn es ist gerade das, worauf sie sich am wenigsten verstehen.144

But Biribinker is soon given the opportunity to return the reproach:

[... ] glauben sie mir, ihr moralisieren fängt mir ans beschwerlich zu werden, so eine große Meisterin sie immer darin sein mögen.145

The trappings of contrived and plagiaristic expression and the homily negate themselves by their effect. The characters are used by the narrator to say the truth with laughter, or rather, with a smile, that smile by which Don Gabriel's narrative personality was so accurately foreshadowed.

Hyacinthe and Don Eugenio carefully limit the perspective of their tale. And so does Don Gabriel. But he is

143Ibid., VI, ii, 297; cf. the exchange between Donna Felicia and Don Sylvio, VII, ii, 358!
144Ibid., VI, ii, 299.
145Ibid., VI, ii, 308.
an ironic narrator, playfully detached from his material. The means to detachment is founded on the original "Quellenfiktion". The limitation of his own view now becomes a prime way for the narrator to assert his presence and draw attention to the narrative method:

[...] und er würde vielleicht (denn für gewiß will ich es eben nicht sagen,) mit dem Kopf wider die nächste Eiche angeloffen sein, wenn er nicht [...] 146

The weight of technique is further impressed on the reader when the "Quellenfiktion" recurs during the tale:

Es findet sich hier eine abermalige kleine Lücke in dem Original dieser merkwürdigen Geschichte, deren Ausfüllung wir den Bentleys and Scribleris unserer Zeit überlassen wollen, ohne uns auch nur mit Vermutungen über den Inhalt derselben aufzuhalten. 147

By this time another interruption has taken place in which the importance of the tale as implicit narrative reference is once more projected. It is caused by Don Sylvio:

[...] ich finde sie, wider ihre Gewohnheit, eine Weile her etwas dunkel, (setzte er hinzu) und ich gestehe ihnen, daß ich von allem was sie bei Gelegenheit der Erwachung des alten Padmanaba sagten, kaum die Hälfte verstanden haben.

He is, significantly, the only one left in the dark: "Die ganze Gesellschaft, selbst die schöne Hyacinthe nicht ausgenommen, lächelte über diese Anmerkung" 148. The question of comprehension is once again underlined. For only those listeners

146 Ibid., VI, ii, 310.
147 Ibid., VI, ii, 332.
148 Ibid., VI, ii, 330.
who have "Verständnis für ironisches Sprechen"\textsuperscript{149}, to reiterate Kayser's phrase, be it innate or conditioned, perceive and understand the ironic direction. The narrator intends, of course, to give Don Sylvio the necessary insight into the meaning behind his tale by means of his narrative. But he obviously still has a long way to go. Don Sylvio's bewilderment and the narrative problem to which it alludes is, however, reference also to the implicit method by which such difficulty is illuminated by the text itself. For instance, Biribinker says to the Ondine:

Erklären sie mir doch das deutlicher, [...], ich bin sonst eben nicht der dummste, aber ich will gehangen sein, wenn ich ein Wort von allem, was sie da sagten, verstanden habe.\textsuperscript{150}

Such kaleidoscopic illumination is a primary tendency of the narrative method in \textit{Don Sylvio}. The world of fiction, when it is allowed to speak for itself, reflects the narrative approach of the whole work. And when it tells its own story, be it based on its own fictional reality or the product of its own fantasy, it puts its stylistic reference value conclusively into focus. The tales, it seems, are the most implicit level of ironic personal narrative in the work. They are also its most singular example.

The prime, explicit level of ironic narrative indicates the direction down into the more subtle depths of expression.

\textsuperscript{149} See p. 60, f. 55.

\textsuperscript{150} \textit{HW}, \textit{DS}, VI, ii, 306.
It also prepares the reader for the ground which lies ahead and is his constant guide through it. The first narrator is, in his more visible form, never very far from him. With the tales, however, the time seems to have come for a retrospective, implicit statement summing up the uses of this ironic level as reflective of the ironic personal narrative method. It explains its function in the manner it is meant to represent. The precept is the example and vice versa. In referring back up through the narrative scale they confirm that prime intimation.

In the example within an example which the tale of Biri-binker represents, however, the ironic narrative method, contrary to plan, fails on its own to achieve its narrator's principal intention. The discussion following the tale demonstrates this quite clearly. For Don Sylvio shows he has grasped neither meaning nor purpose. Perhaps the ironic humour is just too implicit to be perceptible and therefore effective in his case. That the narrator figure must intervene explicitly outside the tale's framework to recompense for this failing would appear to verify the assumption. But even his declaration that "diese ganze Geschichte von meiner eigenen Erfindung ist" cannot fully redress the shortcomings of the narrative. Nor can the explicit revelation of intent which now ensues:

Ich wollte einen Versuch machen, wie weit ihre Vorurteile für die Feerei gehen könnten, ich strengte (nehmen sie mirs nicht Übel auf) allen Aberwitz dessen ich fähig bin, an, um eine so widersinnische und
Is the first narrator thus implicitly drawing the line at the limits of his own style's efficacy? It would appear so. Don Sylvio does eventually undergo the desired transformation, but it is not the ironic word alone which brings it about:

Eine Weile darauf fand sich die ganze kleine Gesellschaft beim Tee-Tische der Donna Felicia zusammen. Don Eugenio und Don Gabriel bewunderten die sichtbare Verwandlung nicht wenig, die mit unserm Heldentheater vorgegangen war; der erste hatte sich schon mit einer ganzen Rüstung von Gründen gewaffnet, um die Feen aus ihren letzten Verschanzungen in seinem Gehirn herauszutreiben; allein er fand zu nicht geringer Beschämung seiner Philosophie gar bald, daß alle Arbeit schon verrichtet war, und mußte sich selbst gestehen, daß ein paar schöne Augen in etlichen Minuten stärker überzeugen und schneller bekehren, als die Academie, das Lyceum und die Stoa mit vereinigten Kräften kaum in eben so viel Jahren zu tun vermöchten. 152

The narrator is bowing, it seems, to the silent rhetoric of life. Don Eugenio is able to draw on the presence of his subject, Hyacinthe to communicate what words cannot. The first narrator, on the other hand, restricted by the written word, can in the final instance only allude to the limitations of language — when, that is, the issue of communication comes under scrutiny. The explicit digression on the motto from

151 Ibid., VI, iii, 343.
152 Ibid., VII, ii, 363.
Terence, for example, is applied to the immediate circumstances of plot thus:

Ohne diesen glücklichen Zufall hätte Donna Felicia oder Don Eugenio sich, so viel sie gewollt hätten, auf das tu si hic esses, berufen mögen; sie würden vermutlich nicht halb so viel damit gewonnen haben, als jetzt, da sich jedes wirklich an des andern Platz befand; so groß ist der Unterschied zwischen der Wirkung, die eine flüchtige Abstraction und ein wahres Gefühl auf uns macht.\textsuperscript{153}

Those famous opening words to the first chapter of Joseph Andrews come once again to mind! Then there is the way in which Don Sylvio woos and wins Donna Felicia's heart. In Valencia she has been, so the reader is told, beset by many eligible suitors:

Allein es gelang keinem einzigen unter ihnen, und würde auch nach einer längeren Reihe von Jahren, als die Celadons in der Asträa zu den Füßen ihrer empfindlichen Göttinnen verseufzen, keinem unter ihnen gelungen sein, ihr diese außerordentliche und unerklärbare Empfindung beizubringen, welche Don Sylvio, ohne sein Zutun, ohne darum zu wissen, schlafend, und beim ersten Anblick in ihr erregte; eine Empfindung, die in dem zehnten Teil eines Augenblicks mehr sagte, als ihr Herz ihr in ihrem ganzen Leben für alle ihre Bewunderer gesagt hatte.\textsuperscript{154}

Again the mind goes back to Fielding, this time, perhaps, to the silent rhetoric of the baby Tom and its great efficacy

[...] he Allworthy had now got one of his fingers into the infant's hand, which by its gentle pressure, seeming to implore his assistance, had certainly outpleaded the eloquence of Mrs. Deborah, had it been ten times greater than it was.\textsuperscript{155}

\textsuperscript{153} Ibid., V, vii, 217-218.
\textsuperscript{154} Ibid., III, x, 138.
\textsuperscript{155} TJ, I, iii, 57.
Wieland's narrator is visibly concerned with the need to communicate successfully with his reader. Yet he appears to concede that the process of comprehension cannot be determined solely by his word - the ironic word, of course. The solution for him, it would seem, lies in the reader's ability and will to aptly modify his perspective and apply his imagination. And it may well be within the narrator's power to cultivate the one and induce the other. As Don Gabriel reminds one of his listeners:

> [...] im Übrigen werden sie doch gestehen, Don Eugenio, daß ihr Gewäsche nicht halb so langweilig ist, als es ihnen aus meinem Munde gewesen sein mag, so bald sie sich an des Prinzen Stelle setzen.156

Or there is the more playful allusion:

> [...] aber o! Himmel! welche Zunge könnte beredt genug sein, die Bestürzung auszudrücken, worin ihr der Anblick setzte, den eine plötzliche Erheiterung des Zimmers seinen weit offenen Augen darstellte?157

And similarly:

> Was sollen wir sagen? Biribinker war zu höflich, eine so schöne Fee auf dem Sopha schlafen zu lassen, und die schöne Fee zu dankbar, als daß sie ihm in einem Hause, wo vierzig tausend Geister herum spukten, ihre Gesellschaft hätte abschlagen können.158

Evidently a device which by ironic allusion is able to rely on the reader's imagination to draw the obvious conclusion! Such devices in the tale are, as is to be expected, part of its character as reference to the narrative method of the work.

156 HW, DS, VI, i, 291.
157 Ibid., VI, ii, 333.
158 Ibid., VI, i, 284.
And here, for instance, a direct comparison may be made with the first narrative level. The comparison is symptomatic of that reference role:

Wissen wollen wir sagen? Die Gelegenheit war günstig, der Liebhaber ungestüm, die Schöne schwach; Kurz, sie taten, was Jupiter selbst in dergleichen Umständen oft getan hatte. 159

The tale indeed reminds the reader not only of the implicit means by which ironic narrative reference is exploited in the work 160, but it also reflects much further the ironic narrative technique of the complete novel.

To cap all the attempts at ironic illumination and illustration, those efforts centered on the problem of communication and comprehension, there is the following admission which appears in the final chapter of the work:

Wir könnten ihn Don Sylvio also in so angenehmen Umständen mit bestem Fuge seiner Liebe und seinem glücklichen Gestirn überlassen, wenn wir nicht vermutlich einige Leser oder Leserinnen hätten, die zu träge sind, sich die gänzliche Entwicklung dieser wundervollen Geschichte, so leicht es auch ist, sie zu erraten, ohne unser Zutun, selbst vorzustellen. Diesen melden wir also [...] 161

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159 Ibid., II, vii, 83-84.

160 Blackall, p. 422, cites the example of implicit ironic reference represented by the conversations of Don Sylvio and Pedrillo. This particular device is, of course, presaged by the exchanges between Don Quixote and Sancho Panza, and later by those between Tom Jones and Partridge. In the case of Wieland's novel, however, this aspect of the implicit approach is reflected within the framework of the inserted, illustrative tale (Don Eugenio's and Don Gabriel's). This indicates a step beyond the technique of its predecessors.

161 Ibid., IV, iv, 370.
The tone of resignation, like the statement itself, may be ironic, merely a means of undermining the conventional ending or at least of disguising obedience to its demands. But it would appear also to express the appropriately ultimate recognition that, no matter how much the—here ironic—method of the narrator may, for self-illustrative purposes, be put at its own disposal, the reader remains in the final instance the unknown factor on whom the success of the narrative intention rests.

This must always be the case. But that it was by circumstance very much so when Don Sylvio first appeared underlines the apparent fact that the irony of the narrator in the work is to a great extent an attempt to win by an entertaining, aesthetic exercise as many of its readers as possible for this new narrative approach. The reader may be the ultimately unknown factor, but the narrator reveals in his use of irony, even in the most implicit example, his determination to make him a rather more certain one.
CHAPTER FOUR

CONCLUSION

-The devil take the serious character of these people! quoth I- (aside) they understand no more of IRONY than this-

The comparison was standing close by with his panniers - but something sealed up my lips - I could not pronounce the name. 

So the narrator of Sterne's Tristram Shandy in an expletive directed ostensibly at the French. Ostensibly is the crucial word. For this statement of exasperation places emphasis on the fundamental problem of ironic expression: that of its comprehension by the one for whom it is intended, a primary, formative theme of Sterne's novel. That so much attention is given in the work to this issue singles out Tristram Shandy as a kind of culmination of the growing, visible awareness in the personal narrative of the crucial questions this approach involves.

Irony, in the novels of Cervantes and Fielding considered above, is primarily the medium for the attainment of the narrator's principal aims. It is the main force of revelation and communication, the channel of understanding between the narrator and his reader. Should anything obstruct

\[1\text{TS, VII, xxxiv, 501.}\]

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this channel it must be at the expense of both the reader's comprehension and the attainment of the narrator's purpose. In *Don Quixote* the narrator displays an intimation of sensitivity to this problem. The explicit and implicit means at his disposal are placed partly at the service of irony's illumination. In Fielding's novels this tendency is more pronounced, partly because, of course, the narrator is now a much more visible determining force. The implicit reference to the narrative approach is also highly cogent. Sterne's narrator is still more visibly the dominant formative element though of lesser stature. A further shift in the dimension of the personal narrative is very evident in his novel. Interest in the use of irony expands accordingly. Irony is now, in this peculiar personal narrative, given greater freedom and opportunity to manifest and discuss itself. For it has established a position which virtually transcends parity with the material it presents and conveys. It is used largely as a dialectic of itself, that is of the personal ironic narrative as related to communication and comprehension. The extensive applicability of its revelations is obvious.

Wieland's *Don Sylvio* is also a culmination. For this writer inherited the example and lessons of the developments in the novel outside Germany. He inherited them for German literature and the German speaking reading public through and in his own literary output. The heritage he bestowed was for both this literature and its public something new, a beginning
or a new impulse. It found voice for the first time in Don Sylvio.

The new approach to narrative art which this novel represented ran the principal risk of incomprehension. And this is where certain lessons drawn from the assimilated models came into their own. For Wieland always had his eye keenly fixed on their linguistic and stylistic tendencies. It is no surprise, then, that his narrator should in this critically important novel put his ironic personal style to work primarily for itself. The demands of the material or of other related aims are, almost as in Tristram Shandy, not allowed to detract from the narrative manner, on which most attention seems to be focussed. Interest in that manner is never allowed to completely fall from the reader's view. The treatment of material makes the work humorously entertaining. But the entertainment is the embodiment of that which it is demonstrating and explaining. It tells the truth of the narrative method with the laughter so typical of it. The truth implies, of course, the complexities involved in this approach, the whole problem of communication with the reader and the limitations of linguistic expression. It approaches to a considerable extent the main tendency of Tristram Shandy. But the presentation of that inclination is modified to a form assimilable by a public which has first to be accustomed to its more basic features. True Shandean features are limited to the momentary example and the prevailing tone. The general
format bears greater affinity to the Fielding models.

The beginning which Don Sylvio represents is most aptly an introduction in the form of the most pleasant and amusing initiation into the ironic, personal narrative. In immediate terms it is in preparation for something which has by this time already been begun and which was first to see the light of day but a few years later, the novel Geschichte des Agathon. This should, of course, have been the real beginning. It is a most fortunate circumstance that it helped produce its own precursor to herald or pave the way for its own reception. But, as is to be expected, this potential beginning also places great weight on the actual illumination of its method and the meaning behind it. The reader's interest and narrator's success are crucially formative. Using again the full range of narrative perspective the personal narrator allows his medium of expression ample opportunity to explain itself. Remarkable this time, however, seems to be the interest in the ironic communicative power of forces beyond the range of language. It plays both stylistically and technically a very important part. And it reveals great concern with the problem of expression, albeit primarily ironic in its basis.

Wieland's Geschichte der Abderiten maintains the same general tendency. But here the narrator retires somewhat, rather to the same extent as in Don Quixote. In both these later Wieland novels, however, the irony of the narrator is
subservient to some further aim. It is able only to a limited degree to use the material exhibiting that purpose for its own ends. It clarifies itself mainly in order that this further aim be achieved. The problem of communication and comprehension is kept visibly and constantly in view by the narrator of each, but it is chiefly with the understanding of a further, deeper meaning and purpose in mind.

With Goethe's *Wilhelm Meisters Lehrjahre* the use of ironic, personal narrative expression becomes increasingly and intriguingly problematic. Increasingly, because the work may not be regarded as a perfect unity. About half of it is the reworked version of the earlier *Sendung* text. This part therefore is essentially transitional by nature. The revision and expansion of the original idea is due mainly to the extension of the narrative interest. It involves the shift from a specific and limited to a universal theme, from the interest in "Wilhelm's participation in the foundation of a national theatre, his contribution to the aesthetic education of Germany,"\(^2\) as represented by a life tendency, to the concern with a human life pattern, with life itself. This shift in thematic interest coincides with the development in Goethe of a problematic, sceptical relationship to language and its power of expression, which attains near crisis level. The crisis reinforces an inherent tendency towards the implicit

and establishes an ironic basis for expression.

But the new tendency in the narrative interest concentrates on the irony of the representative hero's life pattern. And the issue is not only ironic, but also implicitly so. That is, it comes to rely more on implicit expression and a network of implicit reference for its treatment and communication. The tendency towards the implicit in both theme and expression thus coincide. The irony of the theme, itself an expression of an implicit truth, is, as it were, gradually reflected more and more in the composition of the work. It is almost as if the relationship of life to hero has been transferred to that of fictional life (the novel) to reader.

Development of theme and expression, especially in the later phase, become almost undetectably integrated. This tendency is perceptible throughout the earlier parts. Later on, however, it is clearly established as the dominant feature.

*Wilhelm Meisters Lehrjahre* is an example of the personal narrative. But it becomes increasingly difficult for the reader to give himself to the novel as it progresses. His ironic guide, his assuring presence more evident earlier on, becomes too elusive, in fact, almost invisible. The narrator, in dealing more and more implicitly with a subtly conceived theme, gradually alienates himself from the average reader, the common man whom his hero represents. Wilhelm, in his autobiographical narrative of the first book, loses his audience. Mariane falls asleep during his tale, an implicit
example of the narrative problem which could almost be seen to intimate the effect of the novel's later tendencies on its reader! Noteworthy is the increasing use throughout the novel of direct and (subtle) reported speech of the characters as a medium for irony as the more explicit perspectives decline. The "Bekenntnisse einer schönen Seele", which compose the whole of the sixth book, with their "own" narrator, are subliminal reported speech 'par excellence'. As such they represent the greatest singular example in the novel of the shift to predominant ironic implicitness. They are ironic reference to both theme and narrative method.

The novels of Wieland mentioned display in the approach to the narrative method a concern that this kind of problem be obviated. Victor Lange, for example, talks of Wieland as the German writer "für den sich ja die technische Problematik des Romans überhaupt erst von der Rolle des Erzählers gegenüber einem erst nachher zu bestimmenden Leser und Publikum herleitet." 3 For reasons which should by now be evident, this concern attains a peculiarly significant importance in Don Sylvio. "Es entspricht dem Rokoko, "says Martini, "daß die Kunst der Fassung noch wichtiger als der Inhalt wurde." 4 But the approach to the ironic, personal narrative represented by this novel corresponds further to more significant demands.

2Lange, p. 42.
3HW, p. 933.
Its appearance here is a reliable indication of the way Wieland's approach to prose narrative is to be determined from now on:

Neben das Objekt der Erzählung tritt mit gleichem Anspruch auf Aufmerksamkeit das Subjekt des fingierten Erzählers und das Subjekt des fingierten Lesers. Nur wenn dieser sich als ein eigener kritisch überlegender und überlegener Partner fühlte, wenn ihm die gleiche Freiheit wie dem Erzähler gelang, konnte das Erzählziel erreicht werden, das im Mitvollzug des ironischen Verstehens und Erkennens lag. 4

And, of all people, it is in fact, interestingly enough, the author of the Lehrjahre who, in a few words spoken to Eckermann, most suitably sums up that deep recognition which so greatly determined the dominant narrative feature of Wieland's first novel, the irony of the narrator, the historical, narrative basis for those novels to come:

"Ja, das Subjekt ist bei allen Erscheinungen wichtiger als man denkt. Schon Wieland wusste dieses sehr gut, denn er pflegte gewöhnlich zu sagen: man könnte die Leute wohl amüsieren, wenn sie nur amüsable wären." Wir lachten über den heitern Geist dieser Worte. 5

4 Ibid., p. 963.

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Commentary to the bibliographical references.

Only the first volume of the Hanser edition of Wieland's works is ever cited in this thesis. All footnote reference to its Don Sylvio text is indicated by the abbreviation HW, DS. Geschichte des Agathon is quoted solely from the Hanser text. All footnote reference to it is abbreviated to HW, Ag. Whenever
reference is made to Martini's "Nachwort" it is indicated in the footnote simply by HW. The following abbreviations are used as footnote references whenever the remaining primary texts are cited: DQ for Don Quixote, JA for Joseph Andrews, TJ for Tom Jones and TS for Tristram Shandy.

After the initial footnote to each item of secondary literature cited the author's surname only is used on each subsequent occasion.

The Hanser edition of Wieland's works presents the text of the first edition of both Don Sylvio and Agathon. In the case of Geschichte der Abderiten the text is taken from a revised edition, published in 1781. The Vormweg edition of Don Sylvio uses the text found in the J. G. Göschen edition of the complete works of Wieland, published in Leipzig in 1853. The text of this edition is the same as that to be found in the posthumous edition, likewise published by Göschen, but from 1818 onwards and edited by J. C. Gruber. It is that of the second revised version of 1779. The text of the 1795 Göschen edition is also taken from the 1779 version.