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The Multiple Perspective in Wilhelm Raabe's Third-Person Narratives of the Braunschweig Period.

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THE MULTIPLE PERSPECTIVE IN WILHELM RAABE'S
THIRD-PERSON NARRATIVES OF THE BRAUNSCHWEIG
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**THE MULTIPLE PERSPECTIVE IN WILHELM RAABE'S THIRD-PERSON
NARRATIVES OF THE BRAUNSCHWEIG PERIOD**

A Dissertation

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy**

in

The Department of Foreign Languages

**by
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August, 1976**

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ABSTRACT

Recent criticism of the works of Wilhelm Raabe notes the gradual emergence of perspectival narration, a technique which culminates in Raabe's works of the final, Braunschweig, period. The term "multiple perspective" in criticism is usually synonymous with the term "multiple point of view." A systematic investigation of Raabe's narratives of the Braunschweig period, however, leads to the conclusion that the multiple point of view as created by multiple narrators is but one way the multiple perspective is achieved. The concept of multiple perspective, as used in this study, includes not only multiple point of view, but also the levels and dimensions added to a work by humor and irony, symbol, quotations and certain treatments of time and space.

The use of the multiple perspective is attributable to Raabe's increasing suspicion of the third-person narrator who makes his point of view absolute. The critic Eduard Klopfenstein contends that the multiple point of view is more fully developed in Raabe's first-person narratives of the Braunschweig period because the authorial narrator is eliminated. The present study demonstrates that the third-person narrator, need not, and frequently does not, detract from the multiple perspective. The narrator's presence adds yet another point of view which either contradicts, relativizes or complements that of the characters. Often the narrator relativizes his own position. If the multiple perspective is central to Raabe's technique of the Braunschweig period, and the third-person narratives

outnumber the first-person narratives by two to one, then the third-person narrator would seem to be significant for the multiple perspective. Moreover, point of view is but one of the absolutes which have come into question. Symbols, which are traditionally universal become ambiguous, and fixed phenomena, such as time and space, become relative to the observer.

This study begins with a survey of point of view theory, including theory on the multiple point of view. Then the concept of the multiple perspective is developed to include not only point of view, but other structural and narrative devices as well. Chapter Two demonstrates with examples drawn from the works of the Braunschweig period the various techniques Raabe employs to create the multiple perspective. In the final chapter, three works--Der Dräumling (1872), Das Horn von Wanza (1881), and Kloster Lugau (1895)--are analyzed in detail to show how the various devices of the multiple perspective reveal the general disparities, contradictions, and questioning of absolutes which came about in the latter half of the nineteenth century. The multiple perspective reflects not only the subjectivity and the finiteness of man's perceptions, but also the relativity of all he does perceive. Reality, which is relative, stands in contrast to the ideal, which is absolute. This absolute becomes ever more suspect in the Braunschweig works.

These same formal elements which state the problem--man's sense of inadequacy and entrapment in an increasingly complex, unfathomable world--offer the beginning of a solution. Irony serves as a corrective, and humor helps man recognize the equal validity of diverse opinions and approaches to life. Through the devices of the

multiple perspective the narrators in Raabe works gain freedom from the inhibiting aspects of literary tradition. Furthermore, the narrators are free to choose a variety of positions, attitudes toward subject matter, and techniques. Finally, the multiple perspective effectively reflects the simultaneity of life and presents a broad and varied picture of reality.

INTRODUCTION

Recent criticism of the works of Wilhelm Raabe (1831-1910) notes the gradual emergence of perspectival narration, a technique which culminates in Raabe's works of the Braunschweig period (1870-1902).¹ The term "perspectival narration" (perspektivisches Erzählen) generally means that a work contains multiple narrators, including, in a first-person narrative, the narrating and the experiencing "I." The term "perspective" is then often synonymous with the term "point of view"; therefore, the multiple perspective in criticism usually means the multiple point of view. After a systematic investigation of theory on point of view and narrative technique in light of Raabe's narratives of the Braunschweig period, this writer has concluded that the multiple point of view, as created by multiple narrators, is but one way the multiple perspective is achieved. In the German term perspektivisches Erzählen lies the possibility of expanding the concept of multiple perspective to include not only multiple point of view, but also the levels and dimensions added to a work by humor and irony, symbol, quotations and certain treatments of time and space. Therefore, with the exception

¹Hans Oppermann, Wilhelm Raabe: in Selbstzeugnissen und Bilddokumenten (Reinbek bei Hamburg; Rowohlt Taschenbuch Verlag, 1970), pp. 96, 101-102, 110.

Fritz Martini, Deutsche Literatur im bürgerlichen Realismus: 1948-1898 (Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1962), p. 681.

of the survey of critical theory in Chapter One, the term multiple point of view is applied to those instances in which other critics or this writer speak of multiple narrators specifically. The term multiple perspective is used to describe the multiplicity of facets and levels in a narrative, including the multiple point of view.

The development toward perspectival narration in Raabe's works is not a linear one, for Raabe vacillates between this technique and more traditional narration. Even within the works of the Braunschweig period the multiple perspective is manifest in varying degrees not determined by chronological order. The multiple point of view is already evident in Raabe's first work, the lyrical Die Chronik der Sperlingsgasse (1856 [1857 on the title page]), for the narrator, Wachholder, allows five other people to contribute to the narration. The first full-fledged presentation of a situation by different first-person narrators is Drei Federn (1865), a work of the Stuttgart period. In this work three characters enter their thoughts into the same notebook at different periods. The former kind of chronicle, which in terms of form was an isolated case during Raabe's early Berlin and Wolfenbüttel period, proved to be the precursor of Raabe's perspectival first-person narratives of the Braunschweig period.

In his study Erzähler und Leser bei Wilhelm Raabe, Eduard Klopfenstein correctly attributes Raabe's use of the multiple point of view to the author's increasing suspicion of the third-person narrator who makes his point of view absolute. According to Klopfenstein, the multiple point of view is more fully developed in Raabe's first-person narratives of the Braunschweig period than in

the third-person narratives, because the authorial narrator recedes most--indeed, is even eliminated--in the first-person narratives.²

The following study seeks to demonstrate that the presence of a third-person narrator need not, and frequently does not detract from the multiple perspective. The narrator's presence adds yet another dimension, or point of view, which either contradicts, relativizes or complements that of the characters. Furthermore, as Klopfenstein also notes, the narrator relativizes his own position by disintegrating it in a playful manner (Romantic Irony) and by feigning incompetence.³ If the multiple perspective is central to Raabe's technique of the Braunschweig period, and the third-person narratives outnumber the first-person narratives by two to one in this period, then the third-person narrator would seem to be significant for the multiple perspective. In this study it will become evident that point of view is but one of the absolutes which have come into question. Symbols which are traditionally universal become ambiguous, and fixed phenomena, such as time and space, seem relative to the observer. Although narrative technique is a central concern of the literary critic, it is neither devoid of content nor divorced from theme. This study investigates the manner in which the multiple perspective in Raabe's works reflects the general disparities, lack of harmony, contradictions and questioning of absolutes which came about in the latter half of the nineteenth century in many areas--for example, the political, the

²(Bern: Verlag Paul Haupt, 1969), pp. 156-157.

³Klopfenstein, (Bern: Verlag Paul Haupt, 1969), p. 157.

social, the literary and the philosophical.

As Fritz Martini discusses in Deutsche Literatur im bürgerlichen Realismus: 1848-1898, the period after the unsuccessful Revolution of 1848 was a time of change and uncertainty, even of crisis and disintegration. Politically, the idealistic attempt of the liberal bourgeoisie to unify Germany under an autonomous democratic system failed because of the lack of will power, political organization and concentration. That these liberals later looked toward the authoritarian actions of Bismarck in 1866 because they had failed to organize themselves, revealed the general trend away from ideals to practical solutions.⁴

With the emergence of the bourgeoisie and the proletariat as a result of industrialism and the capitalistic economic system, the social order was in a state of flux, dissolving old traditions. In previous times the three separate classes of nobility, middle class and Volk had been ordered by a common patriarchal ethic. Now the relationship between the classes became differentiated, the contrasts multiplied and class ambitions increased.⁵

The literature of this period also no longer had any unity of style; in terms of subject matter, theme, and formulation of problems, the literature was within the bounds of what could be experienced empirically and psychologically. Although Martini, as other critics, states that any attempt to characterize the literature of this period results in an abstraction, as an historical group the writers of this period are bound to bourgeois society and its problems. As part of

⁴Martini, pp. 4-5.

⁵Martini, p. 12.

society, the artist also is not on firm ground, but vacillates between affirming his individualism, which could lead to isolation, and a more conservative tendency to be part of a community or totality. The literature reflects the artist's attempt to strike a balance between himself and reality.⁶

Gradually bourgeois literature opposed the liberal idea of progress, which, contrary to the eighteenth century enlightenment, was not based on reason and social ethics, but on power and will. Literature found itself in the position of protecting old orders of nature and society. Vestiges of Romantic pantheism and Goethe's reverence for nature lay in the view of nature as a cosmic, organizing principle. The Romantic concept of Volksggeist continued in these writers' belief in the Volk as a unifying principle. Yet these concepts proved themselves to be tenuous. Man experienced himself as alienated from a contrary, indifferent, even destructive nature, against which the individual was totally defenseless. Furthermore, particularly after the founding of the Reich, it became increasingly apparent that there was no historical or spiritual unity of the people, but a splintering into individual classes, each with its own interests.⁷

Literature, conscious of the transience of all phenomena, was aware of its own critical position. Neither philosophy nor literature played a formative role in the times as they had in the preceding age of Goethe and the Romantics. After 1848 the Germans lost faith in the power of philosophical ideas to change historical reality. The

⁶Martini, pp. 13-15.

⁷Martini, pp. 17-19.

absolutes of the great philosophical systems after Kant had become questionable. In an attempt to influence society, the writers themselves turned away from philosophy, the indispensable companion of literature in the preceding era, to describe what could be realistically experienced. Thus the idea of the typical, which determined the aesthetics of classicism, gave way to the historical. For these writers, speculative philosophy seemed to present a distorted view of the world.⁸

Raabe's works of the Braunschweig period reveal again and again his suspicion of absolutes. As Volkmar Sander points out, Raabe was born in the age of Goethe and died at the beginning of the atomic age.⁹ Much in Raabe's later works foreshadows philosophical concepts and discoveries of the natural sciences in the twentieth century. Ortega y Gasset's doctrine of the point of view states that perspective is the organizing principle of reality.¹⁰

Every life is a point of view directed upon the universe. Strictly speaking, what one life sees no other can. Every individual, whether person, nation or epoch, is an organ, for which there can be no substitute, constructed for the apprehension of truth.¹¹

But reality happens to be, like a landscape, possessed

⁸Martini, pp. 24-28.

⁹Volkmar Sander, "Illusionszerstörung und Wirklichkeitserfassung im Roman Raabes," Deutsche Romanentheorien: Beiträge zu einer historischen Poetik des Romans in Deutschland, ed. Reinhold Grimm (Frankfurt am Main: Athenäum Verlag, 1968), pp. 219-220.

¹⁰José Ortega y Gasset, The Modern Theme, trans. James Cleugh (New York: Harper Torchbooks, 1961), p. 90.

¹¹Ortega y Gasset, p. 91.

of an infinite number of perspectives, all equally veracious and authentic. The sole false perspective is that which claims to be the only one there is.¹²

Einstein's theory of relativity, which Ortega y Gasset used to support his doctrine, demonstrates that time and motion are relative to the observer.¹³ Heisenberg's philosophy of complementarity holds that the interaction between an observed object and the observer causes the object to be revealed not as it is itself, but as a function of the observation.¹⁴

This study therefore begins with a survey of point of view theory, including theory on the multiple point of view. Then the concept of the multiple perspective is developed to include not only point of view, but other structural and narrative devices as well. Chapter Two demonstrates with examples drawn from the works of the Braunschweig period the various techniques Raabe employs to create the multiple perspective. Since Raabe does not express his deliberations about narrative technique in his letters and diaries, all conclusions are drawn from the narratives themselves. In the final chapter, three works, Der Dräumling (1872), Das Horn von Wanza (1881), and Kloster Lugau (1894) are analyzed in detail to show the various ways the devices discussed in Chapter Two contribute to the multiple perspective in single works. The basis for choosing these works is in part chronological, for they come from the beginning, the

¹²Ortega y Gasset, pp. 91-92.

¹³"Albert Einstein," Encyclopedia Britannica (1974), VI, 511.

¹⁴P. A. H[ee]lan], "Werner Karl Heisenberg," Encyclopedia Britannica (1974), VIII, 746.

middle and the end of the Braunschweig period respectively. Furthermore, these works have not received as thorough critical analysis as some of the other third-person narratives of the Braunschweig period, for example, Das Odfeld or Hastenbeck. Above all, these works serve as revealing examples of the diverse ways the multiple perspective is created in the Braunschweig period.

Chapter 1

THE MULTIPLE PERSPECTIVE

Technique is not an end in itself but rather the means through which the artist makes a statement about the world. At least since Aristotle there have been theoretical considerations on how the artist, whom Aristotle calls the imitator or mime, can most effectively present his material. Aristotle was concerned with appropriate styles for diverse subject matter. Over the centuries Aristotle's thesis that art is an imitation of nature has served as the basis of poetic theory.¹ The thesis, of course, has been subject to modifications, to the extent that one contemporary writer states that the artist "imitates . . . the rearrangement of life and not life itself, which is too vast, too chaotic,"² and a contemporary critic points out that it is the task of art to define reality before it can imitate it realistically.³

One essential element of technique, point of view, deals with the way the world is perceived in a literary work and how and by whom

¹Aristotle, "De Poetica," Introduction to Aristotle, ed. Richard McKeon (New York: Modern Library, 1947), pp. 624-667.

²Leon Surmelian, Techniques of Fiction Writing: Measure and Madness (New York: Anchor Books, 1969), p. 1.

³Wolfgang Preisendanz, "Voraussetzungen des poetischen Realismus in der deutschen Erzählkunst des 19. Jahrhunderts," in Formkräfte der deutschen Dichtung vom Barock bis zur Gegenwart, ed. Hans Steffen (Göttingen: Vandenhoeck & Ruprecht, 1963), p. 194.

this perception is presented to the reader. Its theory was, for the most part, initially formulated by authors. The consideration of point of view is requisite to any artistic narration, for it helps the artist define theme as well as present it.⁴ The way an author arranges his material, the method he uses to tell the reader about the world, ultimately conveys his perception of the world.

Point of View Theory

German eighteenth and nineteenth century formulations about narrative technique, which later serve as a basis for point of view theory, roughly divide the possible modes of presentation into two categories, sometimes called epic and dramatic, narrative summary and scene, or subjective and objective. Friedrich von Blanckenburg, the earliest German theorist to write solely about the novel, believes that the purpose of the novel is to show the development of character.⁵ According to Blanckenburg, the dramatic method is far superior to the narrative method for this purpose. Believing that novelists too often resort to description, Blanckenburg encourages the novelist to compete with the dramatist and avail himself of dialogue and monologue,⁶ that is, narration from the point of view of the character. In his commentary to the Versuch über den Roman, Eberhard Lämmert states that the theorist Blanckenburg stands at the beginning of a tradition which

⁴Mark Schorer, "Technique as Discovery," The Hudson Review, 1 (1948), 69.

⁵Friedrich von Blanckenburg, Versuch über den Roman, ed. and commentary by Eberhard Lämmert (1774; rpt. Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1965), p. 68.

⁶Blanckenburg, p. 99.

in the nineteenth and twentieth centuries culminated in scenic presentation and the development of erlebte Rede and interior monologue as a method of self-characterization. The underlying argument for Blanckenburg's theory, as well as later theories, is that dramatic narrative is truer to nature.⁷

A large body of eighteenth century criticism, such as Goethe and Schiller's essay about epic and dramatic poetry, is concerned primarily with genre distinctions. Yet there are observations of continuing importance, such as Goethe and Schiller's contention that the epic writer relates the events as completely past, whereas the dramatist depicts them as completely present.⁸ The position in time from which a narrator tells a story determines what is possible for him to know and what he can credibly present as Lämmert later demonstrates in Bauformen des Erzählens.⁹ Time can also be expressed through grammatical tense. The function of the preterite in fiction is the point of departure for Käte Hamburger's Logik der Dichtung, in which she challenges the long-held idea that the epic preterite is the true past with the contention that it is timeless.¹⁰

Although Goethe and Schiller do not deal with point of view

⁷Lämmert in Blanckenburg, p. 564.

⁸"Über epische und dramatische Dichtung: Von Goethe und Schiller. 1797," Schriften zur Literatur I, ed. Oskar Walzel, Goethes Sämtliche Werke, ed. Eduard von der Hellen (Stuttgart: J. G. Cotta'sche Buchhandlung Nachfolger, [1902-1912]) Vol. XXXVI, p. 149.

⁹Eberhard Lämmert, Bauformen des Erzählens (Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1972), pp. 70-71.

¹⁰Käte Hamburger, Die Logik der Dichtung (2d ed., Stuttgart: Ernst Klett Verlag, 1968), pp. 59-72.

per se, seeds of the theory lie in the authors' consideration of the physical worlds, both near and far, in which the dramatist and the epic poet move. In the immediate world the dramatist mostly stands in one position, while the epic poet moves more freely in a greater area. The more distant world, meaning all of nature, is brought nearer through simile, which the dramatist uses less frequently than the epic narrator.¹¹ Goethe and Schiller already note the significance of the narrator's position which is the basis for Spranger's consideration of the narrator's Standort.¹² The possibility for an omniscient or authorial narrator is of significance for this study as well.

The most crucial aspect of Friedrich Spielhagen's theory is his imperative that the artist strictly observe the law of objectivity to create an aesthetically pleasing work with fully rounded characters.¹³ Equally telling is what Spielhagen would not allow: historical treatises passing for art, tendentious works, idealistic and symbolic treatment of material, and, perhaps most important to note, "dass er (the artist) . . . uns einen künstlerisch nicht durchgegohten und geläuterten humoristischen oder satirischen Mischmasch für gesunde epische Speise und Trank verkaufen möchte."¹⁴

¹¹"Über epische und dramatische Dichtung," p. 150.

¹²Eduard Spranger, "Der psychologische Perspektivismus im Roman," Jahrbuch des Freien Deutschen Hochstifts Frankfurt am Main, (1930), 72-73.

¹³Friedrich Spielhagen, (Beiträge zur) Theorie und Technik des Romans (Leipzig: L. Staackmann, 1883), pp. 62-63.

¹⁴Spielhagen, p. 63.

Many later critics, however, even those preferring the dramatic mode of presentation, recognize and lament the fact that humor and irony are sacrificed by objective narration.¹⁵ As shall be demonstrated in Chapter Two, humor and irony are two significant ways of achieving the multiple perspective.

Otto Ludwig, who along with Friedrich Spielhagen rates as one of the most influential nineteenth century theoreticians on the novel, distinguishes between two kinds of narrative, actual narrative (die eigentliche Erzählung) and scenic narrative (die szenische Erzählung). In actual narrative, the narrator tells about an event he has experienced or heard of; although he usually begins in medias res, he is free to use flashbacks or digressions. In scenic narrative, the narrator tells the story as he experiences it and lets the reader experience the events along with him. Ludwig prefers scenic narrative to the more traditional actual narrative and even to the drama, because it has no need for an epic medium; suspense and meaning rather than chronology determine the order of presentation, and the story relates itself rather than relying on the credibility of the narrator.¹⁶ Ludwig is not as rigid in his insistence upon scenic

¹⁵Joseph Warren Beach, for example, states, "With the vanishing of the author, there has vanished humor, irony, the prophylactic salt of common sense." in The Twentieth Century Novel (New York: D. Appleton Century, Co., 1932), p. 23.

Norman Friedman also maintains, ". . . that when the personality of the author-narrator has a definite function to fulfill in relation to his story--say of irony, compassion, philosophical range and depth . . . , he need not retire behind his work" in "Point of View in Fiction: The Development of a Critical Concept," Publications of the Modern Language Association of America, 70 (1955), 1181.

¹⁶Otto Ludwig, Studien, II (Leipzig: Fr. Wilh. Grunow, 1891), pp. 202-205.

narrative as most critics of his time, because he feels the two forms can be combined so as to take advantage of the merits of both.¹⁷

In this writer's opinion, chronology need not determine the way the material is arranged, a concept derived from epic narration. As Lämmert shows, the narrator who relates the events as past has a great deal of freedom in the way he presents his material.¹⁸ Ludwig does make an acute observation in noting the importance of the narrator's credibility, a point later treated in more detail by Wayne C. Booth.¹⁹

The basic divisions of narrative summary and scenic presentation made by critics of the eighteenth and nineteenth centuries, although essential to an understanding of narrative technique, tell little as yet about the myriad forms of presentation. Moreover, the strict demands for objectivity are symptomatic of a tendency toward prescriptive criticism which has been surmounted only in the last two decades.

Thus Käte Friedemann's Die Rolle des Erzählers in der Epik was highly controversial as well as innovative for its time. Friedemann contends that the intervention of the narrator is no mere caprice, but rather is innate to the narrative art in contrast to the dramatic.²⁰ Perhaps Friedemann's most significant contribution to literary

¹⁷Ludwig, pp. 205-206.

¹⁸Lämmert, p. 71.

¹⁹Wayne C. Booth, "Distance and Point-of-View: An Essay in Classification" in The Theory of the Novel, ed. Philip Stevick (New York: The Free Press, 1967), pp. 100-101.

²⁰Käte Friedemann, Die Rolle des Erzählers in der Epik (1910; rpt. Darmstadt: Wissenschaftliche Buchgesellschaft, 1965), p. 28.

criticism is her observation that the narrator is not identical with the author, a thesis which, with occasional modifications, is held by the majority of critics even today. The narrator is defined further as:

. . . der Bewertende, der Fühlende, der Schauende.
Er symbolisiert die uns seit Kant geläufige erkenntnistheoretische Auffassung, dass wir die Welt nicht ergreifen wie sie an sich ist, sondern wie sie durch das Medium eines betrachtenden Geistes hindurchgegangen.²¹

Any survey of point of view theory reveals that a variety of terms are used for what is understood as point of view. The problem is compounded in that the theories are in different languages, with the inevitable divergence of meaning caused by language itself. Friedemann speaks of the focal point (Blickpunkt) of the narrator.²² This term, derived from optics, is defined in the dictionary as the central or principal point of focus, the point at which disparate elements converge.²³ Although some critics find this term felicitous, it has failed to gain universal acceptance.

In the epic and the novel, according to Friedemann, a medium acts as an intermediary between the material, be it events or characters, and the listener or reader. In order to be credible, the medium must occupy a fixed position from which it gathers impressions of and reflects life. Even though Friedemann champions the narrator, whom others—for example, Spielhagen, Lubbock, Beach—may find too loose or arbitrary, she requires for him a consistency of role,

²¹Friedemann, p. 26.

²²Friedemann, p. 33.

²³Jess Stein, ed., The Random House Dictionary of the English Language (New York: Random House, 1967).

position, attitude toward material, and, finally, of distance. Friedemann further states that the pure medium of events is an abstraction from many concrete manifestations offered us by the narrator assuming a certain role.²⁴

Friedemann rightly recognizes and defends the merits of the narrator. Her observation that narrator and author are not identical has proved invaluable to a formalistic approach to literary criticism. Although Friedemann does give examples of instances in which inconsistency on the part of the narrator is aesthetically disturbing, there are instances in which a narrator can, for effect, shift his position and distance.

Eduard Spranger's theory is concerned with the Standort of the author and his figures in the novel. Using Leibniz' Monadenlehre as a point of departure, Spranger states that all experiencing and shaping of the world is perspectival, that is, we have only a partial understanding of others and even ourselves.²⁵ The novelist occasionally pretends that this perspectival way of looking at things (Perspektivik) places no barriers before him, since he has the higher gift of psychological insight. The entire structure of a novel is then determined by the author's choice of position and his change of the possible perspectives at hand. The position from which a narrator tells of an event ranges anywhere between two extremes, 1) the Berichtsstandort: the narrator stands totally outside and tells only of those things which become visible through the people's attitude and actions, and 2) the Innensichtsstandort: the position of the

²⁴Friedemann, p. 34.

²⁵Spranger, p. 71.

narrator is inside; the narrator includes the most intimate feelings of others in his report; ideally he knows equally well the feelings of all participants.²⁶ Here Spranger departs from most theories about omniscient authors, which usually place the omniscient author above all people and events.

First-person narratives are, according to Spranger, a special case, Standort im Geschehen. The first-person narrator sees both more and less than the narrator who stands completely outside. The most circumspect form is the depiction of inner feeling through action and attitude, followed by dialogue, and, finally, documents like memoirs, diaries and letters.²⁷

Spranger states that the degree to which an author can know his characters and the characters may know themselves is like a concentric system of rings of understanding.²⁸ This knowledge may range from a small to great area. The only inviolate rule is that once the perspective or position (Spranger uses the terms interchangeably here) is chosen, it should neither be expanded nor narrowed.²⁹

Spranger's psychological approach to point of view seems valid. However, it is again necessary to reiterate that an authorial narrator may at times legitimately vary his degree of insight into a character. He may do this to reflect the character's or his own limitations of knowledge. Furthermore, he may not choose to reveal all he knows at once, but, for the sake of character development and

²⁶Spranger, pp. 72-73.

²⁷Spranger, pp. 74-75.

²⁸Spranger, p. 77.

²⁹Spranger, p. 79.

suspense, may present his insights gradually.

Roman Ingarden, who analyzes the literary work of art logically and phenomenologically, calls point of view the center of orientation of represented space. The mode of representation determines where the center of orientation is to be found. If the represented narrator tells the story, "all the represented objects (things, animals, men) are then represented as if they were seen (touched, heard, etc.) by the narrator, and in this perception they are related to his center of orientation."³⁰ For Ingarden point of view apparently never lies with the reader, but always within the literary work, for even in those works in which there is no express narrator:

. . . the orientational space may be chosen in such a way that it is indeed found in the represented world but at the same time is not localized in any of the represented objects, so that all the represented objects again are exhibited as if they were seen from a determinate point It is as if an invisible and never determinately represented person were wandering through the represented world and showing us the objects as they appear from his point of view.³¹

Ingarden describes the equivalent of Franz Stanzel's concept of "figural narration"³² thus: ". . . the center of orientation may be found in the zero point of the I or a represented person and move with every change of place he makes."³³

Ingarden's spatial conception is for the purposes of this

³⁰Roman Ingarden, The Literary Work of Art, trans. Georg C. Grabowicz (Evanston: Northwestern University Press, 1973), p. 230. The original edition was published in 1931.

³¹Ingarden, p. 230.

³²See below, pp. 29-31.

³³Ingarden, p. 231.

study stated too abstractly, but the concept of a center of orientation, related to Friedemann's optical concept of Blickpunkt, is useful, for it encompasses characters as well as narrator. Ingarden is correct in his implication that point of view never lies with the reader but always in the represented world.

For Percy Lubbock, the first to devote an entire book to point of view theory (1921), point of view is a prime factor in fiction. He states, "The whole intricate question of method, in the craft of fiction, I take to be governed by the question of the point of view--the question of the relation in which the narrator stands to the story."³⁴ He, too, considers the two basic types of narrative, the panoramic with a pictorial method of narration (summary) and the scenic, with a dramatic form of narration.

In his summarizing chapter on point of view, Lubbock does not categorize the various narrative techniques possible, but describes them, moving from the traditional narrative method to the dramatic and then back again. For clarity, the methods are categorized here.

1. In traditional narration, the narrator tells a story and the reader listens. The point of view is then the narrator's (Lubbock, 251).

2. When the story-teller is in the story, the author is dramatized (Lubbock, 251). Here Lubbock confuses the narrator with the author and it is not clear where the point of view lies. Since author and narrator seem to be identical, one assumes that the point

³⁴Percy Lubbock, The Craft of Fiction (New York: The Viking Press, 1957), p. 251. All subsequent references to this work will be cited parenthetically in the text.

of view is the author-narrator's.

3. If the narrator is the subject of the story, "if the story involves a searching exploration of his own consciousness, then an account in his own words after the fact is not the best imaginable" (Lubbock, 252). By a further shift in point of view and by changing the narrative from first to third person, we see the subject's mind actually at work; the subject is reflecting upon events as he experiences them. "In the drama of his mind there is no personal voice, for there is no narrator. The point of view becomes the reader's once more" (Lubbock, 256). As shall be discussed in further detail below,³⁵ this writer disagrees with Lubbock that point of view lies with the reader. Lubbock is describing erlebte Rede, in which the point of view is the character's, except in those instances when, according to Lubbock, the author gives the narrator more distinct form by closing the consciousness of the character-observer, thereby objectifying him (Lubbock, 261). Then the point of view lies with the narrator. Lubbock finds this form of narrative the most workable. It is a technique perfected by Henry James, who considers its merits to be unity and intensity.³⁶

4. According to Lubbock, the most finished form of fiction is the purely dramatic subject with its strictly scenic form. The subject is limited to as much as can be seen and heard. "There is naturally no admission of the reader into the private mind of any of

³⁵See page 25.

³⁶Henry James, The Art of the Novel: Critical Prefaces (New York: Charles Scribner's Sons, 1937), p. 318.

the characters" (Lubbock, 254). One wonders why Lubbock insists upon the superiority of this method, since he himself admits that there are many subjects for which this narrative method is not suitable (Lubbock, 254-255).

Lubbock correctly notes that when there is an experiencing "I," the element of time is a crucial factor in determining whether a story should be written in the first or third person. On the whole, however, he is far too prescriptive in his theory and does not seem to note the ironic contradiction that the method of narration he prefers accomodates only a limited number of subjects.

In his study of the twentieth century novel, Joseph Warren Beach views the novel in its historical perspective and concludes, "In a bird's-eye view of the English novel from Fielding to Ford, the one thing that will impress you more than any other is the disappearance of the author."³⁷ Beach, too, prefers the dramatic mode of presentation, whereby the story tells itself, being conducted through the impressions of the characters. For Beach the point of view always seems to lie within the character, regardless of whether the narrative is in the first or the third person:

Even when the narrative is given in the third person if any one character holds the center stage for an appreciable length of time we have a strong tendency to identify ourselves with him We see things through his eyes, we share his point of view to which the story is more or less for the moment restricted.³⁸

Point of view apparently lies within the characters even in those novels where an omniscient narrator is present; but this becomes

³⁷Beach, p. 14.

³⁸Beach, p. 194.

problematic, and Beach has not thoroughly thought out the matter:

It goes without saying that Stendhal feels free to flow from the point of view of one character into that of another. He is the omniscient historian, ready at any moment to give any piece of information which seems pertinent to his chronicle. There are no limits to his vision, even temporary, no unlighted places waiting for the due amount of illumination. Now limitation of vision is one of the chief means of securing intimacy.³⁹

Firstly, Beach does not distinguish between author and narrator. It is clear that the characters have a point of view, but does the omniscient narrator have one too? If so, is it identical with that of the characters? Or does unlimited vision preclude point of view, because elsewhere Beach speaks of "angle of vision."⁴⁰ Since this term is used in the chapter headed "Multiple Point of View," it shall be considered below.⁴¹

Cleanth Brooks and Robert Penn Warren prefer the term "focus of narration" to point of view, a term which is equivalent to Käte Friedemann's Blickpunkt des Erzählers. In the glossary of their study on rhetoric, Brooks and Warren make four basic distinctions reproduced verbatim here, because it is a summary of the section on point of view:

(1) a character may tell his own story in the first person; (2) a character may tell, in the first person, a story which he has observed; (3) the author may tell what happens in the purely objective sense--deeds, words, gestures--without going into the minds of the characters and without giving his own comment; (4) the author may tell what happened with full liberty to go into the minds of characters and to give his own comment. These four types of narration may be called: (1) first-person, (2) first-person observer, (3) author-observer,

³⁹Beach, p. 227.

⁴⁰Beach, p. 199.

⁴¹See page 43.

and (4) omniscient author. Combinations of these methods are, of course, possible.⁴²

It is clear that for Brooks and Warren point of view, or focus of narration, is determined by who is telling the story, disallowing, as do Ingarden, Weimann and others, the possibility of point of view lying with the reader. Brooks and Warren are, however, imprecise in speaking of the author rather than the narrator.

Norman Friedman expands the categories given by Brooks and Warren and poses the following questions:

1) Who talks to the reader? (author in third or first person or ostensibly no one); 2) From what position (angle) regarding the story does he tell it? (above, periphery, center, front or shifting); 3) What channels of information does the narrator use to convey the story to the reader? (author's words, thoughts, perceptions, feelings or character's words and actions; or character's thoughts, perceptions, and feelings: through which of these or combination of these three possible media does information regarding mental states, setting, situation and character come?); and 4) At what distance does he place the reader from the story? (near, far, or shifting).⁴³

Friedman then lists the modes of transmission in the order proceeding from "telling" (summary) to "showing" (scene):

1. Editorial Omniscience. The author has a completely unlimited and difficult-to-control point of view. He often intrudes into the story (Friedman, 1171-1172).

2. Neutral Omniscience. The author speaks impersonally in the third person. He tends to describe the characters in his own

⁴²Cleanth Brooks and Robert Penn Warren, Understanding Fiction (New York: Appleton-Century-Crofts, Inc., 1959), p. 684.

⁴³Friedman, pp. 1168-1169. All subsequent references to this article will be cited parenthetically in the text.

voice. Friedman says, ". . . the mental states and the settings which evoke them are narrated indirectly as if they have already occurred . . . rather than presented scenically as if they were occurring now" (Friedman, 1172-1173).

3. "I" as Witness. Here a character-narrator only has ordinary access to the mental states of others. To expand his knowledge he can speak with other characters and secure documents which partly reveal the mental states of others (Friedman, 1174).

4. "I" as Protagonist. "The protagonist narrator is limited almost entirely to his own thoughts, feelings and perceptions" (Friedman, 1175-1176).

5. Multiple Selective Omniscience. Both author and narrator have disappeared and "the story comes directly through the minds of the characters as it leaves its mark there" (Friedman, 1176). Thoughts, perceptions and feelings are rendered as they occur.

6. Selective Omniscience. "Here the reader is limited to the mind of only one of the characters" (Friedman, 1177).

7. The Dramatic Mode. "The information available to the reader . . . is limited largely to what the characters do and say" (Friedman, 1178).

8. The Camera. A recording medium transmits "a slice of life" without any apparent arrangement of the material (Friedman, 1179).

One difficulty of Friedman's study lies in the imprecise use of the term "point of view." Usually it seems to mean narrative technique, that is, the transmission of the material to the reader. But at times point of view implies angle of vision and/or standpoint,

which for Friedman is not only the position from which the narrator tells the story, but the position from which the reader perceives it as well. Friedman's concern with the position in which the narrator places the reader also determines the order of the types of narration.⁴⁴ In this writer's opinion, critics cannot validly ascribe a point of view to the reader, since the material is never conveyed by him, but always to him by a narrator or character. There is a distinction between point of view and what some critics, for example, Wolfgang Kayser, call the created role of the reader. Just as the narrator in a work is not identical with the author, the reader is not identical with any particular person. When the reader begins a narrative, a suspension of belief occurs; the reader is willing to believe that the characters really exist, that the events really happen.⁴⁵ Just as a narrator may assume varying degrees of distance to his subject matter, the reader, too, assumes a more or less critical stance as determined by the nature of the work. Within a narrative itself, the more personified the narrator, the more explicit is his relationship to a created reader. The created reader is then fictionalized and appears in the work as an adjunct to the narrator.

Friedman's categories are useful in that they are detailed, but not prescriptive. At first Friedman seems to follow unreflectingly in that long tradition of critics who consider the dramatic

⁴⁴Compare Bertil Romberg, Studies in the Narrative Technique of the First-Person Novel (Stockholm: Almqvist & Wiksell, 1962), pp. 26-27.

⁴⁵Wolfgang Kayser, "Das Problem des Erzählers im Roman," The German Quarterly, 29 (1956), 227-228.

mode infinitely preferable to the omniscient, but in section three of his essay, Friedman shows how each technique can achieve a certain range of effects. Thus it would do the artist well to choose the one most suitable for his purpose.

Wayne C. Booth's study on distance and point of view gives pause for critical reflection on several counts. Firstly, he casts doubt on the usefulness of point of view theory. Secondly, he rightly faults the Jamesians for being overtly prescriptive, shedding little light on "the larger meaning or effects which it (point of view) is designed to serve."⁴⁶ Thirdly, conventional classifications and descriptions, "first person," "omniscient," tell very little about how works differ from one another (Booth, 90).

Booth then attempts to enrich the tabulation of the forms the author's voice can take. Perhaps the most controversial aspect of Booth's classification is his first point--the contention that "person" is an overworked distinction. The functional distinctions that Booth makes apply to both first and third-person narration alike (Booth, 91). The following is a summary of the remaining nine points by which one might evaluate a literary work:

2. There are dramatised narrators and undramatised narrators. The former are always and the latter are usually distinct from the implied author who is responsible for their creation (Booth, 92).

3. Among dramatised narrators, whether first-person or third-person reflectors, there are mere observers . . . , and there are narrator-agents who produce some measurable effect on the course of events

⁴⁶Wayne C. Booth in The Theory of the Novel, p. 87. All subsequent references to this article will be cited parenthetically in the text.

. . . (Booth, 94-95).

4. All narrators and observers, whether first or third-person, can relay their tales to us primarily as scene . . . , primarily as summary . . . , or, most commonly, as a combination of the two (Booth, 95).

5. Narrators who allow themselves to tell as well as show vary greatly depending on the amount and kind of commentary allowed in addition to a direct relating of events in scene and summary (Booth, 96).

6. Cutting across the distinction between observers and narrator-agents of all these kinds is the distinction between self-conscious narrators, aware of themselves as writers . . . , and narrators or observers who rarely, if ever, discuss their writing chores . . . or who seem unaware that they are writing, thinking, speaking, or 'reflecting' a literary work . . . (Booth, 96).

7. Whether or not they are involved in the action as agents, narrators and third-person reflectors differ markedly according to the degree and kind of distance that separates them from the author, the reader, and the other characters of the story they relate or reflect . . . (Booth, 96). In any reading experience there is an implied dialogue among author, narrator, the other characters and the reader. Each of the four can range, in relation to each of the others, from identification to complete opposition, on any axis of value or judgment; moral, intellectual, aesthetic and even physical . . . (Booth, 97).

It is in this seventh section that Booth makes the innovative distinction between a reliable narrator, who "speaks for or acts in accordance with the norms of the work" and an unreliable one, who, most often, is guilty of inconscience (Booth, 100-101).⁴⁷

8. Both reliable and unreliable narrators can be isolated, unsupported or uncorrected by other narrators . . . or supported or corrected (Booth, 101).

9. Observers and narrator-agents, whether self-conscious or not, reliable or not, commenting or silent,

⁴⁷Only in Otto Ludwig's work did we see any prior reference to a narrator's reliability or credibility. See above, page 13.

isolated or supported, can be either privileged to know what could not be learned by strictly natural means or limited to realistic vision and inference (Booth, 102).

Here again Booth goes against what by now has become the norm in point of view theory by stating that "those works which we classify as narrated dramatically, with everything relayed to us through the limited views of the characters, postulate fully as much omniscience in the silent author as Fielding claims for himself" (Booth, 102).

10. Finally, narrators who provide inside views differ in the depth and the axis of their plunge Generally speaking, the deeper our plunge, the more unreliability we will accept without loss of sympathy (Booth, 106).

Booth's functional distinctions are helpful in examining a literary work, but even though they apply to works in both the first and third person, it does not follow that there are no valid distinctions between first and third-person narratives. As Stanzel points out, authors themselves must wrestle with the problem of whether to present the material in first or third person. Stanzel also notes that person forms the whole basis of Käte Hamburger's Die Logik der Dichtung, in which she contends that only works in the third person are truly fictive.⁴⁸ Person can even put the theme of a novel into perspective. In Max Frisch' Stiller, the first-person narrator talks about himself in the third person, indicating a split in consciousness. This split in consciousness arises from the artist's inability to accept reality, preferring in its stead the relatively secure world of fantasy. A minor but extremely useful

⁴⁸Franz Stanzel, Typische Formen des Romans (Göttingen: Vandenhoeck & Ruprecht, 1970) pp. 28-29.

aspect of Booth's theory is his use of the term "implied author." The term is helpful when one wishes to speak of the author, as distinct from the created narrator, without referring to the biographical person.

Rather than expanding upon the types of narrators as described by Norman Friedman and Wayne Booth, Franz Stanzel develops a typology of the novel, based on three typical narrative situations: the authorial, the figural, and the first-person novel. Stanzel, like other critics such as Otto Ludwig, Percy Lubbock and Norman Friedman, considers reportlike narration and scenic narration to be the two basic forms of narration. These are then incorporated into the typical narrative situations.⁴⁹ Stanzel plots the three narrative situations on a circle to show that these typical forms are endlessly variable.⁵⁰

The outstanding characteristic of the authorial narrative situation, according to Stanzel, is the presence of a narrator who informs through intrusion and commentary. A creation of the author, the narrator may know less or sometimes more than the same and may express opinions not necessarily those of the author. As a middleman he occupies a place on the threshold of the fictive world of the novel and the author's and the reader's reality. Reportlike narration is the form corresponding to the authorial narrative situation,

⁴⁹Stanzel, Typische Formen . . . , pp. 11-16.

⁵⁰Stanzel, Die typischen Erzählsituationen im Roman, Wiener Beiträge zur englischen Philologie, Vol. LXIII (Wien: Wilhelm Braumüller, 1955), pp. 157-168. English terminology for Stanzel's theories has been adopted from James P. Puskas's translation, Narrative Situations in the Novel (Bloomington: Indiana University Press, 1971).

although scenic presentation may be included. That which is narrated is considered to be in the past, thus preserving the past meaning of the epic preterite.⁵¹

The first-person narrative situation is different from the authorial in that the narrator is one of the characters. He has either experienced an event, shared the experience, observed or heard directly about the experience from the participants. Reportlike narration is predominant in this narrative situation as well. There is, according to Stanzel, a particularly great wealth of forms which this technique can take.⁵²

In the figural narrative situation the narrator recedes so much into the background that the reader is no longer conscious of his presence. Then, according to Stanzel, the reader feels he is on the scene and is observing the represented world with the eyes of a character who doesn't narrate, but in whose consciousness the events are mirrored. Thus Stanzel, like Lubbock, believes that point of view lies in the reader in this type of narration. Again, this writer finds fallacious the argument that point of view in figural narration lies with the reader. Even if the reader feels he is a character, as Stanzel proposes, he is not. Since the reader does not narrate, point of view can never lie with him. It is not sufficient to be an observer, the observation must also be conveyed. Scenic presentation corresponds to this narrative situation and the illusion

⁵¹Stanzel, Typische Formen . . . , p. 16.

⁵²Stanzel, Typische Formen . . . , pp. 16-17.

of immediacy is created.⁵³

The main thesis of Käte Hamburger's Die Logik der Dichtung is that the language of fiction--and by this Hamburger means drama and third-person narratives and excludes first-person narratives and lyric--is of a categorically different nature and structure from reality statement. Symptomatic of this difference, according to Hamburger, is the use of verbs of inner action with reference to the third-person, and derivable from this the narrated monologue, and the possibility created by this of its combination with deictic temporal, particularly future, adverbs.⁵⁴

Hamburger states:

. . . die epische Fiktion, das Erzählte ist nicht das Objekt des Erzählens. Seine Fiktivität, d. i. seine Nicht-Wirklichkeit bedeutet, dass es nicht unabhängig von dem Erzählen existiert, sondern bloss ist kraft dessen, dass es erzählt, d. i. ein Produkt des Erzählens ist. Das Erzählen, so kann man auch sagen, ist eine Funktion, durch die das Erzählte erzeugt wird, die Erzählfunktion, die der erzählende Dichter handhabt wie etwa der Maler Farbe und Pinsel. Das heisst, der erzählende Dichter ist kein Aussagesubjekt, er erzählt nicht von Personen und Dingen, sondern er erzählt die Personen und Dinge; die Romanpersonen sind erzählte Personen so wie die Figuren eines Gemäldes gemalte Figuren sind.⁵⁵

Hamburger challenges the prevailing view that there exists a fictive third-person narrator. "Es gibt nur den erzählenden Dichter und sein Erzählen."⁵⁶ She reserves the term for the epic poet, that is, the

⁵³Stanzel, Typische Formen . . . , p. 17.

⁵⁴All English terminology for Hamburger's theories has been adopted from Marilyn J. Rose's translation, The Logic of Literature (Bloomington: Indiana University Press, 1973).

⁵⁵Hamburger, p. 113.

⁵⁶Hamburger, p. 115.

author. The material of straight narration is but one of a composite of formational structures in fiction, including dialogue, soliloquy and narrated monologue.

How then is Hamburger's thesis germane to point of view theory if she does not address herself directly to this question? Firstly, most contemporary theorists of narrative technique, for example Stanzel and Kayser, have had to come to grips with Hamburger's postulations. Secondly, if the straight narration, as well as dialogue and monologue all come from the same source, which Hamburger calls the narrating author, and are a function of his telling the story, then this would at first seem to preclude the multiple point of view. Could the multiple point of view exist if all the formational structures come from the same source--the author? Although Hamburger's fascinating theories inspire reflection on the phenomena of narration, the theories ignore or eradicate some useful practical distinctions made in literary analysis. A literary work, "the product of narration," is more than a grammatical structure. Other structural and stylistic variations contribute to content and theme. Even if, for the sake of argument, one accepts Hamburger's premise that there is no fictional narrator, and this is highly debatable, an author still deliberately selects diverse formational structures to express his theme, be they straight narration, monologue, dialogue or erlebte Rede. One reason an author may choose these diverse formational structures is to indicate that there is more than one way of perceiving a situation, or that any given theme has a diversity of aspects which, practically speaking, results in a multiple point of view, regardless of whether one accepts Hamburger's thesis that all

narrated material has the author as its ultimate source. An author may personify the straight narration to a greater or lesser extent. The distinction between the straight narration and the formational structures associated with the characters may be more or less sharply defined; there can be stylistic variations in these formational structures as well. A work with only faint distinctions between these formational structures would most likely present a single point of view. However, if an author wishes to show that there are multiple facets to a situation, he can most effectively do this by employing a variety of formational structures. In and of itself, this variety would not necessarily present a multiple point of view, but, coupled with content, the multiple point of view is more readily created in this fashion.

Wolfgang Kayser does not deal with point of view directly, but is concerned with the nature of the narrator, who he believes is a created role. He agrees with Käte Friedemann and disagrees with Käte Hamburger for making the narrator a non-fictive factor. The underlying idea of Kayser's Entstehung und Krise des modernen Romans is that the modern novel is in a crisis not only because plot, story, and structure are questioned, but because the narrator has disappeared. According to Kayser, it seems to have become suspect to survey the scene from a distance and perceive relationships between apparently autonomous events.⁵⁷

In a later speech Kayser modifies his position somewhat with

⁵⁷Wolfgang Kayser, Entstehung und Krise des modernen Romans (Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1954), p. 33.

respect to Käte Hamburger and his concern for the plight of the novel. To those contemporary novelists who claim only to record, Kayser replies that with the first word one sets on paper one creates. The narrator is neither the author nor the invented figure, rather it is the "Geist der Erzählung," a concept derived from Thomas Mann's "Der Erwählte." "Seine Welt entsteht, indem er zu sprechen beginnt; er selber schafft sie und in ihr kann er allwissend und kann er überall gegenwärtig sein."⁵⁸ It is only a matter of style to what extent this spirit of narration becomes a figure, to what extent it reveals its omniscience or limits its mobility. Herein Kayser believes to have approached Hamburger, who claims the narrator is a function of narration. What Kayser chooses to leave as a mystery or "Ungeheuerlichkeit" of art, however, Hamburger attempts to explain logically.⁵⁹

Kayser's revised concept of the narrator serves to point out that every epic work has some kind of narrator. For the purposes of this study the question of style is a significant factor. The extent to which the narrator manifests himself, his knowledge and its limitations, and his mobility are essential matters for critical concern.

For Eberhard Lämmert the question of the present, the here and now of the narrator, Gegenwart des Erzählers, is closely related to the question of narrative perspective. A narrator who tells the story from the external view-point, which the French critic Pouillon calls

⁵⁸Kayser, "Das Problem des Erzählers im Roman," p. 237.

⁵⁹Kayser, "Das Problem des Erzählers im Roman," p. 235.

vision par derrière can, by looking back upon events which have already happened, arrange and comment upon the events. From the internal view-point, vision avec, the rearrangement of events is impossible; the narrator only presents the reality as it is experienced by the characters. Thus external and internal view-points have to do with the position of narration in time. This position of narration in time is distinct from the psychological position, which Pouillon characterizes as dedans (from within) and dehors (from without).⁶⁰

Lämmert maintains that view-point theory, because of its normative insistence on unity, has not taken into account sufficiently the intrusion of the narrator, the two types of intrusion being: 1) the first-person narrative, in which the "I" is at the same time a character, 2) the third-person narrative, in which there are sections in which an invented narrator is present who relates his own experiences. As acting persons they both see things from a limited perspective and experience the uncertainty of the future; as narrators they survey the course of events in retrospect.

In both instances the perspectives of the experiencing and narrating "I" are constantly changing. The change of position is reflected in the change from present of action to present of narration. This mixture of narrative position is independent from the change of psychological position from one person to another. The psychological position gives the characters and their environs the poetic style,

⁶⁰Lämmert, pp. 67-72, quoting Jean Pouillon, Temps et Roman, Nouvelle Revue Française, (1946).

but the narrator's position is more important for the structure.⁶¹ Lämmert's ideas about character-narrators in third-person narratives are useful in this study of Raabe's works, because a number of Raabe's characters act in the present and relate past events.

Robert Weimann, a Marxist critic, finds much that is problematic in point of view theory. He states that the prevailing definition of point of view as the relation of the narrator to the story often does not make clear whether a fictive narrator or the author is meant. Nor is the term "story" defined; Weimann believes it must be more than plot or Fabel. Weimann also maintains that in the dramatic mode of presentation, the reader is not the gnoseological or aesthetic foundation of perspective,⁶² that is, he does not organize the knowledge, nor does he determine the way it is presented.

Before critical statements about multiple perspective are examined and expanded, this section concludes with this writer's definition of point of view, and reiterates those critical concepts which are useful for a study on the multiple perspective in Raabe's third-person narratives.

Author and narrator are not identical. At times the reader is aware that an implied author is speaking, but this implied author is never the whole person. Moreover, the opinions and observations of the implied author may just as well be expressed by a character as by the narrator.

⁶¹Lämmert, pp. 71-72.

⁶²Robert Weimann, "Erzählerstandpunkt und point of view: Zu(r) Geschichte und Ästhetik der Perspektive im englischen Roman," Zeitschrift für Anglistik und Amerikanistik, 10 (1962), 369-380.

The question of point of view includes the narrator's identity, his perception of the material, and, finally, the manner in which the narrator conveys this perception to the reader. At no time does point of view lie with the reader. The reader does assume a created role, but he is never a medium or a transmitter of information, even in those works in which the narrator encourages the reader's active participation. In those works where there is a fictive reader, he appears as an adjunct to the narrator.

Any prescriptive definitions of point of view are unacceptable, for they hamper both artistic variety and precision. Each author must devise a method best suited to convey his particular material. Stanzel's typology of three basic narrative situations--the authorial, the first-person and the figural--with the possibility of endless variation, serves as a frame of reference for this study. Lämmert's observation about the relevance of time for third-person character narrators is useful. Friedman's tabulation of the modes of transmission of a story which range from telling to showing is comprehensive and may serve as guideline: The modes are:

- 1) Editorial Omniscience 2) Neutral Omniscience 3) "I" as Witness 4) "I" as Protagonist 5) Multiple Selective Omniscience 6) Selective Omniscience 7) The Dramatic Mode 8) The Camera.

One must be aware that many particular literary works do not fit neatly into any of these categories, and for this reason Booth's tabulation of the forms an author's voice can take is most useful. Although this writer disagrees with Booth's contention that person is an overworked distinction, the remaining functional distinctions appear valid:

- 1) There are dramatised and undramatised narrators.
- 2) The dramatised narrators are either observers or narrator-agents.
- 3) The narrators relate their tale through scene or summary.
- 4) The degree of commentary varies.
- 5) There are self-conscious narrators and those who do not discuss, or are unaware of their writing.
- 6) The narrator can establish varying degrees of distance to his work; he may be reliable or not.
- 7) Narrators can be isolated or supported.
- 8) The narrator's vision may be realistic or he may know more than what can be learned by natural means.

Theory on Multiple Point of View

Roman Ingarden's formulations about multiple point of view are of value, because he does not restrict the multiple point of view to any particular narrative situation. Ingarden uses the term "center of orientation of represented space" rather than point of view. The multiple point of view occurs when the center of orientation is located in the person who plays the main role in a particular section of the represented story, or one and the same objective situation in which a number of persons are taking part may be exhibited "at the same time" from various centers of orientation. The world, that is, things, people and situations, must be represented in corresponding "perspectival foreshortenings." By foreshortening of perspective Ingarden means that things must be represented as each character perceives them. The representation includes the things the characters perceive and the angle from which they perceive them; it eliminates what the characters could or would not see. If the representation is not done in this way, it is impossible to identify the individual things that are simultaneously seen by various characters. An exception is when this nonuniformity of the represented world serves as a special means of artistic

orientation.⁶³ The remaining critics usually have a particular narrative situation or even a specific work in mind when they discuss or imply the multiple point of view.

The first-person narrative. In the first-person novel, according to Stanzel, the narrator is part of the represented world,⁶⁴ although the degree to which the narrator takes part in the action varies. In those novels where the first-person narrator stands at the periphery of events, the special narrative techniques are Perspektivierung and Medialisierung.⁶⁵ By Perspektivierung Stanzel means that the narrated material has sharper contours, because the narrator is fixed in time and space. Medialisierung means that the narrator acts as a medium, in that the events are seen through his eyes, even if they, in turn, have been narrated to him. In this way the first-person narrator seems somewhat akin to the traditional concept of the authorial narrator.

In the semi-autobiographical first-person novel, the tension between the narrating and the experiencing "I" determines the novel's structure of meaning (Sinngefüge). This same kind of tension could be found in the authorial novel between the narrator and character, but Stanzel believes it to be more pointed in the first person, because two existential realms are found in one being.⁶⁶

⁶³Ingarden, pp. 231-232.

⁶⁴Stanzel, Typische Formen . . . , p. 25.

⁶⁵Stanzel, Typische Formen . . . , p. 31.

⁶⁶Stanzel, Typische Formen . . . , pp. 30-31.

Where the focus of the novel is on the experiencing "I", who narrates through interior monologue, the figural novel is approached.⁶⁷ The only time Stanzel speaks directly about narrative exhibiting a multiple point of view is with respect to the novel containing the inner monologue of more than one person. The change in first-person narrator from one monologue to the other gives the novel depth and breadth and avoids monotony. Concluding his section on first-person narrative with some observations about the epistolary novel, Stanzel states that insofar as this form of novel has more than one writer, the multiple point of view is also one of its characteristics.⁶⁸ Käte Friedemann was an early critic to describe the multiple point of view in the epistolary novel. She uses the term "Wechsel des Blickpunkts."⁶⁹ With the exception of Friedman, who states that the "'I' as Witness" narrator can gather information from various sources, no other critic of general point of view theory deals with the multiple point of view in first-person narrative.

⁶⁷Stanzel, Typische Formen . . . , pp. 37-38.

⁶⁸Stanzel, Typische Formen . . . , p. 38. The critic Karl Robert Mandelkow disagrees with Stanzel that the epistolary novel with more than one narrator is a form of first-person narrative, because the discrepancy between the narrating and the experiencing "I" is alien to it. Mandelkow considers the epistolary novel to be a form of third-person figural narrative. For Mandelkow's views on figural narrative see below, page 44. Although the question of person in the epistolary novel with multiple narrators is problematical, this writer considers the epistolary novel to be a type of first-person narrative. Not only is it written in the first person, but it also lacks the third-person medium who presents and contributes his view to the story, no matter how unobstrusive he may be.

⁶⁹Friedemann, p. 53.

First-person narratives consist of two basic types: 1) that in which the first-person narrator is an observer, or 2) that in which he is a participant in the action. Within the framework of these two types lies a whole range of possibilities as to the extent the narrator participates in the action.

If the first-person narrator is basically an observer, he may choose to write about the life and problems of another character. This character, who arouses the narrator's interest, usually has a different personality and an approach to life at variance with the narrator's. A dual point of view arises through the contrast between the narrator and the main character. At times, the act of writing about another character may temper or change the narrator's outlook on life. In this way, the work achieves yet another dimension, for the narrator is different at the end of the work from what he was at the beginning. Indeed, his point of view may shift gradually throughout the work. The character who is the subject of narration may also become a narrator within the work. His point of view then becomes even more sharply pronounced. The narrator can also use other sources which contribute to the multiple point of view.

Time is an important factor in first-person narratives where a narrator tells about his own life. There exists a tension between the narrating and the experiencing "I" who are embodied in one person. In most works of this type the distance between the narrating and the experiencing "I" is in direct proportion to the distance in time. The treatment of time may be varied, so that a narrator could feel a lyrical identification with his childhood and assume a more distant, ironic stance to his adult life.

Multiple point of view clearly exists in an epistolary novel with more than one letter writer. But even a work which only presents the letters of a single correspondent may contain a dual or even multiple perspective, if the reader anticipates the thoughts and reactions of the recipient or recipients.⁷⁰

Third-person narrative. It is peculiar that Stanzel speaks of the multiple point of view in those first-person novels which approach the figural novel, yet never addresses himself directly to the multiple point of view when discussing the figural novel. Indeed, although Stanzel writes of dramatization, scenic presentation, dialogue, erlebte Rede and stream of consciousness, he stresses the fixing of point of view in the consciousness of one character.⁷¹ Perhaps it is because Stanzel is intent on stressing that in the figural novel point of view lies with the character, as opposed to the author, whose personal perspective has become suspect, that he neglects to suggest that in the figural novel, point of view can lie with more than one character. Stanzel does cite as examples of the figural novel such works as James' The Golden Bowl and The Wings of the Dove which are narrated from a multiple point of view.

Joseph Warren Beach also uses these two James novels to illustrate the multiple point of view. "The very point of these stories," according to Beach, "lies in a contrast of views."⁷²

⁷⁰Wallace Hildick, Thirteen Types of Narrative (New York: Clarkson N. Potter, Inc., 1970), p. 76.

⁷¹Stanzel, Typische Formen . . . , pp. 39-52.

⁷²Beach, pp. 198-199.

" . . . the story is built up of large blocks of narrative, each told from the point of view of a single character" ⁷³

Beach states that each character views the facts from a different angle of vision, "an angle of vision which in each case shuts off from one of them much that is seen by another." ⁷⁴ This technique is, in Beach's opinion, useful in heightening and directing the reader's suspense. ⁷⁵ Through his reflections, a character would seem to partially fulfill the function of an authorial narrator. Yet the character has neither the breadth of knowledge of an authorial narrator, nor the power to arrange the events. Beach errs in the latter part of his statement, because a character-narrator can arrange those past events which he is privileged to know.

Norman Friedman's concept of "multiple selective omniscience" is a kind of figural narration which provides a multiple point of view. The reader is allowed a composite of viewing angles from which he derives a multiple perspective. Friedman does not really discuss the purpose and effect of this kind of narration, but states that its "tendency is almost wholly in the direction of scene, both inside the mind and externally with speech and action . . ." (Friedman, 127). The difference between this mode of presentation and normal omniscience, where the narrator tells us what is going on in the minds of the characters is that "the one renders thoughts, perceptions, and feelings as they occur consecutively and in detail passing through the mind (scene), while the other summarizes and explains them after

⁷³Beach, p. 198.

⁷⁴Beach, p. 199.

⁷⁵Beach, p. 201.

they have occurred (narrative)" (Friedman, 127-128).

Although this writer disagrees that the epistolary novel is a third-person narrative form, Karl Robert Mandelkow's explanation for the shift from authorial (standortsfestes) to figural (standortsloses) narration is valid. The novel of letters, with its multiple point of view, stands at the beginning of what Mandelkow considers to be a long anti-epic tradition which leads to the nineteenth century novel of dialogue and the twentieth century interior monologue. The shift in the prevailing form of narration from the authorial to the figural reflects a change in man's view of the world. The world becomes increasingly devoid of meaning and no longer has a center. Tieck's William Lovell serves as an example of the techniques in the epistolary novel which reflects such a world. Each character is isolated from the other, and no overlapping view is possible.⁷⁶ Mandelkow validly places the effacement of the third-person narrator in an historical perspective; such a narrator did not suddenly disappear from the novel in the twentieth century. However, the trend toward figural narrative may be more pronounced in English and American literature than in German literature.

In third-person figural narration, the multiple point of view is created when the events are viewed through the minds of various characters, either simultaneously or in succession, which is the more usual method. However, diversity of point of view exists not only between the characters, but between character and narrator. Critics,

⁷⁶Karl Robert Mandelkow, "Der deutsche Briefroman. Zum Problem der Polyperspektive im Epischen," Neophilologus, 44 (1960), 200-208.

with the exception of Booth, tend to underemphasize the third-person narrator in figural narration. The narrator is particularly evident when there is extensive use of erlebte Rede.

Franz Stanzel states that the most important characteristic of authorial narration is that the narrator stands apart from the represented world, yet also presents himself for interpretation. Stanzel is in agreement with Friedman and Booth that the narrator assumes different roles--for example, the chronicler, the objective editor, the partially knowledgeable or omniscient narrator--which indicate to the reader what attitude he should take.

Although distance between the narrator and the represented world is the main characteristic of authorial narration, all degrees of tension between the two worlds are imaginable, down to complete congruence, as in a novel of entertainment, whereby it can no longer be discerned whether a thought is that of a character or the narrator. In this case, according to Stanzel, it would seem that point of view is of little concern for the author.

Thomas Mann's aesthetic reflections are significant for Stanzel, and he quotes from an essay by Mann on Joseph und seine Brüder, in which Thomas Mann maintains that narrative explanations and intrusions are an integral part of a work of art, serving as a commentary on a commentary, being the final medium for a story which has gone through many media.⁷⁷

Wolfgang Kayser's studies are concerned mainly with the

⁷⁷Stanzel, Typische Formen . . . , pp. 19-23. Stanzel quoting Mann's "Joseph und seine Brüder (Ein Vortrag)," Neue Studien (Frankfurt am Main: Suhrkamp, 1948), p. 160.

narrator in the third-person novel. He considers Wieland's Abenteuer des Don Sylvio Rosalva (1764) the first modern novel, because of the change in the nature of the narrator. Prior to this novel, the narrator in the novel had been an anonymous factor, without any opinion as a person.⁷⁸ But in Don Sylvio Rosalva the characters are all too willing to deceive themselves; their talk and actions are superficial. The narrator penetrates deeper and also speaks ironically:

Das Verhältnis zur Sprache hat sich gewandelt. Der Leser darf dem Wort nicht mehr blindlings trauen, sondern muss dafür empfänglich sein, dass mehrere Perspektiven walten. Er muss wie die Welt so auch die Sprache durchschauen und die Kunst der Andeutung verstehen. Und er muss schliesslich sein eigenes Rollenspiel durchschauen.⁷⁹

Even in works where there is an omniscient narrator, the possibility of a multiple perspective lies not only in the diverse points of view of the characters, but in what the narrator says ostensibly and his real meaning. Moreover, Kayser correctly notes that the reader must exercise his critical faculties even in those works with a conspicuous narrator. Kayser also speaks of a dual perspective in the works of Fielding, where illusion is created and destroyed.⁸⁰ In both Stanzel's statement that the story goes through many media in the authorial novel and Kayser's recognition of irony in authorial narration, lies the possibility of expanding the concept of multiple point of view, particularly in third-person narrative.

⁷⁸Kayser, Entstehung und Krise . . . , p. 9.

⁷⁹Kayser, Entstehung und Krise . . . , pp. 14-15.

⁸⁰Kayser, Entstehung und Krise . . . , pp. 15-16.

The Multiple Perspective

A primary objection of this study to existing point of view theory is that it ostensibly ignores the myriad subtle ways the material and thus the theme is conveyed to the reader. This holds particularly true for statements made about third-person authorial narrative. Statements which ultimately ascribe all point of view to the narrator in authorial narratives where there may be much monologue, dialogue, and material written by the characters tell little about diverse or complementary views in a story. They tell even less about how the views are conveyed. Finally, the narrator's attitude towards his subject matter is neglected. In a work of literary merit, the authorial narrator seldom identifies completely with his subject matter, but maintains some degree of distance to it. The humor and irony which establishes this distance is of significance. Furthermore, the narrator's attitude toward his art, as Booth points out, deserves consideration.

In order to take the above factors into account, it is helpful to broaden the concept of point of view. This can be achieved partially by substituting the term "perspective" for "point of view." In German criticism, the terms "point of view" and "perspective" are sometimes used interchangeably, but the term "perspective" often does allow the critic greater freedom in describing the variety of views and the multiplicity of levels of meaning and relationships within a literary work.

The multiplicity of levels in a narrative is brought forth not only by diverse points of view, but by such structural elements as humor and irony, symbols, quotations and the treatment of time and

space. Inherent in humor, irony, symbol and quotation, both literary and non-fictional, is the common characteristic of at least a duality of levels within each element. Humor and irony serve to display contradiction, often revealed through incongruity of style. Symbol is a tangible object which refers to a higher, more abstract realm. When incorporated into a narrative, quotations retain some of the original context and enhance their new surroundings.

Although the categories of time and space, depending on how they are structured, do not always create a multiple perspective, they do contribute to a multiple perspective in Raabe's narratives. Not only is there tension between past and present, but a variety of points in time can either be presented simultaneously by the narrator or exist in the consciousness of a character without merging. Space, which is usually considered to be a fixed element, is also subject to change, when change serves to express something about the theme.

Comparison of the Multiple Perspective in First-person and Third-person Narration

As stated in the introduction, this study takes issue with Eduard Klopfenstein's statement that the multiple perspective is achieved more successfully in Raabe's first-person narratives, rather than the third-person narratives of the Braunschweig period. Klopfenstein correctly notes Raabe's tendency to reduce the omniscience of the third-person narrator. The narrator's point of view is no longer absolute.⁸¹ Yet Klopfenstein places the works in a false light when he contends that the multiple perspective is achieved

⁸¹Klopfenstein, pp. 156-157.

to a greater degree in the first-person narratives, because in these works the narrator recedes behind the characters to the greatest extent. A third-person narrator who does not make his point of view absolute can enhance the multiple perspective. The issue need not be one of narrator versus characters; the third-person narrator's presence adds yet another dimension, or view-point, which either contradicts, relativizes or complements that of the characters.

Moreover, the narrator is an essential element of both third and first-person narrative. One must establish how their distinguishing characteristics achieve the multiple perspective in different ways. A key distinction between first and third-person narrative is the first-person narrator's greater need to establish how he received the information presented. As a character, the first-person narrator is fixed in time and place. His degree of knowing is naturally limited if he sets out to present information about anyone other than himself. This limitation can turn into an advantage, if, to expand his world, the first person narrator attains information from other characters and written material. The view-point of other characters in first-person narrative tends to be sharply defined. A third-person narrator can incorporate the view-point of other characters into the narrative as well, although he has a choice of degree to which the characters' view-point is clearly delineated. Any claim that the characters' points of view are filtered through the main narrator in third-person narrative holds equally true of first-person narrative. In addition, a third-person narrator can credibly present a variety of material without the sometimes awkward necessity of establishing how he received this information. In this

way, the narrator's very omniscience, often a detractor of the multiple perspective, can contribute to the multiple perspective.

The kind of tension between the narrating and experiencing "I" evident in a first-person character-narrator is also manifest in a third-person narrative in which a character speaks at length about past events. Both first and third-person narrators, as well as characters, can reflect on various levels of time, although only a character with high imaginative powers can do so.

Through his greater degree of mobility, a third-person narrator can make quicker transitions from one area of space to another than can the first-person narrator. A third-person narrator is also more likely to present a greater variety of spaces. Both first and third-person narrators can show change within spaces.

The sustained use of such structural elements as humor, irony, symbol and quotes can occur in both first and third-person narrative, but it is rarer in the first person. Very few first-person narrators credibly have the breadth of vision which allow them to employ these elements consistently. Those narrators who do, often approach a third-person narrator in type.

Raabe's works of the Braunschweig period demonstrate that the multiple perspective can be achieved at least as effectively in narratives of the third person as in narratives of the first. In these works, Raabe, by displaying the relativity of points of view, clearly wished to show that there are few absolutes. To accomplish this, Raabe chose third-person narrative over first-person narrative at the rate of two to one. The following chapter discusses, with examples, the various ways the multiple perspective is achieved in

Raabe's third-person narratives of the Braunschweig period.

Chapter 2

MULTIPLE PERSPECTIVE IN WILHELM RAABE'S THIRD-PERSON NARRATIVES OF THE BRAUNSCHWEIG PERIOD

In a number of Wilhelm Raabe's works of the Braunschweig period, either a narrator or character indicates that there is more than one way of evaluating a situation; this subjective evaluation is usually colored by the personality and experience of the evaluator:

"Der Oberlehrer Neubauer sah uns eben subjektiv an, Billa," brummte der Pastor. "Er hat auch das Englische auf dem Gymnasio in der Stadt und liest wahrscheinlich gegenwärtig mit seinen Jungen den Vicar of Wakefield."

"Objektiv, substantiv oder perspektiv, das ist mir ganz einerlei. Ich sehe aber ohne Brille, dich, mich und Gansewinckel"1

Conscious misrepresentation due to deceit or malice on the part of the character is rare; it is far more attributable to limited, perhaps distorted vision. Following Seraphine's letter to Malwine in Kloster Lugau, the narrator comments:

Schrecklich aber wahr--in dem eben mitgeteilten Briefe kam jedes Wort aus dem Herzen und entsprach auch durchaus, wie die Schreiberin die Welt sah, der Wahrheit. Dass wir in einer Welt leben, die jeder auf eine andere Weise sieht, dafür konnte sie, die Briefstellerin, nichts.-- (XIX, 145).

¹Wilhelm Raabe, Horacker, ed. Hans Butzmann and Hans Oppermann, Vol. XII in Sämtliche Werke: Braunschweiger Ausgabe, ed. Karl Hoppe (Freiburg i. Br. und Braunschweig: Verlagsanstalt Hermann Klemm, 1955), p. 348, italics not in the original. All subsequent references to Raabe's works will be cited by volume and page parenthetically in the text.

Although it may be impossible to arrive at objective truth, a greater degree of understanding may be achieved if more than one point of view is presented. Thus Doktor Baumsteiger in Fabian und Sebastian advises:

Es hat noch niemand die gute Bekanntschaft dadurch,
dass er dem einzelnen drunter das Maul verbot,
gehindert, ihre Ansichten, Meinungen oder vor allem
ihre Weisheit und ihr Wissen an Mann, Weib oder
Fräulein zu bringen. Mir ist es immer sogar lieb,
wenn von allen Seiten auf mich eingeschwatzt wird;
ein mittleres Mass richtigen Verständnisses kommt
einem doch dabei zuwege . . . (XV, 131).

It would seem that for Raabe, this elusive objective truth can only be approximated by revealing the many facets of a character, a relationship, a situation or theme gradually. The following is a survey, with examples, of the various techniques Raabe uses to create a multiple perspective. The first part presents those structural elements which create a multiple perspective. In the second part, the devices through which narrator and characters contribute to the multiple perspective are considered.

I. Structural Devices

A. Humor and Irony. Both the humorist and the ironist perceive the world to be full of contradiction and incongruity in which multiple levels or perspectives are implicit. The concepts of Specific Irony and General Irony, as formulated by D. C. Muecke, are treated in conjunction with humor, for humor and irony are related, both as attitudes and as stylistic devices. (However, one particular kind of irony, Romantic Irony, will be treated in Part Two of this chapter, because it is a narrative device.)

Irony makes the reader or observer aware that there are at least two levels simultaneously at play. D. C. Muecke describes irony as:

. . . a double-layered . . . phenomenon. At the lower level is the situation either as it appears to the victim of irony . . . or as it is deceptively presented by the ironist At the upper level is the situation as it appears to the observer or ironist.²

. . . there is always some kind of opposition between the two levels, an opposition that may take the form of contradiction, incongruity or incompatibility (Muecke, 19-20).

In "Double Irony," according to Muecke, there is not only opposition between the two levels, but also a more obvious opposition within the lower level. Irony also requires that there be a victim who is unaware that there is an upper level or an ironist who pretends innocence (Muecke, 20).

1. Specific Irony. The effect of Specific Irony, which can consist of verbal or situational irony, is corrective or normative. Once the ironist has displayed the aberrancy of a victim--be he a single person or a whole society--, once the victim has been shown to be in the wrong, the incident is, according to Muecke, closed. Specific Irony "is characteristic of, though by no means confined to, a society with a more or less 'closed ideology'" (Muecke, 119-120). We find examples of Specific Irony in Raabe's works, although the larger attitude manifest in them is one of General Irony or humor.

²D. C. Muecke, The Compass of Irony (London: Methuen, 1969), p. 19. All subsequent references to this work will be cited parenthetically within the text.

In the following passage from Deutscher Adel, the narrator treats the German reading public with irony, presumably with the intent of exposing the public's intellectual shallowness in hope of correcting it:

Leihbibliothek

von

Karl Achtermann

stand in halb verwischten Buchstaben über der Glastür, die auf die Strasse hinausführte, und lud seit fast einem Menschenalter die Vorbeiwandelnden ein, billigst ihre laufenden geistigen Bedürfnisse zu befriedigen. Und--gottlob!--ein ziemlich anständiger Teil der Bevölkerung folgte der Einladung sogar "im Abonnement"--da war's noch billiger, abgesehen davon, dass der alte Achtermann dabei denn doch auch genauer wusste, wie der dran war. Ganz umsonst können es die Musen leider immer noch nicht tun; aber das muss man ihnen lassen, Rücksichten nehmen sie, und so billig wie die deutsche Nation ist noch keine andere auf Gottes Erdboden zu dem Rufe eines Kulturvolkes gekommen. So weit unsere Einsicht in die Sachlage reicht, ist Arthur Schopenhauer der allereinzige auf germanischem Geistesgebiete gewesen, dessen Freunde und gute Bekannte es nicht möglich machen konnten, seine Werke leihweise von ihm, und wenn auch nur "auf acht Tage", zu erhalten. Zwei ganze Auflagen der "Welt als Wille und Vorstellung" hat der alte Bösewicht und "Egoist" dem Volke der Denker unter der Nase lieber zu Makulatur machen lassen! Reinewegs empörend bleibt es unter allen Umständen, und ein schwacher Trost kann für das deutsche Gemüt nur darin liegen, dass sich dieser Mensch auf seine holländische Abstammung stets viel zugute tat.-- (XIII, 174).

The German reading public, including the so-called intellectuals, is ironized in that the intellectual needs of those who consider themselves cultured are satisfied by popular novels. Moreover, it is incongruous that people who claim that the content of books is valuable insist that the books themselves be cheap. It is slightly ironic that the more cheaply books can be borrowed, the

better is Achtermann's business. The tone which imitates the syntax and the words one might use to discuss the fair practices of a scrupulous businessman are ironic when applied to the Muses. Here the narrator praises the Muses to blame the public; then the narrator reverses his approach and blames Schopenhauer in order to praise him. If one is aware that there was a twenty-six year span between the publication of the first and second editions of Die Welt als Wille und Vorstellung,³ then it becomes apparent that the abuse heaped upon Schopenhauer is unjust; it was not that he did not want his work read, but rather no one cared enough to read it. Again there is an incompatibility in the tone of a gossip washerwoman, spiessig, applied to a philosopher. In irony of this sort, the narrator's opinion and the opinion of those treated ironically are both evident, so that there is a dual perspective.

2. General Irony. In General Irony, according to Muecke, life itself, or any general aspect of life, is seen as "fundamentally and inescapably an ironic state of affairs" (Muecke, 123). The themes of a number of Raabe's works in the Braunschweig period are General Irony situations, for they reveal conflict between: realism and idealism in art (Der Dräumling, Der Lar), past and present (Horacker, Das Horn von Wanza, Prinzessin Fisch), biological drives and idealistic love (Prinzessin Fisch), the individual and the forces of history (Das Odfeld, Hastenbeck), and the individual and society

³Notes to Vol. XIII in Raabe, Sämtliche Werke: Braunschweiger Ausgabe, p. 452. All subsequent references to the critical apparatus in this edition will be cited as "Notes," followed by volume and page number.

(Horacker, Im Alten Eisen). Conflict by its very nature implies a dual perspective.

3. Humor. Through humor the individual may surmount the incongruities or contradictions inherent in General Irony. According to Wolfgang Schmidt-Hidding, the humorist's attitude toward the world is one of simultaneous involvement, as manifest in his humanitarian feeling, and detachment, resulting in a sense that all values and moral judgments are relative.⁴ Incongruity of style serves to point out the incongruities of a situation: a mock-poetic style or learned diction may be used to describe an ordinary matter, or language far from the literary norm may describe an extraordinary event. Very often, there is a sudden transition from one stylistic level to another, particularly from the elevated to the common, which Schmidt-Hidding calls the comic Stilsturz.⁵

Recent Raabe criticism seeks to negate the traditional concept of humor as a philosophical attitude on the part of the author toward the world. In his stylistic analysis of humor in Das Odfeld, chosen for its tragic nature, Preisendanz claims that humor cannot be characterized " . . . mit Floskeln wie die vom vergoldenden, versöhnenden, überwindenden, beschwichtigenden, wohlwollend gelten lassenden Humor."⁶ Rather, humor consists of a

⁴Wolfgang Schmidt-Hidding, Sieben Meister des literarischen Humors in England und Amerika, (Heidelberg: Quelle und Meyer, 1957), p. 7.

⁵Schmidt-Hidding, pp. 160-161.

⁶Wolfgang Preisendanz, Humor als dichterische Einbildungskraft (München: Eidos Verlag, 1963), p. 246.

tension between narrative content and narrative technique, so that the reader sees the represented world in a dual perspective. Concrete images have an independent meaning while they are simultaneously related to the whole context of a work.⁷ Thus Preisendanz has a literal understanding of the concept of relativity in humor; the verb "relate" is associated with the German verb relativieren. In discussing a rather grim passage from Das Odfeld, Preisendanz concludes:

Wesentlich war uns zunächst die Einsicht, wie der grässliche Anblick des Gefallenen doch humoristisch relativiert ist, nicht in dem Sinne, als ob er gemüthhaft überwunden oder wir ihm versöhnt würden, sondern im wörtlichen Verstand relativiert, indem er Anlass wird, Beziehungen zu gestalten, worauf es . . . dem Humor in erster Linie ankommt.⁸

Preisendanz' study of humor is valuable, because it precisely investigates humor within the text itself. Only through stylistic analysis can the clichés about humor be avoided. Peter Detroy, however, justifiably contends that Preisendanz' formalistic approach is too one-sided, because it completely eliminates consideration of a humorous attitude. This humorous attitude need not be the author's, although Detroy believes it is a valid consideration in the case of Raabe. By this Detroy understands that humor is manifest in the whole structure of a work. The narrator or a character may possess a humorous attitude, which in itself determines the literary work's form.⁹ Detroy's approach, which combines an analysis of style and

⁷Preisendanz, p. 246.

⁸Preisendanz, p. 247.

⁹Peter Detroy, Der Humor als Gestaltungsprinzip im Stopfkuchen (Bonn: H. Bouvier und Co. Verlag, 1970), pp. 8-9.

structure in the manner of Preisendanz with a consideration of a work's theme, serves as a guideline for this study.

In the following passage from Gutmanns Reisen, a serious issue, the founding of the German National Association at Coburg in 1860, is presented with humor. The aim of the Association is to promote the unification of Germany. After spending their first evening in a pub at Coburg, the participants in the convention are on the way to their lodgings and the narrator comments:

Es hat alles sein Ende, auch der vergnüglichste Begrüssungsabend unter braven Leuten und deutschen Volksgenossen, die man auf Reisen kennenlernt und mit denen man am andern Tage in der herzoglichen Reitbahn in Koburg das neue Deutsche Reich begründen helfen will. Die Ansichten in der letztern Hinsicht gingen noch weit auseinander, aber die Hauptsache für jetzt auf dem Heimwege nach der Zwiebelmarktgasse war bei so schwankenden politischen Zuständen, dass die Herren wenigstens körperlich sich so dicht als möglich aneinanderhalten. Vater Gutmann und Onkel Poltermann führten einander, so grade es ging; Major ausser Dienst Blume hielt sich am Kameralssupernumerar Gutmann fest, und dieser Jüngling hielt seltsamerweise allein nur die richtige Mitte zwischen Hauswand und Rinnstein. Ja, ja, diese ältern Herren, wenn sie mal sowohl politisch wie auch sonst der Jugend ein gutes Beispiel geben sollen!... (XVIII, 263).

There is a humorous relationship between the camaraderie existing among the men from north and south--a camaraderie induced in part by alcoholic beverages--and the purpose of the meeting in Coburg, which is the unification of the German states.¹⁰ Through the juxtaposition of "auseinander," referring to political views, and "aneinander," referring to the men, the narrator relates the men's

¹⁰A similar situation occurs in Der Dräumling, when the Paddenauers overindulge at the Schiller centennial. In that work the philistines receive ironic treatment.

unsteady gait to the unstable political conditions. In the phrase "richtige Mitte" is implicit the political stance young Gutmann is to take. The narrator's voice at the end of the passage also contains a dual perspective, for he expresses himself in a tone which Frau Gutmann might use to register her disapproval, yet his sympathy with the characters is evident.

Two levels are at play in the passage itself: the men's private merriment and the public political convention. By treating the story's subject, the political convention, humorously, the narrator introduces a third level. Although some of the characters are comical, all are quite serious in their intent to unify Germany. But Raabe wrote Gutmanns Reisen thirty years after the convention took place and knew full well that the Association and its constitution were powerless. What was agreed to on paper was never realized. Not until Bismarck was Germany reunited. In this "Bismarckade" there are two references to the chancellor, one in a character's speech at the convention, and the other in the epilogue. From a perspective of distance, Raabe lauds the men who tried to unite Germany while he relativizes their efforts through humor. Here then is an example of a humorous attitude determining the style in which a theme is treated.

B. Symbol. There are two levels at work in a symbol, which Gero von Wilpert defines as "ein sinnlich gegebenes und fassbares, bildkräftiges Zeichen, das über sich selbst als Offenbarung veranschaulichend und verdeutlichend auf einen höheren, abstrakten Bereich

verweist."¹¹ In Raabe's works of the Braunschweig period, the multiple perspective is created not only by the dual level of the symbol--the concrete image and the abstract realm to which it refers--but Raabe's symbols also underscore the multiple perspective in that the symbols are no longer universal. They have only a private meaning for the individual and occasionally for some of his intimates. The concrete object signifies different things to different characters. That some characters misunderstand or refuse to see the symbol's meaning often contributes to the theme.¹²

In Der Lar, most townspeople consider Schnarrwergk, the veterinarian, a misanthrope and regard his house idol, a stuffed monkey's head, as an offensive eccentricity. Only when Schnarrwergk tells Rosine the monkey's story does its significance become evident to the reader. The monkey had clung to Schnarrwergk as it was dying. Schnarrwergk fashioned glass eyes for the monkey which resemble the eyes of his benefactor Hagenbeck. When Schnarrwergk was a young man, Hagenbeck recognized in him a compassion for all creatures who must suffer and cannot express their pain with words (XVII, 334). Hagenbeck helped Schnarrwergk with his schooling and gave him

¹¹Gero von Wilpert, Sachwörterbuch der Literatur (5th ed.; Stuttgart: Alfred Kroner Verlag, 1969).

¹²Compare Hubert Ohl's excellent discussion of the symbol of the ravens' battle in Das Odfeld. Ohl indicates that symbols in Raabe's works of the Braunschweig period are not like Goethe's symbols, in which the object and the realm to which it refers merge. In Das Odfeld, the ravens' battle refers to three realms which remain independent of each other in Buchius' mind. His companion, the Amtmann, does not understand the significance of the battle at all. Finally, the narrator treats Buchius' perception humorously. Bild und Wirklichkeit (Heidelberg: Lothar Stiehm Verlag, 1968), pp. 117-126.

emotional support as well. For this reason Schnarrwergk professes, "Ich weiss nicht, wem er [Hagenbeck] nachahmte; aber ich gehe in seinen Fussstapfen und sehe die Welt aus seinen Augen" (XVII, 334, *italics in the original*). The monkey then is a symbol of the vulnerability of all creatures, including man, for the monkey has human qualities, and man is also a primate. The eyes of the monkey signify compassion and serve Schnarrwergk as a reminder to remain compassionate. As an object, the stuffed monkey's head strengthens the impression of Schnarrwergk as a misanthrope. The house idol is repulsive to those who do not understand it; for them it seems to mean that Schnarrwergk prefers the company of animals, even dead ones, to people. But the idol's significance, once revealed, is the opposite, for it represents love for all creatures. In this contradictory nature of the symbol, another perspective is presented.

C. Quotations. Three kinds of quotations are considered here: literary quotations from works of other authors, quotations from non-fictional documents, and self-quotations.

1. Literary quotations. Raabe frequently incorporates literary quotations in his works, either directly or through allusion. Herman Meyer's statement about the literary quotation describes succinctly how it can contribute to the multiple perspective:

Im allgemeinen dürfte es gelten, dass der Reiz des Zitats in einer eigenartigen Spannung zwischen Assimilation und Dissimilation besteht: Es verbindet sich eng mit seiner neuen Umgebung, aber zugleich hebt es sich von ihr ab und lässt so eine andere Welt in die eigene Welt des Romans

hineinleuchten.¹³

A line from a Goethe poem, "Der neue Amadis," is the title of Raabe's Prinzessin Fisch. The poem itself alludes to the sixteenth century chevalric Amadis novel. Many elements of Goethe's playful, ironic poem are present in the story; the narrator himself defines the theme as the great story of a young man's upbringing through fantasy, dreaming, and optical illusion (XV, 348). Both Theodor and his mentor, "der Bruseberger," are smitten by the exotic Romana Tieffenbacher, who spends much of her day idling in the neighboring garden. Allusions to the poem are present even before it is mentioned explicitly. For example, Theodor, who is the first to realize that Bruseberger has also fallen under Romana's spell, explains to Mutter Schubach, "'Hätte ihn Ovid, wissen Sie, Mama, Publius Ovidius Naso, der Kerl mit der langen Nase, gekannt, so hätte der unbedingt eine Metamorphose mehr besungen. Reine unter die Fische gegangen, Mutter Schubach!'" (XV, 240).¹⁴

On the night Theodor, whom the narrator calls "unser neuer Amadis," happens to read the poem, he looks down upon his brother and Romana in the garden. In the novel, Theodor is shown in the process of experiencing his first desires:

Es war eine eigentümliche, süsse und doch bängliche und unheimliche und wie mit Gewissensbissen behaftete Lust,

¹³Herman Meyer, Das Zitat in der Erzählkunst (2d ed.; J. B. Metzlersche Verlagsbuchhandlung, 1967), p. 12.

¹⁴This comment also alludes to another Goethe poem, "Der Fischer," in which a water sprite, "ein feuchtes Weib," is a seductress, in Gedichte I, ed. Eduard von der Hellen, Vol. I. Sämtliche Werke, ed. Eduard von der Hellen (Stuttgart: J. G. Cotta'sche Buchhandlung Nachfolger, 1906), pp. 106-107.

aus der engsten Nähe in die zauberhafteste, schrankenloseste Weite hin zu sehen und zu hören--verstohlen zu lauschen (XV, 308).

In the poem Goethe looks back upon his puberty from a position of distance and treats his youthful feeling with self-irony. Theodor does not as yet view this experience with self-irony; he only becomes gradually disillusioned. The possibility that Theodor may some day look back upon this experience with irony is left open. Thus the poem serves as a forestalling of the hero's future. Irony does lie in the discrepancy between the real Romana of the novel, and the ideal, the Prinzessin Fisch of the poem. Toward the end of the work Bruseberger places Theodor's experience in a larger perspective and establishes the ultimate significance of both the poem and the story: these youthful fantasies are not just longing for adventure and sex, but are a kind of idealism in young men. That Theodor's Prinzessin Fisch was not genuine is immaterial, according to Bruseberger, for there are really all too few princesses.

The poem thus adds a number of dimensions to the work. Theodor's feelings are not unique; other young men have experienced them as well. The poem lends irony to the novel and anticipates Theodor's future attitude, although this can only be surmised. Finally, an experience which at face value turned out to be rather sordid, is given positive meaning through the poem. The experience rejuvenates Theodor, a boy with an old face, and his imaginative faculties are developed.¹⁵

¹⁵Compare Barker Fairley's perceptive discussion of this story. Fairley also notes that Theodor was locked up in his father's house, just as the boy in the poem. Wilhelm Raabe: An Introduction to his Novels (Oxford: Clarendon Press, 1961), p. 21.

2. Non-fictional documents. In Gutmanns Reisen Raabe incorporated actual speeches given at the meeting of the German National Association in Coburg. Raabe himself expressed pride in the innovations of the work in two letters to the critic Ernst Sträter. On January 4, 1892 he wrote, "Meine Meinung über das Buch geht nun dahin, dass es ein sehr gewagtes Experiment war, eine Partheibildung als Heldin in den Mittelpunkt einer humoristischen Dichtung zu stellen."¹⁶ On April 27, 1892 he stated, " . . . Die Reden der Herren von 1860 so auszuwählen und ohne ein Wort zu verändern, zum dichterischen Zweck zu verwenden, erforderte eine gewisse Geschicklichkeit, in der Kunst Geschichten aus der Geschichte zu erzählen."¹⁷

That Raabe had participated in the meeting at Coburg and kept a diary in which he recorded his impressions of the events lends the story vitality. The real innovation, however, was that he interspersed the story with the speeches which are almost always reproduced verbatim from the minutes of the meeting.¹⁸

The dual perspective is achieved in this book because the actual story and the fictional story overlap, often in an ironic or humorous way. The young lovers, Willi Gutmann from north Germany and Klotilde von Blume from central Germany, meet and become engaged during the meeting at Coburg. Willi's rival, von Pärnreuther of Austria, loses as did Austria at the convention. The unification only theoretically achieved on the political plane becomes reality

¹⁶Notes, XVIII, 471.

¹⁷Notes, XVIII, 474.

¹⁸Notes, XVIII, 494.

on the personal level.

Humorous juxtapositions occur. When Dr. Braunfels from Frankfurt am Main asks rhetorically, "'Ziemt es sich, dass die Braut um den Bräutigam werben muss, ohne dass dieser zu verstehen gibt, dass er die Braut begehre? Ist Deutschland nicht wert, dass der Freier um es werbe?'" (XVIII, 320), Willi thinks of Klotilde and attempts to leave the hall to go court her. In this instance, a figure of speech, an abstraction applied to the political maneuverings, is made concrete again; the metaphor is realized.

Although Raabe admired the men who gathered at Coburg for their efforts, he knew in retrospect that there was no power to back up their agreements. High praise would only have served to make the men appear ridiculous, which may be one reason why Raabe chose to treat the theme with humor. Humor also makes the rather dry material more palatable. The humor diffuses the intensity of the clashes when political opinions diverge and places the proceedings in proper perspective. Since the characters themselves do not know the evolution of historical events after the meeting, as the narrator does, they tend to overlook or misunderstand significant statements. The discrepancy between the characters' perception of events and the actual facts also contributes to the multiple perspective. Thus Willi doesn't even hear one of the most acute observations made at the meeting. Amelung speculates:

"Wie die Verhältnisse sich entwickeln werden, das können wir alle nicht wissen, aber davon bin ich überzeugt, dass bei der ersten grossen Veranlassung, bei dem ersten äusseren Kriege Preussen im Interesse seiner eigenen Selbsterhaltung gezwungen sein wird, das Programm des Nationalvereins zu realisieren, mag seine Regierung dann geführt werden, von wem sie wolle,

von Bismarck-Schönhausen oder von Schwerin" (XVIII, 323).

In this way Bismarck, to whom the book is dedicated in spirit, because Germany was reunited under him, is subtly honored. That Willi does not hear Amelung's speculations because he is preoccupied also illustrates how limited an individual's perspective can be.

Papa Gutmann, an enthusiastic participant in the convention, has great hope for the convention's political impact. Therefore he is dumbfounded when Doktor Miquel from Göttingen, whose opinion he respects above all others, begins his speech with the observation, "'Meine Herren, die ganzen Verhandlungen über das Programm scheinen mir nicht von dem Werte zu sein, die man ihnen beilegt'" (XVIII, 358). Hindsight proves Miquel correct and Gutmann, for all his good will, too optimistic.

Three perspectives seem to be at play when actual speeches are incorporated into the fictional work. There often is a clash between what one of the main characters believes or expects and what the historical character, who is fictionalized, proclaims. Beyond that, the factor of the narrator's hindsight adds another perspective. Hindsight seems to be a stronger factor, in terms of the multiple perspective, in this work than in most historical novels because of the non-fictional quotations and the humorous context in which they are placed.

3. Self-quotation. An unusual characteristic of both Raabe's first and third-person narratives is the reappearance of characters

and spaces¹⁹ from earlier works. In Villa Schönow both characters and space from Deutscher Adel are incorporated into the story. When Schönow brings his young ward, Gerhard Amelung, to Berlin to make arrangements for his education, he immediately takes him to Butzemanns Keller. The narrator is explicit about having told of this restaurant and the characters who gathered in it before; he even names the title of the work in which they appeared.

The same characters appear in Villa Schönow to emphasize the changes that have occurred with the passing of time. The narrator uses the phrase "im Strome der Zeit." This image of time passing is reenforced when the narrator and a character speak of "im Strome der Menschheit" (XV, 545-546). With the passing of time, people change or evolve. The very absence of specific peripheral figures found in Deutscher Adel adds another perspective to Villa Schönow. The story of Deutscher Adel was set in Berlin around 1870; Butzemann, now deceased in Villa Schönow, had had a feeling of excitement and hope about the political activities centered in his city at the time, ". . . eine merkwürdige, glorreiche Zeit . . . !" (XIII, 290). Ten years later all representatives of that era are notably absent from the restaurant, and the narrator expresses his displeasure in this. The changes emphasized by the comparison of the past, Deutscher Adel, with the present, Villa Schönow, create a multiple perspective.

In Villa Schönow the changes in characters are intricately connected with the passing of time. In some of Raabe's works changes

¹⁹As shall be discussed in the section on space below, pp. 72-75, "space," in contrast to "place," has poetic meaning.

in space also can reflect the passing of time. For example, the isolated little town in the Harz of Zum wilden Mann has become a popular summer resort in Unruhige Gäste. However, the use of space has a different significance in Villa Schönau, for here the small side room in the cellar with the black leather couch on which Paul Ferrari had died has symbolic significance:

Vielleicht führt das Schicksal (nicht der Erzähler!) den verunglückten jugendlichen Träumer aus der Provinz nicht ohne Grund sogleich zu dem schwarzen Ledersofa, auf welchem Butzemann senior einst dem verunglückten Träumer und Pulvererfinder Pablo Ferrari die Augen zudrückte (XV, 544-545).

Paul Ferrari was a dreamer who destroyed himself; perhaps the couch should serve as a warning to Gerhard, who is on the threshold of a new life, to take heed and not lose himself in fantasy. The narrator's need to express to the reader that perhaps fate, and not the narrator, led Gerhard to the couch throws the whole concept of fate into question. As late as Raabe's Stuttgart works the narrator used the concept of fate unabashedly. Fate is one of those absolutes that has now become relative.

D. Time. The treatment of time in the works of the Braunschweig period contributes to the multiple perspective in a variety of ways. There is often tension between past and present and sometimes the anticipated future. Different periods of time may exist simultaneously in the consciousness of the narrator or a character. In Die Innerste, for example, a novella set in the Seven Year's War, the narrator not only relates events of that period, but often compares narrated time with the time of narration. Within the narrated time a comparison is made of various time periods, extending to mythical times. If the

periods do not merge into a continuum, but remain distinct despite their simultaneous existence, they also contribute to the multiple perspective.²⁰ When a character's psychological perception of time deviates from chronological time, the multiple perspective also is achieved.

The theme of the little story "Auf dem Altenteil" is the passing of time and, with it, the passing of generations. Time is, on the whole, not treated as a continuum in this narrative; rather the contrasting elements of past and present, old and young are stressed. The story takes place on New Year's Eve, " . . . in der letzten Stunde des ablaufenden Jahres . . . " (XIII, 371), and it ends with the transition into the new year.

The characters are not fully developed in the story; they retain an abstract quality. Only the younger ones are named, and that occurs just in passing. The elderly couple is constantly referred to as "der alte Herr" and "die alte Dame" (italics not in the original) or, for variation, "der Grossvater," "die Greisin" and so forth. The children are called "die jungen Leute" and "junges Volk" (italics not in the original) or variations thereof. Words and phrases referring to young and old or various elements of time--"Stunde," "Sekunde," "Jahr" and so forth--average about one every second line. There not only exists contrast between past and present, but also between present and future, as when the grandfather imagines a New Year's Eve thirty

²⁰Hubert Ohl recognizes and explains this phenomenon, which usually occurs when different periods of time are viewed in conjunction with a specific space. He calls this category "Verräumlichung der Zeit" in analogy to the related category of "Verzeitlichung des Raumes." Bild und Wirklichkeit, p. 151.

or forty years hence, when his young ones will be the older generation.

At the beginning of the story, variations of the phrase "Es hat alles seine Zeit" occur repeatedly (XIII, 367). The time has come for the older generation to leave the younger. This is achieved spatially in that the elderly couple wishes the younger generations a happy New Year an hour before midnight and retires to its separate quarters "auf dem Altenteil." The psychological separation is evident as the couple is about to leave the room and the grandfather requests, "' . . . Schieben Sie die Kinder nicht so heran, lieber Schwiegersohn, sie machen der Grossmama nur das Herz schwer. Es ist Zeit geworden für uns; — ---- ein fröhliches, segensreiches Jahr ihr -- alle!...'" (XIII, 369).

This separation is not grounded in disaffection or lack of love, but is a necessary step in the course of life. The couple's readiness to leave the realm of the living, as represented by the lively younger generations downstairs, is underscored when, just before midnight, the spirit of the eldest daughter, who died at the age of twelve, visits the couple upstairs. Time has been "frozen" in the daughter's spirit,²¹ and only in her are past and present united, but not merged, for she is simultaneously the youngest and the oldest (XIII, 374). The daughter tugs at the "Schleier der Vergangenheit"

²¹This technique in which an element of the past is "frozen" is presented humorously in Vom alten Proteus when Rosa von Krippen's spirit bursts through the wall behind which she has been flattened for thirty years. She is intent on haunting Philibert, her unfaithful lover, on the evening he makes arrangements to court Ernesta. The past is "frozen" in a more realistic fashion in Altershausen, a first-person narrative in third-person form, in the figure of Ludchen Bock, who received a head injury at the age of twelve and has lost his perception of time.

and begs her parents to speak of the past, "Es war einmal! . . ."

(XIII, 372). Now the old couple has time for her, and the daughter's presence eases the parents' future transition into death:

Sie passten wieder ganz zueinander, die Eltern und das Kind: der dunkle, geheimnisvolle Vorhang der Zukunft hatte sich bewegt, und es war eine Kinderhand, die sich aus den schwarzen Falten weiss und zierlich hervorstreckte und winkte (XIII, 375).

In this story the past, present and future, and the younger and older generations are all present. Contrast and tension between the elements are manifest, with the exception that after death the barriers between them are removed. The elderly couple at first tried to be young with the young people downstairs, but did not succeed completely. The deceased daughter tells them, "Ganz jung seid ihr erst jetzt wieder, da ich mich zu euch gesetzt habe, ich -- euere Älteste und euere Jüngste" (XIII, 374). When the couple joins this daughter's spirit, she lifts for them the veils of the past and the future in the present.

E. Space. Robert Petsch distinguishes between place (Lokal) and space (Raum) in a literary work. Only space has poetic meaning. Of the three dimensions of space, der bestimmte Raum, der absolute Raum, and der erfüllte Raum, the filled space has the greatest significance for this study on perspective.²² Specific filled spaces within the absolute space of a literary work, the total represented world, are inextricably bound with the characters of a work. The spaces are charged with special meanings for the characters, meanings

²²Robert Petsch, Wesen und Form der Erzählkunst (Halle/Saale: Max Niemeyer Verlag, 1942), p. 182.

which in turn are conveyed to the reader.

Because of the myriad forms space can take, its treatment in a narrative can contribute to the multiple perspective in a number of ways. The categories of time and space are very often treated together in literary criticism. Space is considered to be the fixed point, whereas time, in its continuous flow, signifies change. If space is a fixed point, then the multiple perspective can be achieved by the presence of a variety of fixed points, or spaces. Contrast occurs if there is a difference in the characteristic qualities of represented spaces, the sharpest distinction being that of inside and outside. In Raabe's works of the Braunschweig period there exists an even more remarkable phenomenon, in that a single space can change, either in physical reality or in a character's perception of it.²³

Space in a literary work reveals something about the characters. A given space reflects something about the character associated with it.²⁴ In addition, another character's perception of

²³Herman Meyer maintains that it is characteristic of Raabe's works that time passes and space remains stationary. "Raum und Zeit in Wilhelm Raabe's Erzählkunst," Raabe in neuer Sicht, ed. Hermann Helmers, (Stuttgart: W. Kohlhammer Verlag, 1968), p. 98. Hubert Ohl observes more accurately that space, too, is unstable or evolves in Raabe's works. He calls this phenomenon "Verzeitlichung des Raumes." Bild und Wirklichkeit, p. 147. Categorical statements to the effect that all spaces in Raabe's narratives are fixed or all spaces are unstable overlook some of the possibilities of thematic definition through the treatment of space.

²⁴Compare René Wellek and Austin Warren: "Setting is environment; and environments, especially domestic interiors, may be viewed as metonymic, or metaphoric, expressions of character. A man's house is an extension of himself. Describe it and you have described him." in Theory of Literature (3d ed.; New York: Harcourt, Brace & World, 1956), p. 221.

this space can reveal his point of view. Rooms are the predominant kind of filled space; the characters' relationships to the rooms mirror their attitude toward the world. Characters in Raabe's works often seek refuge in rooms. Wunnigel's estrangement from society is manifest in his ever more bizarre desire to retreat to smaller, darker, and more remotely situated rooms. His relationship to objects within space is grotesque, for everything tends to break or disintegrate under his touch. The converse of this occurs in Unruhige Gäste when Volkmar Fuchs, the rebel against society and hence an outcast, is forced to live with his family on an open field when his wife catches a contagious disease.

The various uses of space are too many to enumerate here;²⁵ let one final example suffice to illustrate how space defines the characters' view of the world and thus the theme. In Fabian und Sebastian, the rift between the two brothers is so great that they live above the family chocolate factory in separate quarters, with separate entrances. Fabian's apartment is filled with whimsical objects. Many things were purchased for Konstanze before she even arrived, demonstrating Fabian's love for a niece as yet unseen. In contrast, Sebastian's rooms seem cold and barren, a reflection of his soul, for he has shut out the world, including Konstanze. That Sebastian forced Fabian out as head of the family business is also reflected in the location of Fabian's apartment; he lives in the

²⁵Karl Hotz discusses the significance of space in works representative of all of Raabe's periods. Bedeutung und Funktion des Raumes im Werk Wilhelm Raabes (Göppingen: Verlag Alfred Kümmerle, 1970).

"Hinterhaus." Only toward the end of the story, when Sebastian is on his deathbed, are the doors between the two apartments opened, allowing Konstanze to bring her tormented uncle final peace.

All these structural elements--humor and irony, symbols, quotations, and the categories of time and space--are intricately connected within Raabe's works. For example, a quotation can be a symbol and can even determine the structure of a work, as Herman Meyer has demonstrated in his study of Raabe's Hastenbeck.²⁶ Spaces also serve as symbols, as shall be demonstrated in the analysis of Der Dräumling.²⁷ The categories of time and space are dependent upon one another and serve each other as reference points for measure.²⁸ A humorous or ironic view of the world on the part of the narrator or character determines the choice of symbols and quotation and the way time and space are presented. In other words, an ironist who perceives the world order as basically contradictory, or a humorist for whom everything is relative, would display this attitude in the structure of the work. This last observation leads into the second topic for consideration in this chapter: the way narrator or characters contribute to the multiple perspective. The above structural elements can be presented by narrator and characters. In addition to these structural elements, however, there are devices

²⁶Herman Meyer, Das Zitat in der Erzählkunst, pp. 186-206.

²⁷Although time can be a theme of a work, its abstract nature usually prevents it from being a symbol.

²⁸Herman Meyer notes the correlation of time and space in a number of titles of Raabe's works, in Raabe in neuer Sicht, p. 102, for example: Chronik der Sperlingsgasse, Alte Nester.

or techniques which are associated specifically with either the narrator or the characters.

II. Narrative Devices

The structural elements discussed above contribute to the multiple perspective in Raabe's works in the Braunschweig period because of their mutability and many layers of meaning, their innate tension and contradiction. Narrator and characters contribute to the multiple perspective in a different way. The narrator, whom literary critics place at the threshold of the real and the fictional world, occupies within the fictional world itself a position between the structural elements and the characters. Some of the narrative portion is a unit of the structure and some is a complement of the characters' realm. When, for example, the narrator in Raabe's works of this period is self-conscious about the limitations of art and overcomes this self-consciousness with Romantic Irony, this Romantic Irony approximates the structural elements of humor and Specific and General Irony. The narrator is relating more to the work itself than the world the work presents. But when the narrator perceives the world and conveys this perception through exposition, reflection or comment, he approaches the realm of the characters. At this juncture, the term "point of view" is again useful. A final transitional phase is manifest in a device used to convey point of view in a third-person narrative, the device of erlebte Rede, for in this method of narration the points of view of narrator and character can be given simultaneously. Finally, within the character's realm there are a number of devices through which the characters' points

of view are conveyed.

A. Narrator

1. Romantic Irony. The ironies of art, according to D. C. Muecke, are General Irony situations for which a solution has been devised through Romantic Irony:

Romantic Irony is a way of dealing ironically with General Irony situations, but principally with the ironic contradictions of art; more precisely, Romantic Irony is the expression of an ironical attitude adopted as a means of recognizing and transcending, but still preserving these contradictions. The theory of Romantic Irony is the theory that this is the only course open to the modern artist (Muecke, 159).

There is potential for irony in the very nature of art if we regard it as aiming both at the particular and the general, as both an activity and the result of an activity, as the product both of conscious planning and of unconscious spontaneous invention, or as both a communication and the thing communicated, that is, as meaningful in its relation to the ordinary world and also as a pure meaningless existence in itself: . . . (Muecke, 163-164).

An artist who is conscious of the double-layered phenomenon of art, can, in his work, bring into the illusion some aspects of the work's existence in the "real" world. Muecke prefers to call this destruction of illusion, often considered synonymous with Romantic Irony, "proto-Romantic Irony," because it is only a step in the direction of Romantic Irony (Muecke, 164-165).

For the purpose of this study it is not necessary to elaborate on the philosophical premises of Romantic Irony in literature. The intent of Romantic Irony is to solve the artist's dilemma caused by the fact that his work, which is by nature finite, cannot express the infiniteness of life. If the artist acknowledges his limitations, he

transcends them. By taking an ironical attitude toward his work, the artist is free to create and destroy at will (Muecke, 198).

The Romantic Ironist . . . puts himself into his work but simultaneously indicates his detachment from it. This simultaneous immanence and transcendence of the author, and in this respect his resemblance to God, was a frequent theme with the theorists. The effect is not only to enrich the work with an additional dimension, the dynamic, authorial dimension but also to transform it (Muecke, 199).

The narrator's play with traditional authorial narration, his explicit formulations about narrative technique, and the breaking of "illusion" with "reality" are all manifestations of Romantic Irony. The following examples of Romantic Irony from Raabe's third-person narratives of the Braunschweig period are considered in light of their contribution to the multiple perspective.

a. Play with "omniscient" narration. Much point of view theory claims that where an omniscient or authorial narrator is present, only one point of view, the narrator's is possible. Raabe exaggerates and plays with the very concept of authorial omniscience. In Der Dräumling, for example, the narrator frequently changes his position, quite literally his Standort, and thus views the action from a variety of perspectives. During the Schiller centennial parade, the narrator says if "we" could bear to miss the beginning of the parade to go up to Olympus, "we" would hear Goethe's and Schiller's comments on the festivities. Although the narrator uses the subjunctive, he does go, and, upon landing back in the town, can either join the parade or watch it go by. By indicating that he can view the parade from above, from within, or from the sidelines, the narrator is playing with the concept of the three basic types of

narrative: the authorial, the first-person and the figural.²⁹ Yet these three methods do not suffice; it seems as if, in a humorous way, the narrator wishes to expand the modes of presentation available to a writer. To view the evening celebration, the narrator selects yet another vantage point in keeping with the mood of the story:

. . . Der Zug in den Grünen Esel ordnete sich und setzte sich in Bewegung; wir aber, die wir zu Ehren des gefeierten Dichters seine edeln Werke von neuem lasen, ziehen Vorteile daraus, und zwar in diesem eben gegebenen Falle aus der Tragödie Maria Stuart.

Wie der Graf Leicester nehmen wir unsern Standpunkt über dem Jammer--nein, nicht über dem Jammer, sondern unter ihm!

Da wir keine hohe unsterbliche Tragödie schaffen, sondern nur eine harmlose Posse aus der Kinderstube des Lebens liefern, so halten wir uns ruhig unter den grossen Dingen, die im Festsaaie vorgehen. Wir bleiben bescheiden in der Gaststube, die, wie wir wissen, unter dem Festsaaie gelegen ist, brauchen aber auch keineswegs zusammenzufahren, wenn droben etwa ein Schemel gerückt werden sollte (X, 155).

One device a humorist employs to relativize a phenomenon is ironic understatement. When the narrator places himself under the action--"der Jammer" in a pejorative sense--he not only ironizes the festivities, but makes a kind of literal understatement about authorial narrative technique; he underplays the authorial narrator's importance.

b. Reflection on narrative technique. Narrative reflection on the composition of the work within the body of the work is an essential element of Romantic Irony. In a number of works of

²⁹Eduard Klopfenstein uses this "Olympic perspective" to show that Raabe's narratives in the years 1871-1883 are particularly authorial; by this Klopfenstein means omniscient. Klopfenstein does not sufficiently accent the playful element of these and similar passages. This playfulness questions and makes relative traditional authorial narration. Erzähler und Leser . . . , p. 102.

the Braunschweig period, the narrator expresses his thoughts not only on what he will tell, but how he will tell it. Vom alten Proteus: Eine Hochsommerngeschichte begins, "Wie machen wir's nun, um unserm Leser recht glaubwürdig zu erscheinen?" (XII, 199, italics in the original). There follows one introduction consisting of simple declarative sentences. Half-way through, the composition disintegrates into key-words and the narrator pauses, "Nein, es geht wirklich und wahrhaftig so nicht! Versuchen wir es auf eine andere Weise.--" (XII, 199). The second approach introduces the characters from Shakespeare's Midsummer Night's Dream and provokes resistance on the part of the fictitious public: "'Sollte es so gehen, oder müssen wir es auf eine dritte Art versuchen?'" (XII, 200, italics in the original). But here and there the narrator spies someone lost in the illusion, and through this medium he concludes, "'Es geht doch so!'" (XII, 200, italics in the original), reiterating as the scene progresses, "Wirklich und wahrhaftig, es geht!--" (XII, 201, italics in the original). After this prologue, the narrator begins the "actual" tale about the hermit. The narrator tries to tailor the hermit to suit the taste of his readership, but then a fictional reader, "ein braves deutsches Herz und Weib" (XII, 201), immediately asks:

"Ja, aber lieber Gott, wie kommt denn der Mann dazu, ein Eremit zu werden und eine Einsiedelei zu stiften? Weshalb heiratete er nicht und gründete einen Hausstand?"

Worauf der Autor seinen Klausner, seinen Waldbruder, seinen Einödler zärtlich auf die Schulter klopft, ihn einen Schritt weiter vorführt und antwortet:

"Liebe Seele, das ist ja grade die Geschichte!"

Und nun--wenn jemand es besser versteht, auf deutsch ein Ding am rechten Zipfel anzufassen, so tue er's: ich kann's nicht besser.-- (XII, 202, italics in the original).

The actual reader, in contrast to the fictional reader, is aware of

both the illusion and the effort to create illusion, indeed, the effort to create illusion becomes part of the illusion itself. Käte Hamburger correctly contends that illusion is never really destroyed when a personified narrator appears in the work. The destruction of illusion merely serves to strengthen the illusion.³⁰

Furthermore, as Hamburger states, through this play with the narrative function in which a first person intervenes in the third-person narrative, the fictive characters seem more real. Even though the illusion, for a moment, simulates reality, the reader is not thrown out of the fictive world. The reader concentrates even harder, thus strengthening the illusion, while at the same time he is aware of himself as a reader:

Die Fiktion wird einen Augenblick als Wirklichkeitsbericht fingiert, ohne dass wir aus ihr herausgeworfen werden. Denn in Fällen wie diesen weiss sich der Leser trotzdem als Romanleser, und eben darum wird ihm durch noch so heftige Ich-Capriccios des 'Erzählers' die Illusion der Fiktion nicht nur nicht gestört, sondern erst recht als solche, lächelnd, bewusst--so wie der Erzähler, in dem Augenblick, in dem er als Verfasser auftritt, sich lächelnd dieser Rolle bewusst ist.³¹

Thus in instances when the narrator reflects on technique, several factors are manifest at the same time. There is tension between the narrator and the rest of the fictional characters. Concurrently, as the reader finds himself drawn ever further into the fictional world, the illusion, his sense of himself as a reader is heightened, so that a parallel tension within the reader arises.

³⁰Käte Hamburger, Die Logik der Dichtung, p. 126.

³¹Hamburger, pp. 126-127.

c. Ironic treatment of the reader's expectations. The narrator in Raabe's works of the Braunschweig period often treats the reader's expectations ironically. The sub-title of Der Lar, for example, is Eine Oster-, Pfingst-, Weihnachts- und Neujahrsgeschichte. The reading public enjoys entertaining stories in keeping with the spirit of its holidays. The narrator humorously incorporates all the holidays into one story. Moreover, the readers expect certain themes and moods to prevail in holiday stories, and these expectations are ironized as well. On Easter there is no renewal; the young protagonist Kohl sees the last of his family's possessions hammered away on the auction block. Schnarrwergk and Rosine do take a walk in the country on Whitsuntide, in the pouring rain. On a cold and rainy Christmas Eve--the narrator states it seldom snows on Christmas--Schnarrwergk has a stroke and spoils Rosine's preparations for her first truly lovely Christmas. New Year's Eve finds most of the characters snoring in their beds. The multiple perspective lies in the tension between what the reader expects and what is actually presented.

d. Reader as part of work. Not only do Raabe's narrators state what kind of readers they wish (Horacker, XII, 296-297), they often draw the reader into the story.³² In Christoph Pechlin, the baron and the baroness are dutifully met at the railroad station by narrator and reader:

³²Eduard Klopfenstein has made a detailed analysis, particularly for Raabe's early works, of the relationship between narrator and reader.

Aber auch das war überwunden, und das Ehepaar kommt, wie gesagt, nach Stuttgart zurück und wird pflichtgemäß von uns und unseren Lesern am Bahnhofe in Empfang genommen, wobei den Leserinnen freigestellt bleibt, in welcher Toilette sie erscheinen wollen: der Historiograph jedoch gibt sich selbstverständlich die Ehre im Frack.-- (X, 351).

Here the narrator softens the distinction between the fictive and the real world. On the one hand the reader becomes part of the fiction, on the other the fictional narrator suggests he himself is part of reality by calling himself an historiographer, a person who records actual events.

An even more dramatic instance of the reader's simultaneous appearance with the narrator in the story occurs in the proem to Zum wilden Mann. The narrator, who uses the pronoun "we," whereby he includes the reader, rushes through the village on a cold, rainy night:

. . . Das Dorf besteht übrighens nur aus dieser einen Gasse; sie genügt aber dem, der sie zu durchwandern hat, vollkommen; und wer sie durchwanderte, steht gewöhnlich am Ausgange mehrere Augenblicke still, sieht sich um und vor allen Dingen zurück und äussert seine Meinung in einer je nach dem Charakter, Alter und Geschlecht verschiedene Weise. Da wir den Ausgang oder Eingang jedoch eben erst erreichen, sind wir noch nicht hierzu verpflichtet. Wir suchen einfach, wie gesagt, vorerst unter Dach zu kommen und eilen rasch die sechs Stufen der Vortreppe hinauf, der Erzähler mit aufgespanntem Schirm von links, der Leser, gleichfalls mit aufgespanntem Schirm, von rechts. Schon hat der Erzähler die Tür hastig geöffnet und zieht sich den atemlosen Leser nach, und schon hat der Wind dem Erzähler den Türgriff wieder aus der Hand gerissen und hinter ihm und dem Leser die Tür zugeschlagen, dass das ganze Haus widerhallt: wir sind darin, in dem Hause sowohl wie in der Geschichte vom Wilden Mann! (XI, 162-163).

The narrator implies that in due time both narrator and reader will be entitled to their own opinions of the village, opinions which will

most likely be at variance with those of others, for people's opinions, that is, perspectives, depend on, among other things, their character. The word "aufgespannt" used to describe the umbrella brings to mind the word "gespannt," "in suspense"; both narrator and reader are in a state of suspense, for the story is only beginning.

Once again, the function of the authorial narrator is displayed concretely, this time in relationship to the reader. Narrator and reader come from opposite directions and meet in front of the house, just as narrator and reader meet in the fictional world. Moreover, in the above passage the narrator literally leads the reader,³³ just as an authorial narrator guides the reader with his comments in a literary work. This humorous treatment of the roles of the narrator and the reader, where the concrete relates to the whole, is one more way for the narrator to transcend the limits of his art.

e. Narrator in characters' world. Perhaps one of Raabe's most radical efforts to create and destroy illusion occurs in Deutscher Adel, when the narrator attempts to break the barrier between a first-person and a third-person narrative.³⁴ Twice in this third-person narrative, the proem and the epilogue, the narrator

³³Compare Klopfenstein, p. 107.

³⁴Klopfenstein considers Deutscher Adel to be a first-person narrative in which the first-person narrator is "deindividualized" into the authorial third-person form. Erzähler und Leser . . ., p. 97.

Hermann Helmers includes the work in his discussion of Raabe's third-person narratives with a personal narrator, "Die Figur des Erzählers bei Raabe," Raabe in neuer Sicht, p. 326.

tries to cross over from third to first-person narrative. An analogous situation exists in Romantic drama, Tieck's Der gestiefelte Kater and Grabbe's Scherz, Satire, Ironie und tiefere Bedeutung, and drama of the twentieth century, Weiss' Marat / Sade, when the dramatist plays with theatrical illusion by intermingling two realms: 1) that of a created director, author or commentator, and 2) that of the characters. Just as the examples under d are similar to a commentator's address to the audience, the effect here is the same as when the narrator leaves the side of the stage for stage center to address the characters. The spectator, or, in this instance the reader, is conscious of the interaction of the two usually incongruous realms. His critical faculties are sharpened, while the illusion is again reinforced, similar to other forms of "destruction of illusion."

f. Parody. Art is limited in that a finite work can never express the infinite, the totality which a serious artist wishes to convey.³⁵ Furthermore, a modern artist may feel burdened by literary tradition. He knows that the basic themes of art have already been treated in some fashion and is conscious that language is replete with associations from literary heritage. He must use this language in a fresh way. This artistic self-consciousness could

³⁵The Romantics incorporated the concept that art could never be complete into their program: "Die romantische Dichtart ist noch im Werden; ja das ist ihr eigentliches Wesen, dass sie ewig nur werden, nie vollendet sein kann." Friedrich Schlegel, "Athenäums-Fragmente," Charakteristiken und Kritiken I, ed. Hans Eichner, Kritische Friedrich-Schlegel-Ausgabe, ed. Ernst Behler (München: Verlag Ferdinand Schöningh, 1967) Vol. II, p. 183.

lead to paralysis, if the artist does not find a means of transcending it. One way an author can transcend artistic self-consciousness is through parody--parody of speech, of style, or of an entire genre. Of the various definitions of parody, the following by Erwin Rotermund most nearly approximates the way parody is used in Raabe's Horacker which contains certain formal elements of an idyll and a setting which the narrator calls idyllic:

Eine Parodie ist ein literarisches Werk, das aus einem andern Werk beliebiger Gattung formal-stilistische Elemente, vielfach auch den Gegenstand übernimmt, das Entlehnte aber teilweise so verändert, dass eine deutliche, oft komisch wirkende Diskrepanz zwischen den einzelnen Strukturschichten entsteht.³⁶

A dual perspective in the new work is generated from the discrepancy between the original or traditional model and the way the formal or even thematic elements have been reworked.

Raabe must have been perfectly aware that in the last quarter of the nineteenth century an idyll was no longer artistically valid. The last true idyll of any import was Voss' Luiße; what followed degenerated into sentimental Dorfgeschichten. Raabe's Horacker is then a parody of an idyll, an anti-idyll.³⁷ Erna Merker summarizes

³⁶Alfred Liede, "Parodie," Reallexikon der deutschen Literaturgeschichte, ed. Werner Kohlschmidt and Wolfgang Mohr (2d ed.; Berlin: Walter DeGruyter, 1966) III, 1, 12.

³⁷Compare Martini's detailed analysis of this work. "Parodie und Regeneration der Idylle. Zu Wilhelm Raabe's Horacker," in Literatur und Geistesgeschichte, ed. Reinhold Grimm and Conrad Wiedemann (Berlin: Erich Schmidt Verlag, 1968), pp. 232-266. Martini's statement that Raabe does not use parody in the way that Thomas Mann does is puzzling, because Martini does not explain this contention. Also questionable is Martini's underlying thesis that Raabe was concerned with breathing new life into an old genre. Although narrative technique was important to Raabe, he more likely chose to

the basic characteristics of an idyll:

. . . die Idyll ist ein kleines in sich abgeschlossenes literarisches Genrebild, welches einfache menschliche Verhältnisse fern vom öffentlichen, bewegten Leben im engem Zusammenhange mit der Natur schildert und dabei einfache, gutartige Charaktere in behagliche glücklichen Lebensverhältnissen heiter und nicht selten humorvoll zur Darstellung bringt. In teils epischer, teils dramatischer Form, oft in eigentümlicher Verschmelzung beider, indem Monologe oder Dialoge mit epischen Eingang oder Ausklang oder beidem versehen werden und eingelegte Lieder auch das rein lyrische Moment zu Worte kommen lassen, verwendet die Idylle sowohl Prosa wie verschiedene Versformen, bevorzugt aber unter den letzteren den Hexameter.³⁸

The monologue or dialogue (dramatic form) which is introduced or followed by narrative passages (epic form) is similar to an idyll in structure. But the equivalent of an idyll's song is Eckerbusch's bird calls, and the hexameters are found only in Neubauer's sterile

rework this outmoded genre to define and express the theme--the confrontation of humanity with inhumanity, as embodied in the figure of Neubauer and in the philistines.

Furthermore, as Alfred Liede points out, Mann himself had an ambivalent attitude toward parody. In Lotte in Weimar (1940) the character of Goethe says that parody or travesty (terms which Mann uses interchangeably) is "fromme Zerstörung, lächelndes Abschiednehmen, bewahrende Nachfolge, die schon Scherz und Schimpf," but in Doktor Faustus (1947) Leverkühn maintains that art deserves nothing more than parody (40-41). The kind of parody Mann and other twentieth century authors employ is critical parody. The intent of critical parody is not the continuation of traditional forms, but the destruction of tradition. "Nicht mehr eine sich Überlebende oder feindlich literarische Richtung wird bekämpft, sondern das ganze literarische Erbe soll als verlogener, steriler Selbstgenuss des gesättigten Bürgertums vernichtet oder zumindest in Frage gestellt werden" (60).

In light of Raabe's own very ambivalent attitude toward literary tradition (compare Haeseler's comments about art in Der Dräumling and Dorsten's laments in Das Horn von Wanza), and Raabe's sharply critical attitude toward bourgeois complacency expressed in his works, it is very likely that Raabe wished to put an end to this genre, as he in fact did.

³⁸Erna Merker, "Idylle," Reallexikon der deutschen Literaturgeschichte (2d ed.; 1958) I, 742.

verse. Characteristic of Neubauer is that he prefers to count the stresses of his verse rather than spend a beautiful summer day in the country.

The country is the setting for Horacker, but the villagers are far from good-natured; they display all of man's base qualities and delight in their schemes to aggravate their pastor, "der geistliche Hirte" (XII, 306). On the afternoon Konrektor Eckerbusch and the art teacher Windwebel set out for a day in the country, the atmosphere is hardly tranquil, for town and countryside reverberate with rumors about the escaped "murderer" Horacker. But pitiful Cord Horacker turns out not to be a criminal, but a victim. Firstly, he had been a victim of poverty and was imprisoned because, out of desperation, he stole food for his mother and himself. Horacker was a model prisoner, but then once again he was a victim of man's cruelty. Malicious gossip about his beloved Lottchen caused him to break out of the correctional institution to find her. Irony lies in the reader's expectation of an idyll and his subsequent disillusionment, followed by yet another ironic twist in that what appears to be evil is in fact not.³⁹

When Lottchen hears of Cord's escape, she too leaves the family for whom she had been working in Berlin to join him. The plot consists of the lovers' effort to find each other, despite the ill-intentions or indifference of most of society. Some characters, Windwebel, Eckerbusch, who is the last of the Konrektors, Pastor

³⁹Compare Volkmar Sander, "Illusionszerstörung und Wirklichkeitserfassung im Roman Raabes," Deutsche Romantheorien, ed. Reinhold Grimm (Frankfurt am Main: Athenäum Verlag, 1968) pp. 222-223.

Winckler, who in his appreciation of Gellert is also a symbol of the past, and Winckler's more practical wife sympathize with Horacker and Lottchen's plight. But the reader is aware that the happy reunion of the lovers plays against a larger theme: the clash of the humanistic past, as embodied in the Latin teacher Eckerbusch and Pastor Winckler, with the cold, indifferent, cynical present as represented by Oberlehrer Neubauer.⁴⁰ The supercilious Neubauer is characterized by a Prussian sense of discipline, which leaves no room for human foibles or delights, and an unquestioning belief in the superiority of contemporary technical progress to any of man's past achievements. The happiness of the moment--the action all takes place on one afternoon--is only a brief hiatus in the sober present reality. As Nagelmann observes in the final chapter, " . . . Dass wir jetzigen Leute diese heitern, naiven Zustände aufrecht erhalten werden, scheint mir leider unwahrscheinlich . . . " (XII, 451).

Raabe put an end to the idyll by revealing that the world it depicts is a sham. The idyll had been a viable form in previous eras because the world it depicts is an ideal. But nineteenth century novelists no longer created ideal worlds, rather they attempted to show the world as it is. The use of parody in Horacker, because of the discrepancy between it and the original genre, does serve to underscore one of the thematic conflicts--the clash between past and present. At this juncture what seems like a contradiction between form and theme must be reconciled or at least explained. The characters

⁴⁰That the names of Raabe's characters often reveal something about their personality has been noted frequently in Raabe criticism.

to whom the narrator is most sympathetic are those who have retained some ties to the humanistic past, yet the narrator parodies a past form. In terms of theme, the past is viewed more positively than negatively in most of Raabe's works, but as a realist in a literal sense, Raabe recognized the inevitability of change. The narrators in Raabe's works do not demonstrate a negative attitude toward the modes of artistic expression used in previous eras, but these modes cannot be repeated in the present without being guilty of epigonism. Neubauer, who lauds progress for its own sake, is after all a Latin teacher too, but his hexameters are lifeless. These ironic contradictions need not be totally reconciled, for therein lies the essence of Raabe's view of the world.

2. Narration. A narrator contributes his perspective to the theme by means of exposition, reflection, or corrective comment.

a. Exposition. The most skillful exposition of theme in all of Raabe's works is in Das Odfeld. The opening sentence presents the categories of space and time, which are not only essential structural elements of any narrative, but for this story, thematic ones as well:

Dicht am Odfelde, in der angenehmsten Mitte des
Tilithi- oder auch Wikanafeldistan-Gaus, liegt auf dem
Auerberge über dem romantischen, vom lustigen Forstbach
durchrauschten, heute freilich arg durch Steinbrecherfäuste
verwüsteten Hooptal das uralte Kloster Amelungsborn
(XVII, 7).

The chief spaces of the story, the Odfeld and Kloster Amelungsborn, form the frame of the sentence, the most important space receiving first mention. But the space is not characterized or described any

further, instead, various periods of time are suggested by other place names. The names Tilithi- or Wikanafeldistan-Gaus are ancient. The adjective "romantisch" could refer to the early part of the nineteenth century, and to medieval times as well. Finally, the narrator speaks of the present. Parallel to the impermanence of the spaces is the simultaneous existence of various periods of time. A brook, a moving body of water suggests permanence despite change. Time is made concrete because the images used to evoke it are those of space. Another aspect of the theme is manifest in that nature is first described "romantically" in its original, pure state and then shown in its present day condition, ravaged by man in the name of progress. The story will display the ravages of war on the common man.

Just three paragraphs beyond this passage, the narrator, who calls himself a "Geschichts- und Geschichtenschreiber" states:

Schon Cajus Cornelius Tacitus soll die Gegend um den Ith gekannt haben, wenn auch nicht aus persönlicher Anschauung. Er soll von dem Odfelde--Campus Odini--und von dem Vogler--mons Fugleri--reden. Dieses lassen wir auf sich beruhen; aber die Gegend ist allzu fett und fein, als dass sie nicht gleichfalls als Tummelplatz vieler menschlicher Begehrlichkeit und als Walstätte weltgeschichtlicher Katzbalgereien hergehalten haben sollte (XVII, 8).

Various points in historical and mythical time are referred to here. Tacitus of Roman times knew the area; the Odfeld, repeatedly called "das Odfeld, das Wodansfeld" in the story, suggests that the Germanic gods fought here too. Later Buchius and his companions are to find refuge in the Ith-Höhle. Preisendanz suggests that the cave in which man is protected, has, in addition to its pre-historical implications, Biblical and classical parallels--this asylum is counterpoint to the

plane, where man, exposed to the press of battle, is seized by Angst.⁴¹ The proper noun "Vogler" alludes to the crows whose fierce battle in Chapter Three portends the senseless human slaughter on the Odfeld. The phrase "Walstätte weltgeschichtlicher . . ." reenforces the historicity of this scene. "Walstätte" is an archaic and poetic word, and the alliteration of the w's is reminiscent of the Stabreim in Old High German literature. But the colloquialism "Katzbalgereien" is incompatible with its modifier "weltgeschichtlicher," revealing the narrator's humorous attitude. Humor, sustained throughout the work, is also evident in the alliterative adjectives "fett und fein" applied to the region. These adjectives, usually used to describe cattle, suggest that kings and generals are compelled by the same destructive covetousness as might cause a peasant to steal his neighbor's cow.

In the remainder of the chapter, the lengthy chronicling of the battles which took place on the Odfeld, the history of the monastery and school at Amelungsborn, even the series of biblical "begats" which result in Noah Buchius' birth all express one of the main themes of Das Odfeld: the devastating force of history on the individual and man's effort to survive the physically and spiritually crushing effect of the indifference of world events.⁴² What on the surface appears to be a simple exposition of time, place and character is then a multifaceted statement of theme. Later in the story this

⁴¹Preisendanz, p. 259.

⁴²Compare Günther Witschel, Raabe-Integrationen (Bonn: Bouvier, 1969), p. 27.

statement is complemented by those of other characters, particularly Noah Buchius.⁴³

b. Narrative reflection. The narrator makes a general, usually somewhat philosophical statement which can introduce the theme, support it, or summarize it. Skillfully done, reflective passages may in themselves contain a number of dimensions. In the middle of Fabian und Sebastian, a story whose theme is guilt and atonement, the narrator describes Sebastian's declining health. This shrewd, calculating businessman is being forced by his conscience to settle accounts. The verb "rechnen," with its various shades of meaning, is used throughout the chapter. Sebastian no longer counts his business profits, but, by implication, his iniquities and the passing of the hours. Here the lengthy reflective passage, comprising over two pages, is reproduced in part:

Wahrlich es ist so! Nicht immer fällt einem die Wahrheit wie ein Stein auf das Herz und zermalmt es. Das Gewöhnlichste ist, dass sie niederrieselt wie Sand, anfangs kaum beachtet in den fliegenden Atomen, aber Körnchen auf Körnchen durch Tag und Nacht,--belächelt--dem Anschein nach durch einen Hauch weggeblasen, nicht des Nachdenkens und noch weniger eines körperlichen Missbehagens wert. Wie genau muss der Mensch aufpassen, um zu merken, wie die Dämmerung kommt, wie aus der Helle die Dunkelheit wird! . . . Es ist da immer ein betroffenes, plötzliches Aufsehen und Aufmerken! Liegt es nicht wie ein leichter Staub auf den Dingen dieser Welt? Wo kommt der her? Was ist das? Hat das wirklich etwas zu tun mit dem, was du eben noch vertriebest, indem du mit der Hand vor den Augen und der Stirn durch fuhrest?! . . . Was ist das? Fängt nicht jeder Atemzug an, es dich selber merken zu lassen, dass die Veränderung,

⁴³ Although Hubert Ohl discusses the entire first chapter of Das Odfeld, he does not, however, analyze the passages treated above in as much detail. Bild und Wirklichkeit, pp. 132-139.

welche du in dir und um dich spürst, nicht vorübergehend und nicht einem andern zuzuschreiben sei?! . . . Wie grau die Welt wird! Staub über deinem Leben! Staub auf deinem Geiste! Machtlos gegen den rieselnden Sand! Wehe dir, du fängst an, nachzugrübeln über die Stunde, in der du zum erstenmal Erde auf deiner Zunge schmecktest! . . . Du hattest eine helle laute Stimme und ein herzhaft, blechern, jovial Lachen, und nun wagst du nicht einmal mehr, laut zu sprechen; der ewig niederrieselnde Sand, der Staub auf den Dingen und Farben verschlingt auch den in deiner Kehle. Du fühlst und findest dich in einer grauen Wüste allein--zähle doch die Sandkörner! Rechne, rechne,--aber rückwärts! Du rechnest mit dem Staube, der sich auf deiner Welt gesammelt hat und den kein Hauch der Lust irgendeiner Stunde wieder von den Dingen bläst;--jawohl, die Zeit ist da, in welcher auch die gleichgültigsten guten Bekannten an der Börse, an einer Strassenecke, nachdem du eben Abschied von ihnen genommen hast, an der Tafel, nachdem du eben die Serviette niederwarfest und den Rücken wendetest--immer wenn du den Rücken wendest: . . . (XV, 86-88).

At first the narrator speaks of "man," a generality typical of a reflective passage, but suddenly there is a switch to "du." Who is this "du"? Is it the reader, or more precisely, the soul of the reader? Is it Sebastian? Earlier in the chapter Sebastian's conscience addressed him with "du," implying the split between his conscious and subconscious selves. Images, in themselves almost clichés, the "sands of time," the "grains of truth," "light and shadow," are adroitly combined with the idea of counting to show a deceitful human being slowly worn down and engulfed by the truth. Gradually the narrator moves from the abstract to the concrete--from the spirit, to an individual, to a member of society. Toward the end of the passage the "du" is more identical with Sebastian, and the reader, who has been led to inspect his own soul, is brought back to a detached, conscious state, so that he is not jarred when the reflective passage is interrupted by the comments of people in general:

"Finden Sie nicht auch, dass eine eigentümliche Veränderung mit dem Manne vorgegangen ist? . . ." (XV, 98, italics in the original). The narrator concludes with two reflective statements, the first about Sebastian's condition specifically. Not only is he composed of dust and shadow, as the quotation from Horace says about every man, but dust and night engulf him, and sand and darkness are burying him alive. At the beginning of the chapter, the narrator compared Sebastian's denials about his poor state of health to burying his head in the sand; now he is being buried against his will. The final statement that the story has relevance for all brings the reflection around full circle (XV, 89). Only a narrator can introduce all the dimensions evident in this passage. In a third-person narrative one character could reflect on his own or another's fate or even on mankind in general, but a character could neither reflect on nor address the reader. Thus the narrative reflection has an essential function in the work.

c. Corrective comment. A narrator contributes to the multiple perspective when he contradicts or corrects a character's opinion. For example Schönow addresses Fräulein Julie as "Sie armes weiches Ei ohne Schale" (XV, 447), and the narrator states, "von einem weichgekochten, schalenlosen Ei hatte ihr gelehrt Altjungferngesicht wenig an sich; . . ." (XV, 448). This corrects the impression not only of Julie's appearance but her temperament, and simultaneously points out Schönow's tendency to sentimentalize and overstate with rather comic analogies. Narrative comment not only presents another point of view on an issue, but can show the narrator's

opinion of the character who makes the original statement.

3. Narrative observance through a second medium. Frequently the narrator expands his perspective by viewing a scene through the eyes of another medium. In Im alten Eisen Peter Uhusen has left Albin Brokenkorb his rough-hewn birch walking stick as a kind of calling card. This stick, "Zauberstab," which Uhusen had used in the past to admonish Brokenkorb for some actual or potential transgression, causes Brokenkorb to reminisce about his childhood and friends in Lübeck. At the end of Brokenkorb's reveries the narrator says:

"Was ein Stock erzählen kann!" das hätte von Rechts wegen das Motiv, der Inhalt und der Titel seiner nächsten Vorlesung sein müssen; uns aber wird's allgemach zuviel, einem Menschen auf seinen Sprüngen zu folgen, der nicht mehr imstande ist, seine Begriffe, Gedanken und Bilder beisammenzuhalten und aneinanderzureihen.

Wir hören nur noch, wie der Stock im Winkel sagt:

"So lebet ihr zusammen, so lieft ihr auseinander-- so verscholl Erdwine Hegewisch in der Welt. Und nun geh zu Bett, Albin. Das Aufsitzen in der Nacht hilft doch zu nichts. Morgen früh kommt mein Herr, der mich aus der grünen Hecke schnitt, als ihr die Welt noch vor euch hattet. Was aber geht mich im Grunde das an? Mir war's auch wohl, ehe mich der Narr, der schwarze Peter, Ihnen zu Ehren und Nutzen, geehrter Herr Hofrat, von erdeingeborenen Wurzelstock riss (XVI, 372).

The inanimate object, which is given human characteristics, can more effectively than the narrator summarize the significance of Brokenkorb's reminiscences, because the stick, also called a "Wanderknüppel," a "Weissdornprügel," represents a moral force. It is too early in the action for a character to assume that function, and artistically it would be less satisfactory for the narrator to do so in his own voice. The stick also succinctly characterizes two of the main protagonists, which the narrator could not do, because

Uhusen has not even appeared in the story. That the stick was cut from its roots is also parallel to the characters' fate. This kind of narrative observance is not just a stylistic or thematic device; the medium represents the point of view of another person who cannot be physically present.

B. Characters. The characters are part of the fictional world proper. The way the character's point of view is made evident in a third-person narrative has been largely overlooked. Too often what the character says and the way he says it is automatically ascribed to the narrator's point of view. The section opens with a consideration of erlebte Rede, a form of narration which can comprise both the narrator's and the character's point of view.

1. Erlebte Rede. According to Dorrit Cohn, erlebte Rede is an ambiguous narrative technique which renders a character's thoughts in his own idiom, while maintaining the third-person form of narration. ". . . by maintaining the person and the tense of authorial narration, it enables the author to recount the character's silent thoughts without a break in the narrative thread."⁴⁴ ". . . the viewpoint coincides as closely as possible with that of one character, while the knowledge is limited to the psyche and field of perception of that character at the moment of narration" (Cohn, 106). Cohn states that erlebte Rede can give a more convincing presentation of a

⁴⁴Dorrit Cohn, "Narrated Monologue: Definition of a Fictional Style," Comparative Literature, XVIII (1966), 98. All subsequent references to this article will be cited parenthetically within the text.

character's hidden psyche and more readily show the mind as a recipient of passing images than interior monologue,⁴⁵ because the narrator can view the character from a position of greater distance than the character himself can (Cohn, 110). Although explicit distance between narrator and character is eliminated, causing Cohn to stress the fusion of the two, the transitions from narrator to character and back again vary in their degree of perceptibility.

Erlebte Rede tends to be lyric or ironic (Cohn, 111):

The degree of association of disassociation between an author and his creature is not always so easy to establish In this respect, the narrated monologue often sustains a more profound ambiguity than the other modes of rendering consciousness; and the reader must rely on context, shades of meaning, coloring, and other subtle stylistic indices in order to determine the overall meaning of a text (Cohn, 112).

The erlebte Rede in Raabe's narratives usually is of the lyric type. Nevertheless, a dual perspective is evident in lyric erlebte Rede at those points of transition from narrator to character and back again. In the following passage from Prinzessin Fisch, the narrator's and the character's voices are evident, but not in an ironic way. Young Theodor is wondering about his older brother Alexander:

Theodor glaubte es nicht, dass Alexander tot sei. Dass er ihn nie gesehen hatte, machte ihn nicht schemenhafter als die andern Geschwister, die ihm ja auch von Tag zu

⁴⁵Cohn chooses the English term "narrated monologue" for erlebte Rede, a device through which a character's thoughts are rendered in the third person. She finds the term "indirect interior monologue" inaccurate for this technique. When a character's thoughts are rendered in the first person, Cohn uses the term "interior monologue," which some English speaking critics call "direct interior monologue."

Tag mehr in die Ferne rückten. Weshalb sollte der Bruder Alex gestorben sein und der Bruder in Frankfurt und die Schwester Agnes noch leben? Dass er etwas getan hatte, was unartig von ihm war und sich nicht gehörte, dass er, "lange, eh mich der Storch brachte," in die weite Welt ging, mochte sein; aber tot zu sein brauchte er deshalb nicht mehr als der Bruder in Hamburg und die Schwester Martha und die Schwester Charlotte. Auch die Nachbarn sprachen gar nicht so, und die Nachbarn sprachen doch viel lauter von dem Bruder Alexander, als im Hause von ihm geredet werden durfte. Und sie wussten eine ganze Menge merkwürdiger Geschichten von ihm, wenn sie dabei auch zuweilen die Köpfe schüttelten und zu sprechen aufhörten, wenn "der Kleine" am gespanntesten zuhörte. Doch alles dieses sind Sachen und Angelegenheiten, die wir, augenblicklich wenigstens, noch auf sich beruhen lassen können (XV, 200).

The first two sentences and the last are in the narrator's voice; "der Kleine" serves as a transition away from the character and back to the narration. Theodor's thoughts are presented neutrally in the rest of the selection and the point of view is his entirely.

2. Monologue. Monologue by definition presents a single point of view. However, it can contribute to the multiple perspective if the character's point of view is directed toward the story's theme. There are two kinds of monologue, reflective and reportorial monologue (Rede).

a. Reflective monologue. Reflective monologue usually occurs when the character is alone; it involves introspection or examination of an issue. The young girl Eilike Querian in Frau Salome, whom Frau Salome called an imbecile, states in simple words the theme of the story: every human being is trapped and agonized both by isolation and mistrust of others. Man is eternally dissatisfied and unable to find his way out of his misery. Eilike foreshadows the news

of Schwanewede's death when she reflects: ". . . keiner kennt den andern, und wenn einer den andern kennt und fern von ihm wohnt, weiss er nicht einmal, ob er noch lebt (XIII, 63).

Eilike says what the narrator has partially formulated philosophically and the other characters--Scholten, Frau Salome, Schwanewede and Querian--express, perhaps less adequately, in their own fashion: with words, by action or even inaction. In this story the multiple perspective consists not so much of diversity of view-point as of diversity of expression.

b. Reportorial monologue. When one character reports, other characters are also present and may speak, but if the one character talks at length, the point of view of the other characters recedes. The multiple perspective is achieved if more than one character has a monologue. Reportorial monologue carries along the plot while it simultaneously contributes to the theme. In Das Horn von Wanza Sophie Grünhage, Thekla Overhaus and Marten Marten recall the marriage between Sophie and the Rittmeister from the wedding night to the Rittmeister's death, and each character-narrator talks about a portion of the action while he or she interprets it. The effect of reportorial monologue in this story is that the reader becomes aware of the difficulty of establishing objective truth. Each character views the marriage differently.

In Fabian und Sebastian reportorial narration is employed to reveal a mystery.⁴⁶ As in Das Horn von Wanza, there is an "innocent,"

⁴⁶This technique is similar to the one used by Henry James in The Wings of the Dove and The Golden Bowl. See Joseph Warren Beach, The Twentieth Century Novel, pp. 198-199.

a character uninformed about the events of the past. Gradually the events which took place twenty years before are revealed to Konstanze. The revelation is retarded because of Konstanze's youth; everyone tries to shield her from the unsavory story. Yet she sees that past transgressions cause various characters--Sebastian, Schielow--to suffer in the present. Konstanze's ceaseless questions and a series of coincidences slowly unfold the scandal.

Perspectival narration in a third-person narrative form is a technique particularly suited to a mystery. If one character were willing to tell all immediately, there would be no mystery.⁴⁷ Usually a character unravels a mystery by putting together bits of information he has learned from various characters. The short length of the segments reported to Konstanze is also in keeping with the mystery, because the suspense is heightened when the uninformed character learns only a bit at a time.

3. Dialogue. The one characteristic of Raabe's narrative technique which has been singled out by the critics repeatedly is the characters' love of talking.⁴⁸ Horacker, for example, consists almost entirely of conversation; nothing much "happens" in the story, which is also characteristic of Raabe's fiction. The scant action there is

⁴⁷Stopfkuchen, a first-person narrative, would be an exception to this thesis, for here one character slowly reveals the truth. But then Stopfkuchen is an exceptional character, and the time and manner in which he discovers and later reveals Kienbaum's murderer is one major element of the story.

⁴⁸See, for example, Barker Fairley: "When we think of his [Raabe's] fiction we think of people speaking aloud and above all conversing." Wilhelm Raabe, p. 226.

takes place mainly through speech rather than narration. The characters in Horacker also express their opinions about each other and society. Eulenpfingsten is another work among many in which speech reveals the characters' differences in attitude.⁴⁹ The multiple perspective arises in dialogue through diversity of opinion and diversity of expression.

One characteristic of Raabe's dialogues which seems to have been largely overlooked is that dramatic conflict is often strangely muted. This may be attributable to the mood of Stoic resignation which also determines much of the humor displayed in Raabe's narratives. A striking example of the lack of verbal conflict where one might expect it occurs in Chapter Four of Fabian und Sebastian. Because of a family quarrel of twenty years duration, the two brothers live in separate quarters and lead separate lives. During a rare meeting to discuss the future of a third brother's orphan, disagreement is inevitable. The narrator has already twice mentioned that Sebastian has a "Standpunkt" even before the brothers face each other. Then, however, Sebastian discourses at length and Fabian only nods his head in agreement or says Sebastian is absolutely right. Finally, when Sebastian asks Fabian if he does not agree that his plans are the most sensible, Fabian at first says nothing. But the expression on his face suffices to show Sebastian that he is determined to raise the orphan Konstanze himself.

Although direct conflict is usually avoided, invective is

⁴⁹Compare Hannelore Burchardt, "Wilhelm Raabes 'Eulenpfingsten'" Jahrbuch der Raabe-Gesellschaft, (1968), 112-122.

relished, but this is usually heaped on some scoundrel not present or used in a lighter vein by master to servant, wife to husband, or among friends. Strong disagreements do occur in pubs, but Raabe usually creates such scenes to portray a social group. In other words, a total impression is more important than individual arguments.

4. Character quotes character. Multiple perspective can be achieved when characters quote one another either directly or indirectly, for the reader is aware of two characters' points of view at once. An example is Fräulein Julie's final letter to Schönow in Villa Schönow in which she reports to him about the events in the little house in the province during his absence. That the reporting is done in a letter is incidental to the purposes of this illustration. Julie tells Schönow of the arrival of Schönow's wife Helene and the subsequent conversations between Helene and Julie, Helene and the Liebelottes, and Helene and Wittchen. When one character reports what another character said during a particular time period, the character reporting chooses what to report, just as a third-person narrator does. The exception to this is considered to be that kind of totally "objective" narration in which the narrator, with photographic accuracy, presents a "slice of life," though even then, as Kayser points out, a choice is made. The way a character reports another character's point of view determines to what extent which character's point of view is emphasized. Thus the point of view is more Helene's when Julie quotes her directly; it is Helene's to a slightly lesser degree when indirect quotations are used. Finally, the point of view is more Julie's when Julie sums up a scene. In all

cases, the reader is aware of both characters.

5. Letters. Letters appear in almost all of Raabe's works of the Braunschweig period.⁵⁰ Paula Hawliczek, who distinguishes the function of a letter from that of straight narration, states that the advantage of this technique is its directness: ". . . es wird dadurch eine rasche Querleitung, an Stelle eines langen Referates möglich."⁵¹ Occasionally letters allow the action in separate places to continue without changing the scene. Thus a letter, as a function of narration, achieves effects which would require more effort and elaboration on the part of a central narrator.

The letters in Raabe's works not only facilitate the narrator's task, they enable the characters to present their points of view. Letters are an extension of verbal communication. Indeed, in some stories, the characters write as if they were speaking. Schönnow's letters in Villa Schönnow are the most striking example, for even though the narrator states that Schönnow takes great pains with his orthography and style (XV, 442), his Berlin dialect is irrepressible.

Raabe augments monologue and dialogue by having characters communicate through letters when they cannot speak face to face. But why are the characters separated in the first place? Why are they placed in situations where they will be forced to communicate through

⁵⁰Raabe uses letters in earlier works as well, but not to the same extent. An exception is the epistolary novel Nach dem grossen Kriege, but even here the epistolary form disintegrates into authorial narrative.

⁵¹Paula Hawliczek, "Erzählstil und Gesprächführung bei Wilhelm Raabe" (Unpublished PhD dissertation. Wien, 1937), p. 46.

letters? If a work like Kloster Lugau, for example, consists of letters sent out in all directions by a number of characters, the author obviously has a particular artistic intent. What effects contributing to the multiple perspective are peculiar to letters?

a. A letter can inaccurately anticipate the reaction of the addressee and invoke a dual perspective. This inaccuracy is established either if the reader knows the recipient sufficiently well to realize that the recipient will not react as anticipated, or if the recipient's reaction is actually shown. In keeping with the absence of absolutes in Raabe's work, the first method is not used; the reader is not allowed to become so confident as to know for certain how a character will react. The second method is frequently employed. The following excerpt from Schönow to his wife Helene is a comic illustration of this aspect:

" . . . Richte Dir also wieder mal ein, süssere und jrössere Hälfte von mich, Dir vor allen Dingen zu setzen, und zwar weich und mit einer Rücklehne hinten gegens Überkippen. Versetze Dir ganz ins erste Buch Moses, Leneken! Versetze Dir ganz in Sarah ihre Gefühle: Dein Gatte ist Vater geworden--doch noch--endlich noch!! Zwillinge sogar!!! Lehne Dir dreiste ohnmächtig rücküber, olles gutes Mädchen . . ." (XV, 462, italics in the original).

Helene is not overcome with joy at the news of her husband's paternity. She goes into a tirade, because she understandably suspects him of adultery.

b. Often letters are read by persons for whom the letter was not intended. One might compare this to an overheard conversation. This creates an additional dimension and prompts more than one response.

c. Sometimes the writer gives the recipient a choice

whether to show the letter to another character or asks specifically that the letter not be shown to someone. In the first instance the writer has reflected upon the possible reactions of another character but is not in a position to arrive at a conclusion. The original recipient must then make the choice, and his perspective is also revealed by the decision. In the second instance the writer is conscious of a specific reaction he does not wish to provoke.

Achtermann's letter to Wedehop in Deutscher Adel is an example of both b and c above. Karl reports that Paul Ferrari is completely mad and is wandering around Berlin with the dog Wassermann. Achtermann begs Wedehop not to show the letter to Ulrich Schenk and to decide for himself whether to show it to Frau Schenk. But Wedehop is on his way to a pub when the letter arrives and forwards it unread to Frau Schenk and Ulrich. The letter prompts two responses--one from Frau Schenk to Natalie and one from Wedehop to Achtermann. The replies, in turn, reveal additional points of view.

d. The delay between the time when a letter is written and the time it is read can have a specific function. In Kloster Lugau the delay is exaggerated for the purpose of the plot. Aunt Euphrosyne observes with concern Eva's declining health. Months later the aunt inadvertently discovers a letter from Eckbert Schriewer in Eva's atlas. In this letter the self-righteous, self-seeking fiancé implores Eva to change her outlook on life; as his future wife she is to assist him in fulfilling his ambitions. The delay in time allows Eva's reaction to the letter to manifest itself visibly before someone for whom the letter was not intended reads it and takes appropriate steps to rectify the situation.

e. Sometimes characters express their ideas more philosophically than they would in ordinary conversation, for the act of letter-writing allows them to collect their thoughts calmly. At the end of Unruhige Gäste, a story usually noted for its strictly authorial narration, Dorette Kristeller writes to Phöbe of their eight days together with Veit von Bielow in the Siechenhaus the previous summer. Not only does Dorette fill in the events of that summer, but she also discusses how the experience with Phöbe, whom she singles out as an exception among human beings, has changed her bitter outlook on life. Although a character's poor orthography need not necessarily show that a character is unaccustomed to writing, here it emphasizes the narrator's statement that this poor, uneducated woman had to labor over the letter:

Die Welt ist eine harte Nus zu knakken, und wenn man sie auf hat, ist sie hohl; dieses war mir bekannt als ein altes wahres Wort. Aber nun weiss ich durch Deinen Umgang in den paar Tagen in Juli, dass das Wort doch nur halb oder auch gar nicht wahr ist. Mein liebes Herzenskind weis ich nun die Weld hat einen Kern, sie hat einen süssen Kern, nur aber die Zunge oder was sonst zu der gehört, hat nichts damit zu thun, darauf schmeckt man ihn nicht. Und nun weiss ich auch wie oft mein seliger Bruder Philipp mir das gesagt hat. Nicht mit Worten, sondern mit seinem lieben, armen, sanften, guten Leben und zuletzt noch mit seinem freundlichen Abscheiden in seiner Todesstunde mit seinem zufriedenen Einverständniss mit seinem harten Los (XVI, 322-323).

That Dorette chooses to write a letter rather than visit Phöbe underscores both characters' self-imposed isolation, for they live near each other. Since Dorette professes to have changed her outlook on life because of Phöbe's influence, an outlook formulated in an earlier novella, Zum wilden Mann, another perspective is added: the contrast between past and present. A character who reflects on

the meaning of Phöbe's existence in this world can affect Phöbe, whereas a narrator could not. The letter does cause a struggle within Phöbe. Furthermore, since she offers her brother Prudens the letter and he refuses to read it, the two will continue to be isolated from each other, and Prudens will find no peace. The points of view expressed by the letter and the reactions to it contribute to the theme of the story, which is that men are but uneasy guests on this earth.

f. Unexpected or bizarre variations of letters can occur as a technique. Scholten's letter to Schwanewede in Frau Salome tells of Scholten's friendship with the baroness, discusses the similarities and differences in the lives of the three boyhood friends--Scholten, Schwanewede and Querian--and ends with a request for Schwanewede's advice on what to do with Eilike. At the end of the story, the letter is returned to the sender with a note on the envelope, "addressee deceased a year ago." What more fitting reply from Schwanewede, the recluse! Moreover, the note is a concrete example of what Eilike already expressed in her monologue--a person who lives in another place could die, and no one would ever know.

The grotesque Wunnigel writes two fantastic letters to his daughter and son-in-law about being robbed in his hotel and later overtaken by bandits in Italy. Upon his return to Germany, Wunnigel tells the dismayed young couple he did not really expect them to believe the letters. These letters are one more indication of Wunnigel's inability to deal with problems and see or express facts as they are. Furthermore, after the couple has learned that Wunnigel remarried in Italy, Wunnigel tells them that his bride probably sent

him letters in care of general delivery, when in fact, he is avoiding her, and she has no inkling where he is hiding. Here Wunnigel purports to be the addressee of letters he knows do not exist.

The devices which contribute to the multiple perspective are consistly manifest in Raabe's Braunschweig works. However, those who would find the multiple perspective in all works containing the above structural and narrative devices must exercise caution: while a work may contain a number of these devices, other factors might level their effect. The most striking example of this from Raabe's works of the Braunschweig period is Im alten Eisen, a work noted for its perspectival narration, because there are multiple narrators.⁵² Using as a basis the story of two children whom society has left to fend for themselves at the time of their mother's death, the work questions the nature of life. Are the forces of the world cruel and indifferent to human suffering? Can and will humanitarian efforts ameliorate this suffering? Is life a comedy, or is it a tragedy? Since neither the narrator nor the characters decide in favor of one view or the other, but repeatedly refer to life as comedy and tragedy, the implied answer, or lack thereof, suggests the absence of absolutes, which is elsewhere underscored by the multiple point of view or multiple perspective.

Certain devices in this work which create a multiple perspective elsewhere are compromised somewhat by other structural devices for reasons to be discussed below. The work contains some humor, particularly in Wendeline Cruse's and Peter Uhusen's approach toward

⁵²Oppermann, Wilhelm Raabe, p. 110.

life. The narrator treats society and Brokenkorb with irony, and Uhusen ultimately speaks ironically as well. The central symbol, the sword, which represents bravery and serves primarily as a unifying factor in the narrative, contains some degree of ambivalence, because the children's grandfather used it to fight a losing battle. There is a contrast in the three closed spaces which are part of the larger space of the city of Berlin, the metropolis with its concomitant social ills. The aesthete Brokenkorb's apartment is full of collections, of things; Erdwine's room is barren to reflect her poverty and then her absence through death; Wendeline Cruse's cellar is cluttered with rags, bones and scrap metal. In the course of the story, Frau Cruse's cellar changes as she makes it into a home for the children. Time is one of the most important structural elements in the story, for both narrator and characters constantly go back and forth in time. In large outlines three levels of time exist simultaneously in the minds of the characters and the narrator--the distant past, the immediate past and the present. Characters and narrator only speculate about the future. That the narrator, who claims omniscience, does not exercise his privilege in this regard is revealing to the theme, for this indicates uncertainty about life. The narrator only masters that which is occurring or has occurred.

Despite these structural devices which could create a multiple perspective, other narrative and structural devices level their effect. That the narrator claims to enjoy and unabashedly exploit authorial omniscience--the narrator's physical presence at the soirée for example, underscores the use of the narrative present--serves as a clue that he seeks to guide the events. Although a

number of characters both advance the action and draw in the past through monologue and dialogue, they do not create a true multiple perspective, for narrator and characters all express essentially the same point of view with respect to the children's plight. To be sure, some characters have distinct speech patterns--Rotkäppchen and the children are the most clearly delineated--but others, notably Wendeline Cruse and Uhusen, speak similarly. All use the same imagery. The sheer length of Cruse's and Uhusen's conversation, which takes up four chapters, does much to obliterate the multiple perspective, for they share a common view of life.

As is the nature of the quotation, the many quotations in this work add a dimension to the story, but because their usage by narrator and characters overlaps, the multiple perspective is further leveled. Frau Cruse and Uhusen both use theater imagery; Brokenkorb and Uhusen sometimes refer to the same literary works, for example Dante's Divina Commedia and the Bible. Uhusen, Rotkäppchen and the children refer to fairy tales. The narrator at one time or another uses the same quotations and allusions as the characters. In contrast to Das Horn von Wanza, for example, the characters do not assume diverse or ambivalent attitudes toward the same quotation.

The symbol, as stated, is essentially a unifying factor, because it brings the characters together psychologically and physically. It serves as a bridge over three generations, supporting Wolf with the memory of his grandfather's bravery. Through the sword Erdwine Hegewisch calls out for help for her children. At the end of the work Brokenkorb proves not worthy of keeping the sword in trust. Finally, the sword, representing bravery, tends to be a universal

symbol, for the narrator discusses the significance not only of this sword, but of other famous swords as well.

This similarity of quotation and expression, this unity established by the symbol, is attributable to the narrator's effort to humanize an otherwise cruel and indifferent world. The narrator brings the characters together to find and care for the children and imposes upon them a unity of expression. But the narrator's effort to harmonize the world, however laudable, remains arbitrary. The narrator's arbitrariness is self-revealing in the reflections on narrative technique at the beginning and the end of the work. The narrator's admission that one cannot know where a story begins and where it ends has a function here which goes beyond Romantic Irony. Toward the end of the work, the narrator lists five aspects of the plot left for him to execute. As soon as the narrator ends the list with "nicht wahr?" the reader suspects that not all of these events will occur. Indeed, only one of the five points does happen: the children receive a home. Try as he might, even an arbitrary narrator no longer has the power to make all things turn out well. That the narrator chooses to tell his story with a happy ending "im alten Märchenton" (XVI, 341) indicates that his attempts to harmonize the disparate elements of the story and to humanize the events presents a less than realistic picture of the world.⁵³

⁵³ Compare Eduard Beaucamp, Literatur als Selbstdarstellung (Bonn: H. Bouvier u. Co. Verlag, 1968), p. 168.

Chapter Three

ANALYSES OF THREE BRAUNSCHWEIG WORKS

Der Dräumling

The early seventies was a time of transition for Raabe; he was bitterly disappointed in the reception his Stuttgart works had been given by the public. He chose to leave Stuttgart and move with his family to Braunschweig, which meant that he would have less contact with literary circles. Der Dräumling, conceived in Stuttgart and completed in Braunschweig (1872), reflects this transition. Although it is not the intent of this study to treat the work biographically, the correlation between Raabe's own artistic crisis and the theme of Der Dräumling cannot be overlooked. The subject is the Schiller centennial celebration which took place throughout Germany in 1859. Rector Gustav Fischarth, a Latin teacher and amateur poet, attempts to direct the festivities with the help of Wulfhilde Mühlenhoff, daughter of a retired tutor of princes. Although Fischarth has some support--particularly from the women, who have a greater appreciation of literature--his plans are, on the whole, opposed by the philistine citizens of Paddenau. Even his friend Rudolf Haeseler, an artist who has come to visit him and to paint the bog, maintains an ironical attitude toward the festivities and is more mischievous than helpful with the huge transparency he has painted. Finally, on the day of the festivities, when Fischarth despairs over the whole project and

the ingratitude of the Paddenauers, Haeseler, in a surprise move, offers to take over. He does this partly out of whim, partly to curry favor with Wulfhilde, whose suiter George Knackstert, a sober Hamburg merchant, is vehemently opposed to what he views as a madness which has overtaken Germany. The celebration in the festival hall of the local pub, the Grüner Esel, goes well. The Paddenauers, aided by good food and drink, finally become enthusiastic about the activities in honor of Germany's great poet. Knackstert leaves town in disgust, and Haeseler wins Wulfhilde. The twofold theme is concerned firstly with a valid mode of expression for an artist, the choice being idealism versus a humorous realism. The second aspect is the relation of the artist to a society essentially indifferent, or even hostile, to his artistic endeavors.

I. Structural Devices

A. Humor and Irony. Humor and irony are among the primary devices to reveal the various facets of the theme. The attitude toward art is usually humorous, although Haeseler occasionally speaks of himself as an artist with self-irony. The philistine Paddenauers are given more ironic treatment. Since the humorous or ironic attitude determines the choice and presentation of the other structural and narrative devices, humor and irony will be considered in connection with those devices to show ultimately to what extent the multiple perspective is evident in Der Dräumling, and how this multiple perspective contributes to the absence of absolutes in the realm of art.

B. Symbol. Humor determines the choice of symbol, the Dräumling

of the work's title, which the narrator describes as "ein Sumpf oder Morast" (X, 10). "Dräumling" is a corruption of the name "Drömling," a marshy lowland in the eastern part of Braunschweig.¹ Although the Dräumling is a nature symbol, this morass seems to be almost a parody of that kind of symbol.

As a symbol, the Dräumling is fraught with ambivalence. On the concrete level, this bog is part of nature, the countryside around the little town of Paddenau. On the abstract level, the bog has both positive and negative qualities. Often the bog represents all that is mundane and unidealistic in the philistines. Fischarth frequently complains about getting stuck in the morass. But this marsh is also fertile ground, as demonstrated in odd fashion by the birth of the Fischarth's triplets and the comparison with the Nile delta. The Dräumling can be a strengthening, revitalizing force. Proof of the invigorating aspect of the Dräumling lies in the narrator's statement that Mühlenhoff's wife was destroyed by Mühlenhoff's nervousness: ". . . Und seine Tochter Wulfhild war nur durch die gesunde, ein gemütliches Pflagma fördernde Luft des Dräumlings gerettet worden, was dem Dräumling in alle Ewigkeit hoch anzurechnen ist" (X, 59). The Dräumling's main significance is that it represents a realistic approach to art. Haeseler has given up copying classical works of art and has chosen the Dräumling as his subject matter. Yet even Haeseler's approach is open to question. Has he merely become resigned to painting the bog, or has he found a more original subject matter and style? The symbol clearly has no absolute meaning.

¹Hermann Pongs, Raabe (Heidelberg: Quelle Q. Meyer, 1958), p. 313.

C. Quotation. Irony and humor often determine the choice and use of quotation. Since the plot of the work revolves around the preparations for the Schiller centennial celebration, and the theme is art, quotations from Schiller's works are frequently incorporated into the text. Of course the quotations and allusions are not restricted to Schiller's works. A few representative quotations are considered here. One of the most significant for the theme is the last two lines from "Die Antike an einen Wanderer aus Norden":

"
Ewig umsonst umstrahlt dich in mir Ioniens Sonne,
Den verdüsterten Sinn bindet der nordische Fluch" (X, 53).

Fischarth states that Haeseler put the above lines on the ludicrous transparency he painted for the festival. Haeseler had done this in response to an anonymous note stating the theme of the festival, "Wir und unsere Ideale" (X, 53). Thinking the note originated from one of the ordinary citizens of Paddenau, Haeseler ironized the theme and the people of Paddenau in selecting this quotation. The quotation implies that the festival is for naught, for the Paddenauers, with their "verdüsterten Sinn," will not profit from it. The lines taken out of their original context are used critically and ironically. An unquoted part of the poem adds another perspective to the theme, for Antiquity tells the wanderer:

Und nun stehst du vor mir, du darfst mich Heilige berühren,
Aber bist du mir jetzt näher und bin ich es dir?²

The world of antiquity and the wanderer from the north are

²in Gedichte, Vol. I, Schillers Werke, ed. Julius Petersen und Friedrich Beissner (Weimar: Hermann Bohlaus Nachfolger, 1943), p. 257.

incompatible. This lends strength to Haeseler's argument that he was out of place among the artists in Italy; he belongs in the Dräumling.

Often humor is created when the ideal meaning of the quotation is treated literally. Thus, when the artist Haeseler becomes resolute about courting Wulfhilde, he looks into the mirror and recites the opening lines from Schiller's "Die Künstler":

"Wie schön, o Mensch, mit deinem Palmenzweige
Stehst du an des Jahrhunderts Neige
In edler, stolzer Männlichkeit!" (X, 100).

Whereupon he concludes:

"Donnerwetter," . . . "was geht uns heute das
achtzehnte Säkulum an? Wenn wir einmal an der Neige
unseres Jahrhunderts stehen werden, so wird unsere
Erscheinung im Innern wie im Äussern hoffentlich auch
nichts zu wünschen übriglassen" (X, 100-101).

A similar use of quotation is in Haeseler's address to the Paddenauers when he hints that Knackstert tried to undermine the festivities and suggests that in retribution Knackstert will be pursued by the furies. Haeseler recites the appropriate passage from "Die Kraniche des Ibykus."

There are two references to "Das verschleierte Bild zu Sais"; one is used to reveal Knackstert's ignorance when he complains that the people of Hamburg wanted him to declaim "Das verschleierte Gemälde in Sais." The poem is not quoted in the narrative, yet knowledge of the opening lines of the ballad,

Ein Jüngling, den des Wissens heisser Durst
Nach Sais in Egypten trieb,³

³Schiller, Gedichte, p. 254.

casts additional light on the somewhat puzzling final chapter which opens in Egypt.

Finally, when Fischarth quotes from Grillparzer's Sappho--

"'Wen Götter sich zum Eigentum erlesen,
Geselle sich zu Erdenbürgern nicht,
.'" (X, 122)

--he reveals his own despair at being a creator and proponent of the arts among the philistines. The quotation's new context is particularly humorous, for Fischarth does not declaim the verse immediately following a clash with the Paddenauers, but after his wife has reproached him at the dinner table for giving a speech. As he continues with the lines from Sappho--

"'.
Ein Biss nur in des Ruhmes goldne Frucht,
Proserpinens Granatenapfel gleich,
.'" (X, 122)

--he spears and gobbles down a huge chunk of meat. Once again there is the duality of the concrete and the abstract so characteristic of humor.

Usually a quotation creates a dual perspective in a literary work because the original context adds a further dimension to the new work. Because the above quotations from classical works are often treated ironically or humorously in Der Dräumling, the multiple perspective seems to be a two-directional one. Not only do the quotations add a further dimension to Der Dräumling, but Der Dräumling, which raises questions about a valid mode of artistic expression, makes a statement about the original works by placing quotations from them in a humorous context.

Der Dräumling also contains a variation on self-quotation, for

Raabe's own unpublished epic verse written six or seven years prior to this story is incorporated into the story.⁴ The verse is ascribed to Fischarth and presented in conjunction with other parodistic verse, for example:

O Sonne, hohe Göttin, Zauberin,
 Du schufst mein Herz, den Löwen und den Pfau,
 Du schufst das Gold, das Auge, den Rubin,
 Den Hass, die Liebe, sowie meine Frau;
 (X, 20).

The parody is a structural one which Fischarth does not create intentionally. That Raabe combines his own serious verse with parody indicates his realization that such an elevated style is no longer a valid mode of expression for him. Just as Raabe did not publish his verse, so Fischarth does not publish his verse either.

D. Time. In Chapter Two it was stated that a multiple perspective arises when there is a contrast of various periods of time, or if the periods exist simultaneously without merging. There is contrast between present and past in some of the characters, most notably Haeseler, but also in one of the secondary characters, Mühlenhoff. This contrast is narrated in a fairly straightforward manner; all the levels of time are not as skillfully interwoven as in some of Raabe's later works. Haeseler himself tells of his earlier abortive artistic endeavors in some of the art capitals of the world. Now he is resigned to painting the bog. The narrator says that Mühlenhoff, the former tutor of princes, had been ". . . ein unendlich liebenswürdiger Charakter . . ." (X, 58), but now he was embittered and sour toward

⁴Notes, X, 472.

everything.

The most unusual contrast between past and present is found in the scenes in Olympus, that realm where great and less great authors are immortalized. The past seems remote to these authors. Goethe in Olympus says: "'Es ist doch sonderbar, wie man alle diese Einzelheiten des Erdenlebens so bald vergisst . . . !'" (X, 148). However, the multiple perspective here lies not so much in the contrast between past and present as perceived by these authors, but by the reader's and Fischarth's knowledge of the authors' past--that is, biographical and literary fact--and the fictional present. Goethe, Schiller and Shakespeare are authors who have been glorified and idealized, and in this rarified atmosphere one would expect the authors to discuss literary and philosophical problems. Yet they mostly discuss financial matters; literary differences are inconsequential. Kotzebue tells Fischarth: "'Ich versichere Sie, mein Lieber, wir sind allen Ihren Literaturgeschichten zum Trotz hier oben die besten Freunde und selten bei irgendeiner Frage--auch aussergeschäftlichen--verschiedener Meinung!'" (X, 149). Kotzebue and his murderer Karl Sand are now good friends. The effect of these scenes in Olympus is a humoristic leveling of the idealization of the artist.

E. Space. There are three main spaces in the work: the Dräumling, which assumes symbolic force, Olympus, and the pub, the Grüner Esel. In accordance with Petsch's concept of erfüllter Raum, each of these spaces is charged with meaning that says something about either the characters or society as a whole. As has been pointed out,

the Dräumling has both positive and negative symbolic significance. Olympus too, like so many spaces in Raabe's works of the Braunschweig period, does not have an absolute meaning. It is an ethereal realm, but a visit there is not as "elevating" an experience as one might expect. Olympus has another function in that it affords a view of all of Germany. From there one can see that the "millions" (as addressed in Schiller's An die Freude) are all "united" (as in Wilhelm Tell) in the celebration. The Grüner Esel is the social aspect of the Dräumling centered concretely in one space. As the narrator approaches the inn, he says in mock-poetic style: "Der Grüne Esel ist unbedingt für Mensch und Vieh der erste Gasthof des Dräumlings. Auf federschwingenden Sohlen und mit dem Finger auf den Lippen betreten wir seine Schwellen" (X, 63-64). In the inn the plans for the Schiller celebration are laid, the opponents of the celebration exercise their criticism, Haeseler and Fischarth converse, and, finally, the celebration takes place. As gathering places where men exchange ideas, pubs, so synonymous with bourgeois life, can have positive meaning in Raabe's works. But in Der Dräumling the inn is closely associated with man's stupidities, as is already evident in the name of the place. This association is reinforced when in a moment of self-reproach Haeseler cries out, "O ich mehr als grüner Esel!" (X, 55). In the same vein another character speaks of "Narrheiten und Eseleien" (X, 65). The spaces in this work create a multiple perspective through their contrast with one another, the sharpest being the Dräumling versus Olympus. This contrast is then relativized, in that the meanings associated with these spaces either change or are contrary to expectation. The Dräumling can either

hinder or revitalize the artist. Olympus proves to be a place of mundane concerns, and the Paddenauers honor one of Germany's greatest poets in a pub.

II. Narrative Devices

A. Narrator

1. Romantic Irony. The authorial narrator is quite prominent in Der Dräumling, and he contributes to both aspects of the theme: the suitable mode of expression for the artist and the role of the artist in an unappreciative society. The very way the narrator presents the material lends a perspective to the first part of the theme. As discussed in Chapter Two, the narrator plays with the concept of the three modes of narrative presentation--the authorial, the first-person and the figural--when he views the parade from different angles. He continues his playful treatment of authorial narration when he reports on the events in the Grüner Esel from below the festival hall rather than from above, the more usual position for an authorial narrator:

Der Zug in den Grünen Esel ordnete sich und setzte sich in Bewegung; wir aber, die wir zu Ehren des gefeierten Dichters seine edeln Werke von neuem lasen, ziehen Vorteile daraus, und zwar in diesem eben gegebenen Falle aus der Tragödie Maria Stuart.

Wir gehen nicht mit auf das Schafott und führen auch die Leser nicht dahin!

Wie der Graf Leicester nehmen wir unsern Standpunkt über dem Jammer -- nein, nicht über dem Jammer, sondern unter ihm!

Da wir keine hohe unsterbliche Tragödie schaffen, sondern nur eine harmlose Posse aus der Kinderstube des Lebens liefern, so halten wir uns ruhig unter den grossen Dingen, die im Festsale vorgehen. Wir bleiben bescheiden in der Gaststube, die, wie wir wissen, unter dem Festsale gelegen ist, brauchen aber auch keineswegs

zusammenzufahren, wenn droben etwa ein Schemel gerückt werden sollte (X, 155).

The actual physical position the narrator takes to observe the festivities contributes to the humor. He cannot see the ceremony, but only hears the Paddenauers' reaction:

Ein dumpfes, allgemeines, langhallendes Getöse, Hochrufen, Stuhlrücken und Fusscharren bewog den Vetter aus Hamburg . . . (X, 161).

Ein dumpfes Getrappel über den Köpfen zeigte den in der Gaststube Befindlichen an, dass die Schar der Sänger die Tribüne betrete . . . (X, 164).

Plötzlich -- -- ein Auffahren -- auf die absoluteste Stille das unbändigste Hallo! Ein Jauchzen, Händeklatschen, Fusscharren, Klopfen und Pochen mit Stöcken und Regenschirmen (X, 170).

The intent is to show a mass reaction. Surely any comment by the Paddenauers would not be any more enlightening. In describing the scene this way, the narrator twice uses the adjective "dumpf," a subtle reference to the Paddenauers' dull-wittedness.

The narrator employs a third unusual technique by laying bare the device of the Mauerschau used in drama:

Die dramatische Kunst ist schon seit längerer Zeit darauf angewiesen, irgend jemand auf einen Turm oder sonst erhöhten Aussichtspunkt steigen und von dort aus Bericht geben zu lassen, wenn in der Ferne etwas geschieht, dessen Verlauf zu kennen auf der Bühne wünschenswert ist. Und wenn der Ausluger droben wirklich etwas zu sehen und mitzuteilen hat, so lauscht das Publikum vor den Lampen immer noch mit einer gewissen Spannung, höchstwahrscheinlich angesteckt von dem Interesse, welches das Publikum vor den Lampen pflichtgemäss zu betätigen hat. Da wir nun, angesteckt von den grössten Schauspielern aller Zeiten, bereits angefangen haben, in diesem Kapitel gleichfalls von dem Mann auf dem Turme Gebrauch zu machen, so sehen wir gar nicht ein, was uns hindern könnte, fortzufahren, wie wir anfangen. Wir haben auch unsere Leute in der Höhe, und im Notfall können wir auch noch Pieperling hinaufschicken. -- (X, 161).

This Mauerschau is not really necessary in narrative, because the narrator can report on events that take place in the distance. It is, however, an amusing indirect tribute to Schiller, the dramatist. The narrator claims it also contributes to the suspense; in fact this technique has a comic effect within the work. Instead of the narrator telling the reader directly what is going on, Louis, who has gotten some information from Pieperling, reports to the innkeeper. This in turn is overheard by Knackstert who then expresses his disgust and despair. All this, of course, contributes to the multiple perspective.

A portion of the passage in which the narrator views the festivities from below is quoted again here, because it emphasizes not only the position of the narrator, but the material which he has chosen to narrate: "Da wir keine hohe unsterbliche Tragödie schaffen, sondern nur eine harmlose Posse aus der Kinderstube des Lebens liefern, so halten wir uns ruhig unter den grossen Dingen, die im Festsale vorgehen" (X, 155). The narrator speaks of his own intent in Der Dräumling; he presents not an immortal tragedy, but a small aspect of life. In the three quarters of a century which have passed since Schiller's death (from the time when the story is written, not the time in which the story is set), authors have begun to describe ordinary events of life in rather naturalistic language rather than treating ideal themes with poetic diction.

An oft-cited passage from this work which critics otherwise give short shrift, is the one in which the narrator invokes the "Göttin des Durcheinander":

Göttin des Durcheinander, dich flehe ich an mit

erhobenen Händen, lass einen kurzen Augenblick deinen Quirl im Gewölk stecken; steige herab und hilf mir; denn wenn ich, was übrigens nicht der Fall ist, auf einem Blatt dieses Buches bedeutend sein möchte, so wäre hier die Stelle! . . . Kommst du? . . . Es scheint nicht so, und so bleibt uns wohl nichts anderes übrig, als uns in gewohnter Weise an die brave, altverständige, nüchterne Muse des Nacheinander zu halten und uns von ihr erzählen zu lassen, welche Bewegung die Rede des Malers im Dräumling hervorbrachte (X, 176).

The narrator wishes he could narrate everything at once instead of being bound by the sequential nature of the epic. The passage in a way characterizes what Raabe attempts to do in his narratives of the Braunschweig period, resulting in what Barker Fairley calls a more vertical than horizontal method of presentation.⁵ Raabe's plots, usually quite minimal, are not presented sequentially. The narrator tends to go back and forth in time and space, so that these categories exist simultaneously, that is, "durcheinander." This vertical method of presentation is emphasized in the sentence immediately following the above paragraph: "In der Höhe und in der Tiefe war die Wirkung gleich einbohrend" (X, 176-177).

2. Narrative Exposition. Certainly not all the narrative exposition in Der Dräumling contributes to the multiple perspective, but when the multiple perspective is evident, it arises chiefly from irony. For example, the narrator points out the ironic incongruities in the Paddenauers' behavior on the night of the festival:

An das Buffet in der Gaststube stürzten die

⁵"We still expect a novel to be more horizontal than vertical, we expect a sequence, and Raabe's mind was on something else." Barker Fairley, Wilhelm Raabe: An Introduction to His Novels (Oxford: Clarendon Press, 1961), p. 198.

männlichen Paddenauer von den verschiedensten Lebensaltern und Lebensstellungen, die durch den ästhetischen Genuss trocken gewordenen Kehlen anzufeuchten, und alle waren selbstverständlich zu gleicher Zeit ungemein kritisch gestimmt und liessen an der oratorischen Leistung des Rektors Gustav Fischarth wenig Gutes (X, 163).

Auf der Stelle stürzte jeder eine Contremarke besitzende Festteilnehmer den Rest aus seinem Glase hinunter und drängte sich eiligst wieder die Treppe hinauf, um für sein Eintrittsgeld alles zu geniessen! Die gediegensten Kritiker beeilten sich am meisten . . . (X, 164).

Suddenly many of the same people who opposed the festival are wildly enthusiastic. They are caught up not in the enthusiasm for a great poet, as Fischarth is, but rather for a good show. The extended adjectival modifier "die durch den ästhetischen Genuss trocken gewordenen Kehlen" is incongruous, because of the complex grammatical structure applied to the simple statement that the people were thirsty, and because of the contrast between the abstract "ästhetischen Genuss" and the physical "Kehlen." It is also ironic that the sharpest critics are the ones most eager to see the show.

3. Narrative Reflection. The most important reflective passage dealing with the theme of art is at the end of the work, when the narrator states his own position as an artist. Haeseler has just told Fischarth that he and Wulfhilde will settle down in the "Dräumling," whereupon the two shake hands. The narrator states:

. . . damit schliesst eben das Buch vom Dräumling, das heisst, es schliesst für uns; denn wir sind wahrlich nicht so dreist, zu verlangen, dass ein jeglicher unsern Standpunkt dem grossen Sumpfe gegenüber einnehme.

Gegenüber dem Sumpfe? Stehen wir wirklich schon dem Sumpfe gegenüber?

Ach nein, wir sitzen sehr tief darin und bemühen uns nur, wie der Maler Rudolf Haeseler, uns in dem Dräumling zurechtzufinden . . . (X, 201).

Because the narrator's position approximates Haeseler's, the passage actually detracts from the multiple perspective which arises from the diverse statements about art made by the various characters. But, in turn, the leveling is not as great as it might be, because the narrator clearly indicates that his position is a private one and not one he would impose on anyone else. The narrator's reluctance to impose any particular literary subject matter or technique on another artist introduces a concept, which in various forms, is found throughout the works of the Braunschweig period. Any prescriptive philosophy of life is found to be inaccurate or inapplicable, and those characters who attempt to impose a philosophy on others receive negative treatment.

4. Corrective Comment. Corrective comment is not a great factor in this work, although it does occur. In one instance, the narrator anticipates the reader's assessment of the situation and corrects it. "Die Leser werden nun wahrscheinlich vermuten, dass Herr Rudolf Haeseler sich jetzt auf seinen Stuhl zurückgelehnt habe und in ein kreischendes Gelächter ausgebrochen sei. Dem war nicht also" (X, 86). The narrator demonstrates here that one cannot absolutely predict how another human being will behave, even if the prediction is based on what is known about a person's attitudes or previous behavior.

B. Characters

1. Reflective Monologue. The most significant reflective monologue in the work is Fischarth's address to the muse Haeseler

painted on the transparency:

O Mnemosyne, du bist wahrlich nicht umsonst die Tochter des Uranos und der Erde, und deinen Töchtern sind nicht ohne Gründe ausser den Schwänen und Nachtigallen auch die Grillen, die Zikaden heilig! O Mnemosyne, wer führte denn deine Töchter nach Thespian in Böotien? Ein roher Mazedonier war es; und wer nicht glauben kann, dass die neun Mädchen ebenso gern in Abdera als in Athen singen, dem ist immer noch ein ehern Band um die Stirn geschmiedet; und wer es in Abdera aufgibt, auf ihren Gesang zu achten, weil das Völklein umher ihn durch Geschwätz und Fussgescharr stört, den nennst du mit Recht einen Betrüger, wenn er sich noch fernerhin für deinen Diener ausgibt. Vae impostoribus! Die Besten jeglichen Landes und Volkes werden euch aus dem Heiligtum treiben, nicht mit Gewalt, mit Geisselhieben und Umstürzen eurer Wechslertische, nein, mit jenem ruhigen Lächeln, jenem fast mitleidigen Lächeln, welches seit Anbeginn der Menschendämmerung alle falschen Götzen von ihren Altaren warf und allen Götzendienern den Weihewedel und den Klingelbeutel aus den Händen riss (X, 143).

Fischarth has come to realize that art can assume many forms of expression; there are no absolute standards. Artists can have different temperaments and still be true artists. In keeping with Fischarth's profession as a Latin teacher, his reflection is replete with classical imagery as well as Biblical allusion. Yet, by implication, art need not take a serene, classical form, but might be unconventional, odd, and not easily accessible.⁶ Those who wish to further art must be persistent, no matter where they are--in a great cultural center or in the provinces--and no matter what opposition they face. Significant for the attitude which determines the structure and devices of Der Dräumling is Fischarth's contention that humor is a strong force in combatting falsehood and betrayal of

⁶The latter terms have frequently been applied to Raabe's narrative style, even by the narrators in Raabe's works, as, for example, by the narrator of Der Lar, (XVII, p. 224).

art. Through humor, a serious statement about art is made in this work.

2. Reportorial Monologue. Whereas Fischarth develops a humorous attitude toward artistic expression and the society which seeks to thwart art, Haeseler resorts to irony in his speech before the Paddenauers on the evening of the Schiller celebration. The people of Paddenau had no great interest in Schiller, but, as already mentioned, had gotten caught up in the spirit of the festivities. The Paddenauers were extremely curious about everything that was to be offered at the celebration, most of all they were eager to see Haeseler's transparency. When Haeseler, who has taken over the direction of the festival, decides not to present it, he must offer some explanation for the transparency's absence:

Entschuldigen Sie mich, dass ich an die Stelle dessen zu treten wage, was ich Ihnen aus der engbegrenzten Fülle meiner schwachen Kunst zu geben versprach. Ja, ich gebe mich selber, und--was kann der Mensch mehr geben als sich selber? Sie haben soeben aus schönem Munde vernommen, dass wir heute ein so einzig ideales Fest feiern, dass alle Völker des Erdballs mit Staunen von fern auf uns schauen: sollte ich einen Missklang in das Fest gebracht haben, wenn ich nach der wunderbaren Rede des Herrn Rektor Fischarth und nach den noch wunderbareren Leistungen des hiesigen hochverehrlichen Sängerbundes Ihnen den Eindruck vermittelt eines in Öl getränkten Stückes Kartonpapier und einiger Reihen angezündeter Öllampen abgeschwächt hätte. Welche Gestalten würden mich auf meinem nächtlichen Lager geschreckt haben, wenn mir Ihr berechtigter Hohn, das tief beleidigte Gefühl dieser trefflichen, feinfühligen Stadt zu demselben das Geleit gegeben hätten? Entsetzliche offenbar! (X, 174).

Through understatement and false modesty, Haeseler treats his own art with irony. He refers to the material of art rather than the aesthetic product. Grandiloquent phrases--"ein einzig ideales Fest," "des Gedenkens dieses Gedankens"--and sheer misrepresentation--

"dieser trefflichen feinfühligen Stadt"--ironize the Paddenauers as well. In this case they are the innocents who do not realize they are being treated ironically.

3. Dialogue. Another way the characters' opinions about art, particularly Haeseler's, are revealed is through dialogue. During a discussion in the garden, Haeseler tells the other characters, particularly Agnes Fischarth, how he came to paint the bog:

"Ich versichere Sie, Frau Agnes", sagte der Maler, ich habe die Sümpfe zu meiner Spezialität gemacht und befinde mich wohl dabei. Sie stecken eben drin und begreifen deshalb nicht vollständig, was dran ist: das ist aber durchaus kein Vorwurf; das ganze Wissen, Erkennen, Fühlen, und Geniessen der Menschheit hängt an demselben Haken und dreht sich um die nämliche Angel. Sie träumen von Alpen, Palmenwäldern, feuerspeienden Bergen, Weltmeeren; von Madonnen, Schlachten, Haupt- und Staatsaktionen und zwischen Ihren Wiegenliedern natürlich dann und wann auch vom Genre. Ich bin für den Sumpf und habe mich sozusagen hineingerettet. Meine Bilder werden mir anständig bezahlt und verdienen es. Der Sumpf ist original . . ." (X, 26).

Later he recapitulates:

". . . Ich fand, dass mein Papa recht und meine Mama unrecht gehabt habe, und wenn ich nicht mein genügend Auskommen mir sicher gewusst hätte, so wäre ich auf der Stelle Photograph geworden und hätte die Sonne, von der ich vorhin sprach, in dieser Weise für mich wirken lassen. Der Wein, welchen Horaz und Virgil, Raffael Sanzio, Tizian und Correggio tranken, sagte meiner Natur nicht zu: aber das Münchner Bier brachte mich wieder auf die Beine, und darauf hoffe ich denn auch noch einige Zeit stehenzubleiben. Dem Weltgericht in der Sistina gegenüber, vor dem Laokoon, ja selbst vor Myrons Kuh hatte ich Angst; aber im Panger Moos fand ich meinen Beruf, und den habe ich denn fortan gottlob festgehalten . . ." (X, 42-43).

After having been to Italy in an attempt to copy classical art, which represents nature in ideal form, Haeseler found his own

métier. The subject matter of Haeseler's art already suggests that he has developed a realistic style. Haeseler's comment that if he had not had a private income he would have become a photographer also implies a realistic approach.

* Haeseler has mistakenly been considered to be no more than a cynic by some critics.⁷ Agnes suggests that he, like Mühlenhoff, settled down in the "Dräumling" because he could not bear to be second best. Haeseler's solution to the problems of artistic expression may not be perfect, yet as the story progresses, the positive aspects of Haeseler's approach to art become increasingly evident. Before Fischarth arrives at his own private insight about humor and art, Haeseler, not Fischarth, carries out the plans for the celebration. Wulfhilde, who appreciates art, marries him. Even the narrator identifies with Haeseler.

Other characters express their diverging opinions about art in dialogues as well. Through Mühlenhoff's conversation with his daughter Wulfhilde, the reader learns that he writes works similar to Fischarth's. Knackstert expresses his lack of appreciation for literature and his total opposition to the festivities through conversations with Fischarth, Haeseler and the Mühlenhoffs. In a comic vein, the innkeeper of the Grüner Esel, whose motto is "je den Umständen nach" (X, 157), expresses his shifting opinion of the Schiller festival; it rises in his estimation with the profits. In the group scenes in the inn, the Paddenauers reveal their suspicion of art and the artist. The following conversation is typical of the

⁷See for example Pongs, p. 314.

Paddenauers' ignorance and preoccupation with the mundane:

" . . . Und nun frage ich Sie, meine Herren, ist das jemals im Dräumling erhört gewesen, dass ein städtischer Magistrat aufgefordert wird, Geldbeiträge für den Geburtstag eines vor hundert Jahren gestorbenen Komödienschreibers zu leisten, und dass er sie leistet?!"

"Geboren ist er vor hundert Jahren, sagt meine Tochter."

"Das ist in diesem Falle ganz einerlei, ich habe ihn nicht über die Taufe gehalten; und selbst wenn der Mann in Paddenau geboren oder gestorben wäre, so änderte das meiner Meinung nach nichts. Da könnte nachher jeder kommen und sich feiern lassen. Heute der Schiller, morgen der Goethe, übermorgen der Klopstock, und so durch die ganze Leihbibliothek. Dafür zahlt man keine Kommunalabgaben, sage ich. Was andere tun, weiss ich nicht; aber ich lasse den Bürgermeister dran riechen und schreibe es ihm auf den Steuerzettel" (X, 65).

The chief ways the philistines' lack of understanding and support for the artist is manifest is through unintentionally ironic self-revelation in group scenes and Haeseler's irony. Agnes Fischarth and Mühlenhoff are openly critical of the Paddenauers in conversation. However, this criticism, particularly Mühlenhoff's, reflects poorly on the critics since it displays arrogance. One recalls Fischarth's statement that a person who ignores the muses in Abdera is a traitor to the arts.

4. Fictitious Documents. As already noted, there are no letters in this work. However, since the theme is art, the fictional verse, as distinct from literary quotation, contributes to the multiple perspective. Because Haeseler is a painter, his art cannot be displayed in a literary work; he must talk about it. But Fischarth's verse is presented in the story, revealing his initial concept of a suitable artistic style. Fischarth declaims his verse as the story opens, but the greatest variety of verse, demonstrating Fischarth's

unbounded enthusiasm, is presented adroitly in Chapter Three. In that Haeseler shuffles through and comments on Fischarth's papers, more verse is presented in a short passage, and Haeseler can be more openly critical than if Fischarth were to read his verse aloud to him. Thus the differing approaches to art is brought out clearly through this technique.

Conclusion

The question about the valid mode of artistic expression is both raised and at least partially answered through the above structural devices. The work suggests, but does not prescribe humor as a valid mode of artistic expression. Humor and irony are also valid solutions toward the problems the artist encounters in society. Therefore humor and irony are manifest in all the structural devices and a number of the narrative devices as well. There is humor in the ambivalent symbol which has both positive and negative meaning. Most of the quotations have an ironic or humorous effect and thus make a statement about the original work as well. Although the treatment of time is not as artistically refined as in many of the later works, the contrast between the biographical past and the fictional present, causing a humoristic leveling of any idealization of the authors in Olympus, makes a statement significant for the theme. The spaces, which provide contrast with one another and are "charged" with a variety of meanings within themselves, are also humorous.

The preponderance of Romantic Irony is in keeping with the subject of the work. In none of the following works to be discussed will the narrator be obtrusive in such a sustained way. Because his

presence contributes so much irony, the narrator's intrusion does not detract from the multiple perspective. The narrator also reflects on his own position as an artist. Through the exposition, the Paddenauers are given ironic treatment. The characters make significant statements about art through monologue and dialogue. Yet humor in particular is not so much shown through these devices, as it is discussed. We see varying opinions in the dialogues, but they do not relativize one another in the humoristic way of the later works. Neither are these devices as complex in structure as in the later works; the dialogues do not contain direct and indirect quotations and thus do not utilize this opportunity of creating a multiple perspective.

The absence of absolutes is manifest in Der Dräumling in the theme of artistic expression. Firstly, an ideal representation of the world as exemplified in part by Schiller's drama is given humorous or ironic treatment. These idealistic works are not disparaged; the stylistic and structural absolutes, and, implicitly, the thematic and moral absolutes as well, simply no longer seem valid for the last quarter of the nineteenth century. The narrator, however, does not make such an absolute statement; he merely recognizes that idealism is no longer valid for him.

Das Horn von Wanza

Das Horn von Wanza (1881), which has as its theme an unhappy marriage, quite effectively displays the absence of absolutes. In this work, a young student, Bernhard Grünhage, sets out for the town of Wanza an der Wipper. He visits an old aunt, Sophie Grünhage, with whom Bernhard's family has lost contact, as well as a fraternity brother, Ludwig Dorsten, who is now mayor of Wanza. During his stay in Wanza, Bernhard hears three versions of the unhappy marriage between Sophie and the deceased Rittmeister Grünhage. Sophie tells the first version; then the aged, blinded, but still very alert Thekla Overhaus tells the second. The night watchman, Marten Marten, Sophie's friend, concludes the tale. At first, Bernhard's sympathies lie totally with Sophie, but then he realizes that the Rittmeister suffered as well.

The other characters also had hardships to endure. Even the rather comical Dorsten, nicknamed "Seneka," laments his plight. The way these characters cope with their difficulties comprises the secondary theme.

Bernhard comes to Wanza shortly before the observance of Marten's fiftieth anniversary as night watchman of Wanza. Dorsten and Bernhard learn that Marten's sole wish is permission to once again blow his horn, which, in the name of progress, has been replaced by a shrill whistle. The philistine citizens of Wanza deny the wish. In the end, however, Marten does blow his horn, but only

as a private citizen. Sophie, whose arrival in Wanza coincided with the night Marten began his duties, participates in the jubilee. By inviting the Rittmeister's family to the celebration, Sophie is reconciled symbolically with her husband.

I. Structural Devices

A. Humor and Irony

1. Specific Irony. From the couple's first night in Wanza, the Rittmeister's marital situation is fraught with irony. He becomes the victim of verbal irony in his clumsy efforts to console Sophie:

"'. . . Bist nun mal ein Soldatenweib, und morgen mit dem frühesten gehen wir meinetwegen an ein Armeereinemachen und 'ne Sündflutsaufwasche--saprísti, und leben nachher wie ein Turteltaubenpaar in der Rosenhecke weiter . . .'" (XIV, 341).⁸

Little did the Rittmeister realize how effective Sophie would be at cleaning up. In her effort to domesticate her untidy soldier, she "scrubbed him right out of existence." Toward the end of the work the narrator speaks of the ". . . aus seinem eigenen Hause gespülten Onkel Rittmeister" (XIV, 439).

Both verbal and situational irony also lie in the once fierce warrior's pleas to coax Sophie out of her sanctuary, the little room upstairs in her house where Erdmann Dorsten used to write poetry:

". . . 'Nimm Vernunft an, mein Herzchen, mein Püppchen, mein Schäfchen, mein Täubchen; dein MÄnnchen, dein Kapitänchen, dein Rittmeisterchen Grünhage kriecht zu Kreuzel!'. . .'" (XIV, 410).

⁸The seemingly unorthodox punctuation used in this chapter to quote from the works is attributable to the frequent presence of quotations within quotations.

The diminutives applied to the Rittmeister are absurd, indicating the extent of his humiliation. Schäfchen and Täubchen, as the reader has come to learn, are equally inappropriate pet names for Sophie. She is much more like a bristling cat, as Thekla states. Finally, there is a similar kind of ironic incongruity between the Rittmeister's whimpering "Fiekchen, Fiekchen," the last words he was heard to utter, and Jungfer Lunkenbein's response:

" . . . 'Da sollen Sie ja auch tausendmal bedankt sein, Herr Rittmeister, und Vivat in alle Ewigkeit Ihr lieber Herr Kaiser, der Kaiser Napoleon!' . . ." (XIV, 422).

A double irony is created in that the above response echoes the defiant, triumphant Vive l'empereur! the Rittmeister shouted on the arduous ride to Wanza with his bride almost eleven years before. The irony of these passages is tragic in nature and serves to win sympathy for the Rittmeister. In turn, this sympathy contradicts the initial negative impression of the Rittmeister and adds another perspective.

Frequently, Specific Irony lies in Dorsten's quotations. This irony is particularly evident in those passages where Dorsten reads aloud some of the documents concerning Marten's past, and when Dorsten quotes Tresewitz's speech. In the town hall, after having seen the first document which concerns his life, the form containing the costs of his mother's burial, Marten says with characteristic humility: "' . . . Dass ich nachher auf Stadtkosten aufgewachsen und mildtätig erzogen bin, weiss ich genauer'" (XIV, 356). To this Dorsten responds: "'Haben wir dazu ziemlich deutlich schwarz auf weiss. Eine recht mildtätige und ungemein nette Erziehung ist es sicherlich gewesen . . .'" (XIV, 356). The kind of irony which arises

from saying the opposite of what one really means lies in Dorsten's choice of the adjectives mildtätig and nett. Dorsten explicitly states that he is reading aloud a second document, a letter from Erdmann Dorsten, for its ironic effect:

"Es ist eine Zuschrift meines Herrn Grossonkels an den hiesigen Magistrat von damals, in welcher er für sämtliche bei dem Meister Rasehorn in betreff des Jungen mit Namen Martin Johann Anton Marten für Unterkunft, Atzung, ruiniertes Handwerkszeug, Kleidung usw. aufgelaufene Kosten aufkommt und erbötig ist, besagten 'Knaben' von der Stadt Händen zu nehmen, besagten Meister Rasehorn in allen vernünftigen Dingen schadlos zu halten und (wie er hochlöblichem Magistrat mit ziemlicher Ironie unter die Nase reibt) wo irgend möglich, dem Gemeinwesen zu Nutz, der Stadt Wanza an der Wipper aus dem Stadtkinde Martin Marten trotz allem doch noch einen wohlgesinnten Mitbürger heranzuziehen . . ."
(XIV, 365-366).

The community, or, more accurately, a mob of callous and cruel individuals, drove Marten to commit his "crimes" in the first place. Community spirit is just a sham, and the letter brings this to the fore by pointing out that the community is primarily interested in material things. A "well-intentioned fellow citizen" would presumably be one who no longer created any expense for the town.

Since Dorsten quotes Tresewitz's speech directly, much of the passage consists of ironic self-betrayal on Tresewitz's part. He reveals his ethnocentricity, manifest in his conviction that Wanza's affairs are of interest to all Germany. According to Tresewitz, any actions which deviate from the current social norm, particularly those which might appear to be anti-progressive, will immediately make Wanza the object of ridicule by all Germany, perhaps even the universe! Even Tresewitz's universe is limited: "' . . .
Aber, meine Herren, dass wir andern uns deshalb vor dem Universum,

und reichte dasselbige auch nur bis Sondershausen, blamieren sollen, kann er und der Bürgermeister doch eigentlich nicht von uns verlangen . . .'" (XIV, 430). Sometimes the komischer Stilsturz, which, according to Schmidt-Hidding comprises part of humor,⁹ contributes to the irony. Tresewitz, with his blind faith in progress proclaims: "' . . . Noch liegt Wanza nicht an der Eisenbahn, aber wie bald vielleicht mit Gottes und der Regierung Hülfe? . . .'" (XIV, 431). Here Gott, used in the phrase mit Gottes Hülfe, which has almost become a cliché, clashes with Regierung. Through the clash, the words of the cliché assume their original meaning. Despite his air of piety, Tresewitz, who prides himself in his rational thinking, most likely has greater faith in the government than in God. In this kind of irony, the reader is aware of the speaker's positive self-image, as well as a more critical attitude toward him.

Because the speech is not presented directly by Tresewitz in the town hall, but is retold by Dorsten at Marten's home, additional irony is created by the distance in both time and person. Dorsten recounts the speech, in mock fashion, to reveal the shallowness of the philistine concerned only with keeping up appearances and possessed of a blind faith in progress. The Specific Irony in all of Dorsten's quotations serves a corrective; in that the fault of the philistine is displayed, it may be rectified.

2. General Irony. The predominant General Irony situation in Das Horn von Wanza is the conflict between past and present, more

⁹See above, page 57.

specifically, between tradition and progress. Irony lies in the fact that there is no perfect age; each era has its splendors and its horrors. Those who yearn for the simplicities of the past, for example, will find that it had its cruelties. Thus Marten recalls how others taunted him when he was the knacker's apprentice, and notes that the prison system has become more humane than in bygone days. Yet the past had certain amenities which are sacrificed in the name of progress. Change is inevitable. Even Sophie, one of the most vociferous defenders of the past--she finds the new orthography ridiculous and also prefers Marten's old horn to the shrill whistle he is now obliged to use--demonstrates symbolically that one must let go of the past. On the evening she is reunited with her deceased husband's family, the old potpourri vase, which is synonymous with memories of the past, contains fresh flowers.¹⁰ In keeping with the humorous tone of the work, reconciliation between tradition and progress is affected, but only on the private level. It never is generally achievable.

3. Humor. The prevailing tone in Das Horn von Wanza is one of humor, both as an attitude and a structural device. As stated in Chapter Two,¹¹ the primary attitude displayed in a humorous work, according to Schmidt-Hidding, is that all values and moral judgments are relative. This sense that no single view of an issue is absolutely correct determines the use of the multiple perspective in

¹⁰Compare Barker Fairley, Wilhelm Raabe, p. 70.

¹¹See above, page 57.

a number of Raabe's works of the Braunschweig period. In Das Horn von Wanza the relativity of a situation, in this instance the marriage, is shown with particular effectiveness and clarity through the narrative structure. Three versions of the marriage are presented, and Bernhard, after hearing all three versions, becomes fully aware that no one version negates the validity of another. Even though the stories conflict, no character tells an untruth, but simply presents the facts as he or she perceives them. Compassion for Sophie is not diminished once Marten's version has been told; she suffered no less from the marriage and the circumstances surrounding it because the Rittmeister, too, suffered. The truth about the marriage is neither readily discernible nor absolute.

Narrator and characters also exhibit a humorous attitude toward the vicissitudes of life in general. Humor in this work is closely related to the theme of surviving life's hardships. Thus Thekla advises Bernhard: "' . . . Werde nur alt! werde alt, recht, recht alt! Wenn du den Kopf oben behältst, tut dir auch das Altwerden nichts. Frage nur den Meister Marten, frage deine Tante Grünhage . . .'" (XIV, 388). She continues in the same vein when she once again addresses Bernhard:

" . . . Und du, merke dir, Sohn Bernhard Grünhage, stirb lieber jung, als dass du alt wirst, ohne dir deinen Humor durch die Zeit festhämmern zu lassen. Mit einem wetterfest geschmiedeten Gleichmut magst du meinetwegen gleichfalls achtzig Jahre alt werden und zuletzt dich blind, ohne viel weltlich Besitztum und als einzig Überbleibsel von deiner Familie, vor das Teichtor hinsetzen und Historien aus der Vergangenheit erzählen . . .'" (XIV, 394-395).

Humor to Thekla signifies the ability to face life's disappointments with equanimity. This equanimity is synonymous with the unrelenting

cheerfulness, that, according to the narrator, Marten and Sophie share:

Und sowohl Dorsten wie der Neffe Grünhage fanden jetzt noch mehr als eine Ähnlichkeit zwischen dem Meister Marten Marten und der Tante heraus, vor allem übrigen die unbeugsame Lebensheiterkeit, die nicht ohne Kampf mit dem Wind und Wetter dieser Welt erworben worden war, aber nun auch wie ein warmer Rock ihnen fest auf dem Liebe sass und ihnen, wie die Frau Rittmeisterin sich ausgedrückt haben würde, erst in ihrem letzten Stündlein vom Freund Hein mit dem Fell über die Ohren gezogen werden konnte (XIV, 352).

The characters have hardened and grown a protective covering to survive the misfortunes which have befallen them through the years. Sometimes the notion of a protective covering is expressed comically; for example, Dorsten anticipates that he and Bernhard might have to roll themselves up into balls, like hedgehogs, if Sophie is in a fighting spirit:

"Jetzt, Grüner, fidel wie zwei aufgewickelte Igel auf der Mäusejagd! Wir lassen es pure darauf ankommen, wie ihr Befinden ist. Faucht sie uns an wie eine Katze, was sie, beiläufig, dann und wann freilich auch gediegen leistet, so rollen wir uns ruhig zusammen, schieben uns und verbringen den Rest des Abends im Bären--" (XIV, 316).

Even Dorsten's tailcoat, which he dons on the evening he and Bernhard are to dine with Sophie, is a kind of shield which he has worn during trying situations. Dorsten explains to Bernhard:

". . . Ein anderer würde sich auch lächerlich in dem lächerlichen Futteral vorkommen; ich dagegen habe meine höchsten tragischen Anwandlungen drin; und, auf Ehre, mein Junge, ich spendiere den Effekt nicht für jedermann und jede Gelegenheit. Ich erwarte und trage in demselbigen nur die Krisen des Lebens und brauche mir also, was die Abnutzung betrifft, fürs erste noch lange kein neues bauen zu lassen . . ." (XIV, 317).

The characters who survive share the cheerful conviction that things will work out somehow, a conviction which is already evident in the

opening paragraph. As Bernhard sets out for Wanza he is told:

"'. . . Na, Sie werden schon hinkommen, wenn Sie sich so in der Mitte zwischen der Goldenen Aue und dem Eichsfelde halten und dann und wann unterwegs nachfragen . . .'" (XIV, 275). There seems to be no one definite path for Bernhard to achieve his goal. If Bernhard takes the middle road and asks for assistance when he needs it, he will arrive in Wanza. All the characters who have survived have done so with the assistance of caring friends. Bernhard stems from a family that has managed somehow:

Der Vater Grünhage war ein Landarzt in einer sehr gesunden Gegend der norddeutschen Ebene; und wie sie in seinem Hause "anständig durchkamen," wussten sie manchmal eigentlich selber nicht ganz genau anzugeben. Doch sie kamen lustig durch, und das ist immer die Hauptsache. Rezepte gegen ihre irdischen Bedrängnisse und Beschwerden brauchten sie sich nicht von irgendeinem Philosophen verschreiben zu lassen, bis jetzt hatten da immer noch die allergewöhnlichsten Hausmittel ihre Wirkung getan (XIV, 276).

The statement that the family had no need for philosophical prescription in a way characterizes the absence of it in Raabe's work.

Das Horn von Wanza contains no systematic presentation of any philosophy for living. Characters simply are shown as they suffer and endure, each in his or her own way.

Structurally, the three versions of the marriage in the narrative display the humorous attitude that everything is relative. In terms of content, the lack of any prescriptive philosophy reconfirms the belief that each individual will solve his own difficulties in his own way. Stylistically, humor is presented through comic analogy, which contains some element of incongruity, and through alliteration. In the narrator's description of Bernhard's

family above, for example, the idea of a gesunde Gegend contributes to the humor. Although a doctor's vocation is to heal people, it is not in his interest if they are too healthy. When Bernhard announces to Dorsten,

" . . . Dorsten, ich steige unbedingt erst morgen früh bei passenderer Zeit los, um diese verhutzelte Hagebutte und olim selbstverständlich auch Prinzessin Dornröschen, deine jetzige Frau Rittmeistern Grünhage, zu entzaubern"
(XIV, 292)

there is humor in the contrast between the metaphor verhutzelte Hagebutte and the afterthought Prinzessin Dornröschen. Both analogies prove inaccurate, adding yet another perspective. Sophie is elderly, but not shriveled, and she certainly has not been immobile all these years waiting for someone like Bernhard to come rescue her. Rather, Sophie is self-reliant and active in the community affairs of Wanza.

The alliteration in this work most frequently occurs with the letter w and seems to reenforce the comic effect of the sounds Wanza an der Wipper. The alliterative w already appears early in the work, as in the phrase: ". . . sie wandelten Arm in Arm wanzawärts . . ." (XIV, 286). Its use culminates in the final scene between Sophie and the Rittmeister, as Marten tells about the last time he saw the Rittmeister alive:

" . . . Aber der Herr Rittmeister tut leise einen französischen Fluch, stellt seine lange Pfeife an eine Gartenbank, wirft mir die Zeugleinenrolle vor den Bauch und spaziert, ohne noch weiter ein Wort zu sagen, weg unter der weissen Wäsche, geht weg aus dem Garten und kommt nicht wieder . . ." (XIV, 418).

As in any poem, the alliteration lends emphasis to key ideas. In this passage, the weisse Wäsche, which represents Sophie's tyranny over the Rittmeister, alliterates with weg, connoting the Rittmeister's

escape from the tyranny. The wash line, which the Rittmeister is obliged to hold, suggests the strings which tie him to Sophie, or perhaps even a rope which forms a noose around his neck. Furthermore, the w's in this passage alliterate with Wanza, representing another tyranny, that of the philistines. In such passages as these, the concrete images form a series of relationships humorous in nature.

B. Symbol. As in Der Dräumling, the title, Das Horn von Wanza, comprises the primary symbol of the work. Marten used the horn for the major portion of his fifty years of service as a night watchman, as did his predecessor. Now the town council has abolished the horn in the name of progress, replacing it with a shrill whistle. Horns in general possess a majestic quality and lend authority to whatever they herald. Some form of horn was used in Biblical times and in classical antiquity. In the work Marten refers to the trumpet blown at the Last Judgment (XIV, 434), and Bernhard implies Marten's horn is a magic horn (XIV, 412). The horn represents the best of the past and tradition. Equally important, the horn is a symbol of friendship and unity; most of the characters use some variation of the phrase in ein Horn tuten in reference to the harmony between them.

In keeping with the general lack of absolutes in the work, which gives rise to the use of the multiple perspective, the horn symbol fails to achieve universal meaning for all characters. It obviously lacks significance for such champions of progress as Tresewitz. According to him, it merely would embarrass the town, were Marten to blow it again. Putferkel, the swineherd, might even

use it to call the pigs. Even those characters who cherish the horn most are occasionally ambivalent toward it. Thus Marten, who upon requesting permission to blow the horn once again says: "' . . . mir ist doch eigentlich meine halbe Seele damit genommen worden, und ich gehe seit der Zeit, da ich nur pfeifen und rufen darf, als ein halber Mensch herum . . .'" (XIV, 373), also calls it in half-deprecating, half-affectionate fashion "mein altes Tuthorn" (XIV, 374). Sophie, too, who supports Marten's wish to blow the horn in celebration, also refers to it as "das dumme Tuthorn" (XIV, 436). As in Der Dräumling, the nature of the symbol has changed. It is neither universal, nor absolute, and the humorous treatment of it--either by choice of symbolic object or the way to which it is referred--serves to deflate it, make it relative. One of the most telling examples of the relativity of all things is the following statement by the narrator concerning the central symbol:

"Tut--Tuuut!" erscholl es in der Tür des Festgemaches, und da stand Marten Marten, nachdem er für diese Nacht sein Amt an seinen Kollegen abgegeben hatte, und blies das Horn von Wanza nicht als städtischer Nachtwächter, sondern als ganz einfacher Privatmusikante (XIV, 449).

No longer do acts have symbolic validity for the whole community; the act is private and has meaning only to an individual and a few of his intimates.

C. Quotation

1. Literary Quotation. As in all of Raabe's works, there are numerous literary quotations in Das Horn von Wanza. The most significant ones are those taken from Seneca's moral epistles to Lucilius, for they contribute to the theme of resignation and also

shed light on Marten's role in the work. Although not in the form of direct quotation, the references to Bürger's Leonore are also important, for they reveal Sophie's view of her marriage.

With one exception, the quotations from Seneca appear in the first twenty-seven pages of the story, thus introducing the theme and setting the mood. The direct quotations are made by the narrator and Dorsten; later in the work Bernhard alludes to Seneca. Because there is a gradual change in the function of the quotations, the sequence of quotations, rather than an illustrative example, is considered here.

The first quotations reveal a skeptical attitude toward Seneca, which indicates a simultaneous preoccupation with and distancing from the philosopher. In the first instance, the narrator compares old age with youth, calling the declining years a bitter time, or at least bittersweet. He recalls that Seneca claimed that these years had their advantages, but quickly discounts both Seneca's truthfulness and validity (XIV, 280). In addition to discounting Seneca's philosophy, the passage serves as an introduction to the character Ludwig Dorsten, nicknamed "Seneka." That this rather comical, self-indulgent character would receive the name of such an ascetic philosopher adds a dual perspective, for comparison between the two is inevitable.

Dorsten is the next to quote Seneca verbatim and at length (XIV, 287-288). He wishes he could be like the freedman Calvisius whom Seneca held up as a bad example. Because Calvisius had an extremely faulty memory, he retained slaves to assist him in remembering. Seneca wished to convey to Lucilius that to gain peace

and joy, he would have to work toward it himself,¹² for: "No man is able to borrow or buy a sound mind . . ." (Seneca, XXXVII, 8). Dorsten claims that Seneca disparaged Calvisius out of envy. Since Dorsten finds it difficult to cope with all the demands of his office as mayor, he envies Calvisius his freedom, his riches, and even his slaves. This passage is similar to the previous passage in that it directly contradicts one of Seneca's beliefs.

Dorsten disagrees with one of Seneca's convictions for a second time when he quotes him verbatim in German: "' . . . Unter anderem hat uns die Natur den Vorzug verliehen, dass sie die Notwendigkeit vom Ekel befreit hat', . . ." (XIV, 297). To contradict this statement, Dorsten points out the distorted faces of children who have to eat groats for supper (XIV, 297). In this case the content of the quotation is not as important as that, once again, Dorsten questions Seneca's wisdom and his insight into human nature.

Strangely, the skeptical stance toward Seneca in Das Horn von Wanza, once assumed, allows greater freedom in finding some value in Seneca's philosophy. From this point on in the work, Seneca's ideas are viewed at first neutrally, and then positively. The turning point occurs when Bernhard expresses surprise that his former fraternity brother is now mayor of Wanza. Dorsten again quotes Seneca on man's mutability, which the philosopher viewed as a fault: "But nobody can be one person except the wise man; the

¹²Seneca, Ad Lucium Epistulae Morales, letter XXVII, paragraph 3. All subsequent references to the letters will be cited parenthetically in the text.

rest of us often shift our masks" (Seneca, CXX, 22). Dorsten, however, accepts this mutability as fact:

"Uh! Jawohl, wie sagt der weise Seneka? 'von manchem, den den du gestern gesehen hast, kann mit Recht gesagt werden: wer ist dies?' sagt er, und darin hat er ganz recht . . ." (XIV, 298).

Despite all the attempts at undermining the value of Seneca's philosophy, the two quotations which are perhaps the most indispensable to the work indicate that some of Seneca's statements are valid. The first of these occurs on Bernhard Grünhage's first evening in the pub, when the narrator states that everything looked foggy to Bernhard. He concludes:

Aber--"ein Stein macht das Gewölbe, jener nämlich, der die zugeneigten Seiten zusammenkeilt und durch sein Dazwischentreten bindet," sagte Lucius Annäus, und:
"Wahrhaftig, da ist Marten schon!" sprach einer in dem vergnügten Kreise (XIV, 301, *italics in the original*).

This quotation suggests what Marten's function in the story is to be: he ties the disparate elements together, for his version of the marriage rounds off the stories told by Sophie and Thekla. The multiple perspective arises differently and more subtly here than in the previous cases in which a statement by Seneca was contradicted. Here knowledge of the original context of the quotation sheds further light on its significance. Seneca writes:

. . . For some things endure according to their kind and their peculiar qualities, even when they are enlarged.
There are others, however, which, after many increments, are altered by the last addition; there is stamped upon them a new character, different from that of yore. One stone makes an archway--the stone which wedges the leaning sides and holds the arch together by its position in the middle. And why does the last addition, although very slight, make a great deal of difference? Because it does not increase; it fills up. Some things, through development, put off their former

shape and are altered into a new figure (Seneca, CXVIII, 16-17).

By implication, Marten, too, has a transforming quality both in his relationship to the other characters and to the work itself. As night watchman, Marten witnessed and assisted during birth and death. His loyalty to Sophie and Thekla made their life more bearable. In relation to the work, once Marten's story is told, Sophie reconciles her differences with her deceased husband by drawing closer to his family.

Further on in the story Bernhard only alludes to Seneca, for quotation would be out of character. This allusion is included here, because it continues the idea of the previous quotation by the narrator when Bernhard saw everything as if through a fog. Now Bernhard realizes that only Marten can enlighten him about his uncle and the marriage: "' . . . Sie aber wissen von dem Ganzen, Meister Marten, und ich habe es meinem Vater versprochen und meinen Schwestern, dass ich ihnen einen ganz genauen Bericht über die Wanzaer Tante nach Hause bringe . . .'" (XIV, 354). This concept of the knowledge of the whole, vom Zusammenhang der Dinge, is a key one in Raabe's works of the Braunschweig period. In his copy of Seneca's works, Raabe had particularly underlined the following thought:¹³ "The reason we make mistakes is because we all consider the parts of life, but never life as a whole" (Seneca, LXX, 2).

One further statement made by Dorsten requires consideration here, for, although it is not a quotation, it exemplifies the

¹³Compare Notes, XIV, 508.

ambivalent attitude toward literary and philosophical tradition manifest in a number of Raabe's works of this period:

"Sieh, Grüner, das ist grade das Scheussliche an diesen Klassikern: von Weisheit quellen sie über, die wunderbarsten, praktischsten Ratschläge geben sie einem-- aber gebrauchen kann man nichts davon. Es ist zu lange Zeit her, seit sie verständige Menschen waren . . ."
(XIV, 288, italics in the original).

Classical wisdom is inapplicable to modern man not because it was erroneous, but because the distance from the time when it was first conceived to the present and the changes that have taken place during that time have rendered much of it invalid. There seems to be no eternal wisdom, just as there are no absolutes. Each generation must arrive at its own insights. Dorsten's statement explains the negative attitude toward Seneca's philosophy exhibited in the work. Apparently some distance to the wisdom must be achieved through the disparaging statements about Seneca's philosophy to illustrate modern man's distance from classical wisdom. Yet some ambivalence toward classical wisdom exists in Das Horn von Wanza, because some of Seneca's ideas have a positive function in the work. The quotations which are viewed positively are incorporated into the text in a more subtle fashion than those viewed negatively. In these quotations, the original context enhances the passage to a greater extent than in those quotations which are directly contradicted by the narrator or a character. Perhaps Raabe wishes to imply that one cannot absolutely deny validity to classical wisdom. Finally, the quotations, coming from a Stoic philosopher, contributes to the theme of resignation in that they emphasize the fact that through the ages mankind has faced hardships and disappointments, even though, as

Dorsten implies, people have to arrive at a solution independently.

The first instance in which Bürger's Leonore is introduced into the story is through Dorsten's almost unrecognizable parody of two lines from the final verse:

Geduld! Geduld! Wenn's Herz auch bricht!
Mit Gott im Himmel hadre nicht!¹⁴

Dorsten changes these lines into:

"Geduld! Geduld! wer sollte sie nicht haben?
Hat doch der Himmel selbst Geduld!" (XIV, 283).

This quotation is connected with the two main themes of the work--resignation and the marriage. Dorsten's parody, spoken in a light-hearted tone, is more closely connected with resignation per se, whereas the lines to which it alludes are suggestive of Sophie's situation in her new marriage. The two main themes--resignation and marriage--are related, for Sophie and, as is gradually revealed, the Rittmeister had much to endure during their marriage in Wanza.

When Sophie describes the ride to Wanza on her wedding night, she twice compares her ride to Leonore's in Bürger's ballad. These comparisons reveal Sophie's feelings about being forced into the marriage. Although Sophie does not express the idea explicitly, she must have felt she was riding to her death--albeit a psychological one--as was the case for Leonore. In addition to the howling wind and Sophie's sense that ghosts were chasing alongside the wagon, other elements of the poem are woven into Sophie's tale. The Rittmeister's triumphant shouts are like those of Death, and the ravens, an ominous

¹⁴Gottfried August Bürger, "Leonore," Das Oxforder Buch deutscher Dichtung, ed. H. G. Fiedler (Oxford: Universitäts-Verlag, 2nd ed. 1927), pp. 82-90.

sign, flew above their heads. When a wagon wheel broke, they landed in a ditch, "der Graben," which suggests the grave, "das Grab," in Leonore. Here the quotation serves to emphasize Sophie's subjective feelings: her fright, her feeling of helplessness, her sense of impending doom. In the framework of the narration, these allusions strengthen Sophie's negative view of her marriage. She wins Bernhard's and Dorsten's sympathy, and the sympathy of the reader as well.

2. Self-Quotation. Ludwig Dorsten's great-great-grandfather was Lambert Tewes, the young student in the novella Höxter und Corvey. Tewes later became a famous professor of rhetoric at the University in Halle an der Saale, as the narrator relates in the final paragraph of Höxter und Corvey, and as Sophie tells Bernhard. Sophie claims that from Tewes Dorsten inherited: "' . . . das dumme Zitieren aus den alten Römern und das lange Sitzen im Bären . . .'" (XIV, 320). Additional similarities are that Lambert was expelled from the University of Helmstedt, and Dorsten also had a less than illustrious academic career. When Lambert left Höxter, the ferryman tried to persuade him to remain in the town, promising he would be made mayor. This never did happen, but Dorsten became mayor of Wanza. Another trait the two share, but which is not mentioned explicitly by narrator or any of the characters, is mercy and compassion. Dorsten, for all his comical qualities and flippancy, is quite moved when he hears about Sophie's and Marten's past sufferings; Lambert did not participate in the brutality during the skirmishes at Höxter and protected the persecuted Jews. In this case, the additional

perspective afforded by the self-quotation serves to point out more clearly certain traits of Dorsten.

D. Time. The treatment of past and present is particularly significant for the multiple perspective in this work. Past and present are not only factors in the personal lives of the characters, but are also important in terms of eras. The personal lives, are, of course, sometimes related to the eras and vice versa. Narrator and characters compare the past and present. Sometimes the time periods contrast with one another. More frequently, particularly when the characters narrate, the past becomes vividly alive, or, in a variation of this, time can be "frozen." The treatments are occasionally subtly combined.

The time element is cleverly introduced to the narrative in that one character, Doktor Grünhage, knows only of the past with respect to the marriage between his brother, Rittmeister Grünhage, and Sophie. The doctor attended the wedding, but since there was little further communication with his brother, he can only speculate about the couple's future: "'Ja, grade fünfzig Jahre müssen es her sein heute, als der Bruder Hochzeit mit ihr machte,' sagte der Doktor. 'Na, hoffentlich werden sie besser zueinander gepasst haben, als es sich an jenem vergnügten Abend anliess . . .'" (XIV, 277). Bernhard's curiosity is aroused, and he sets out to meet the aunt and find out about that future--that is, the past and present with respect to narrative time. A less carefully constructed story might simply have used Doktor Grünhage's tale as the catalyst for Bernhard to set out on his journey. But in this work Doktor Grünhage not only learns

about the present through Bernhard's letters from Wanza, he himself is brought into Sophie's present at the end of the work. Sophie says:

" . . . Schönen guten Abend, lieber Schwager! Ich bin nämlich die Rittmeisterin Grünhage in Wanza an der Wipper, und--wissen Sie wohl noch? Vor fünfzig Jahren auf meinem Hochzeitstanz in Halle an der Saale haben Sie mir die Schleppe abgetreten! Jetzt geben Sie mir die Hand, bester Bruder Doktor; und Sie, Marten Marten, halten Sie doch Ihre dumme Laterne ein bisschen höher, dass die zwei Grünhage von Anno neunzehn sich im Jahre neunundsechzig wiedererkennen können. Je ja, ein bisschen älter sind wir in der Zeit wohl geworden, Schwager; es war aber desto hübscher von Ihnen, dass Sie mir neulich Ihren Jungen schickten, um die alte gute Bekanntschaft durch das jüngere Volk aus der Familie wiederanzuknüpfen. Wo stecken denn aber die Mädchen?" (XIV, 446).

Past and present are brought together, with Bernhard serving as a kind of bridge.

The narrator is the first to compare past and present in a rather factual manner through the figures of Sophie and Marten:

. . . seit fünfzig Jahren war die alte Frau die "Frau Rittmeisterin," und seit fünfzig Jahren war der alte Mann Nachtwächter in Wanza. Achtzehn Jahre alt war die junge Frau, als sie mit dem Herrn Rittmeister in der Stadt anlangte, und jetzt ist sie achtundsechzig. Vierundzwanzig Jahre zählte Martin Marten, als er zum erstenmal vor dem Hause des damals regierenden Bürgermeisters in das Horn seines Vorgängers steiss und die zehnte Abendstunde abrief, und er ist heute volle vierundsiebzig alt . . . (XIV, 307).

Marten continues in a similar vein when he tells Bernhard and Dorsten his life story. He frequently uses the words damals and heute, and social conditions of the two eras are reflected in his personal account. For example, while telling how the children taunted him with cries of Schinderknecht, he observes: "' . . . Heute ist auch dieses anders, und die Menschen sind auch hierin vernünftiger

geworden; aber damals war's wirklich schlimm . . .'" (XIV, 359).

Frequently the past becomes very much alive, that is, it is made present for the characters when they think or talk about it. When Dorsten asks Marten to tell about Sophie's marriage, he responds: "'Es ist lange her, und man sollte wohl meinen, dass endlich Gras drüber gewachsen sein könnte, meine Herrens; aber es wacht immer doch von neuem wieder auf. Je ja!'" (XIV, 354). With trembling hands Marten looks over the first of the documents which reveal his life story. Of note for the use of the multiple perspective is the subjectivity of psychological perception of time. After Dorsten has read aloud the knacker's deposition, Marten pleads: "' . . . O Herr Burgemeister, lassen Sie auch das Papierstück mich in meine alten Hände nehmen! Sie reichen das leicht her, aber mir wiegt es heute noch wie ein Berg . . .'" (XIV, 358). To Dorsten, the documents are merely old pieces of paper from the past, however interesting. But Marten has never been able to escape from the past, so when his memories are rekindled, he feels the full burden of the events. This is reiterated when he says to Dorsten: "' . . . Herr Burgemeister, nehmen Sie mir das Blatt wieder ab; seit ich es halte, ist die alte Angst, dass mich ein Wanzaer auf meinem Bauernhof wiedererkenne, wieder auf mir und nimmt mir hinterm Pfluge den Atem und in der Nacht den Schlaf! . . .'" (XIV, 359-360). Marten relives the past through its narration. Similarly, Sophie cannot help getting agitated when Thekla talks about Sophie's marriage to the Rittmeister. The past even becomes present for Bernhard, who was not part of it, when Marten uncorks the last bottle of Steinhäger the uncle had stowed away at Marten's place:

". . . Geben Sie mir noch einen Juniperus aus meines Onkels letzter Flasche. Sie alter unheimlicher Zauberer, ich gebe Ihnen mein Wort darauf, solange es spukt auf Erden, ist noch niemals in ähnlicher Weise einem Neffen sein längst verstorbener Onkel aus dem Geisterreich heraufbeschworen worden! . . ." (XIV, 408).

The clearest instance of the past being "frozen" is illustrated through Thekla. During his account of Erdmann Dorsten's death in battle, Marten tells how Erdmann's watch stopped when he was fatally wounded:

". . . Es ist eine Kuriosität diese Uhr, die am neunzehnten Oktober achtzehnhundertdreizehn, Punkt ein Uhr, grade als die hohen Verbündeten in Leipzig einzogen, stehengeblieben ist. Manchmal kommt es einem vor, als sei die alte Jungfer gleichfalls in der nämlichen Stunde, an dem nämlichen Tage und in dem nämlichen Jahre stehengeblieben . . ." (XIV, 364).

The above passage implies that Thekla's life stopped with Erdmann's death, a negative aspect of "frozen" time. In a more positive tone, the narrator marvels several times at how well-preserved or youthful the elderly characters appear. For example, when the characters are gathered at Thekla's house, the narrator states:

. . . der Student von heute kam sich merkwürdig als der Älteste im Kreise vor. Sie waren alle fast ein Jahrhundert jünger als er; er aber hatte bis dato nur aus seinen Büchern von ihnen erfahren, und nun blieb ihm nichts übrig als--die Jungen reden zu hören und mit seiner altklugen Büchererfahrung gleichfalls sehr geduckt dabeizusitzen (XIV, 390, italics in the original).

Here time is reversed, for not only have the old remained young, but the young seem old.

Only once in this work is the future anticipated, and that is done by the narrator. He only hints at Käthe and Dorsten's future marriage, but states definitely that Thekla will die in the following year. The rarity of reference to the future is in keeping

with the narrative technique of the work. Usually an authorial narrator, who exercises his omniscience, anticipates future events. But the narrator recedes in this work, leaving the major portion of the narration to three characters, who do not share an authorial narrator's knowledge of the future.

Because the characters speak extensively about past events, Das Horn von Wanza contains that element of shifting perspective formulated by Eberhard Lämmert. As narrators, the characters have a kind of Olympian view of the past, as participators in the action, each one's knowledge, particularly of the future, is limited. Of course, in this work, the character-narrators' knowledge of the past is subject to those limitations caused by the fact that each character views the events from his own perspective.

E. Space. In Das Horn von Wanza the multiple perspective is manifest in the treatment of space in two ways. Firstly, Sophie, Thekla and Marten tell their versions of the marriage in their own homes. This underscores the diversity of their tales, and lends authority to each tale as it is told as well. The use of these three spaces also corresponds to the dramatic structure of the work. At Sophie's house the story of the marriage is introduced; at Thekla's there is dramatic conflict, for all three character-narrators are present. Finally, at Marten's, the conflict is resolved to the extent that Bernhard becomes aware of the total situation. So that Marten's personal history is not confused with the story of the marriage, Marten tells his own life story in yet another space, the town hall.

Secondly, the multiple perspective is manifest in the treatment of space through a change within some of the spaces. Some critics consider Sophie's sitting room and Marten's home in the gate to be fixed spaces.¹⁵ Insofar as both spaces are refuges, the critics are correct, and the multiple perspective is not present. However, some important change has occurred and more is anticipated. Marten's home, after all, was formerly his prison. Out of the cramped cell he has fashioned a dove cote. Even Sophie's sitting room, formerly the room in which Erdmann Dorsten wrote poetry, might change. Sophie hints she will refurbish it when Käthe comes to visit. Although the quality of the latter space does not change essentially, each character occupying the space leaves his or her mark on it.

II. Narrator and Characters

A. Narrator

1. Romantic Irony. In keeping with the generally unobtrusive role of the narrator in this work, Das Horn von Wanza contains little Romantic Irony. One exception is the play with the reader's expectations at the beginning: "Den Possenturm bei Sondershausen in weiter Ferne vor Augen, wanderte der Student auf der Landstrasse dahin" (XIV, 275). The reader is led to expect an Entwicklungs- or Bildungsroman, because of the convention of a student setting out on a journey. That Bernhard Grünhage's nickname is

¹⁵Hotz, p. 47; Ohl, p. 147.

"Grüner," reminiscent of Keller's Der grüne Heinrich, adds to the reader's expectation. But the central character of the work is not Bernhard. He does observe and assimilate information, and even has some insights about life, but the work shows no essential development of character or attainment of greater maturity on Bernhard's part. Upon reconsideration, the reader begins to realize the opening sentence of the work is almost too conventional. None of the real Bildungsromane begin quite so bluntly. The play with the reader's expectations in this instance emphasizes the idea that things are not always what they initially appear to be.

2. Exposition. The narrative exposition consists of concise descriptions of the main characters and their settings, brief passages which serve to transport the characters from one setting to another, and summary of the characters' thoughts. Only Bernhard's and the Wanzaians' thoughts are summarized. The narrator summarizes the Wanzaians' thoughts for the sake of economy. Bernhard's thoughts receive similar treatment for a slightly different reason. The summary makes him more clearly an observer and not a narrator.

The most significant passage in which the narrative exposition contributes to the multiple perspective occurs toward the beginning of the work when the narrator describes the Rittmeister's picture at length:

Das einzige, was nicht in den Raum und zu allem übrigen passen wollte, war der selige Herr Rittmeister Grünhage, der fast in Lebensgrösse in Öl gemalt von der Wand hinter dem Sofa heruntersah und unbedingt dem Künstler, was die Ähnlichkeit anbetraf, alle Ehre machte. So musste der Mann vor vierzig Jahren ausgesehen haben, als ihn, wahrscheinlich auch in "Bären," der nach Brot gehende wandernde Künstler unbegreiflicherweise

drangekriegt hatte, "ihm einige Stunden zu schenken". Und glatt hatte er ihn hingetüpfelt auf die Leinwand in seiner aus dem Schranke geholten Uniform, mit dem Harnisch auf der Brust und dem Rossschweifhelm des Zweiten Westfälischen Kürassierregiments im Arme. "Merkwürdig getroffen," sagte heute noch seine Witwe, und (wir können uns leider nicht helfen!) "stinkend ähnlich," sprachen alle jene Wanzaer, die den "Wüterich" noch persönlich gekannt hatten.

Da hing er gut lackiert und gottlob jetzt gänzlich unschädlich an der Wand und stierte gradeaus und weg über den weissen Fussboden, der bei seinen Lebzeiten wahrlich nie so aussehen konnte wie heute. Wir aber werden ihn leider doch wohl noch einige Male von dem Kirchhofe bei Sankt Cyprian herzitieren müssen (XIV, 306).

Up to this point, only Doktor Grünhage has said anything about the Rittmeister, and that only briefly. Now, even before Sophie has a chance to speak of her husband, the narrator describes the Rittmeister negatively. That the portrait is incongruous with the room Sophie has furnished is a fairly neutral statement which merely shows the couple's incompatibility. But the remainder of the description evokes a feeling of a dangerous, frightening man.

In view of the fact that Bernhard and the reader are sympathetic toward the Rittmeister after hearing all three versions of the marriage, it is remarkable that the narrator takes such a strong position against the Rittmeister at the beginning of the narrative, rather than remaining neutral. In this instance the narrator proves unreliable, indeed, even untruthful. What could be the cause of the narrator's unreliability? Through the words musste . . . ausgesehen haben and wahrscheinlich the narrator does betray the limitations of his knowledge. The overriding reason, however, may lie in the significance of the portrait as far as a change in perspective is concerned. If at the beginning of the work

the Rittmeister appears as a harsh and forbidding man--only the narrator is in a position to describe the portrait--then the change which takes place in the portrait at the end of the story is all the more striking.

Both Marten and the narrator state how different the Rittmeister looks on the day of the celebration. In the following passage, the narrator seems first to reflect Bernhard's thoughts and then his own:

Bekränzt hatte man dasselbige [the portrait] nicht; aber der Meister Marten hatte doch recht: der selige Herr Onkel stierte ihm heute morgen ganz anders entgegen wie sonst. Ob es die sonnige Beleuchtung machte oder etwas anderes: der Rittmeister sah, in diesem Augenblicke wenigstens, nicht aus, als ob er dem Beschauer eine Ohrfeige geben wolle, sondern als ob er sie ihm bereits versetzt habe und nunmehr mit erleichtertem Gefühl, ganz à son aise, die Gegenwirkung erwarte, in der gemütlichen Sicherheit, zu Fuss, zu Pferde und auch in Öl für alles bereit zu sein (XIV, 441-442).

Since there is no actual change in the object, any change described is due to the subjective perceptions on the part of the characters. This subjectivity is reaffirmed by the narrator.

3. Narrative reflection. The narrator's reflective passages in Das Horn von Wanza are few. The first one, in which the narrator reflects on man's declining years, has been discussed under the heading of literary quotation. In it the narrator disagrees with Seneca. The second reflective passage occurs as Marten enters the town hall to speak with Dorsten and Bernhard. In combination with maxims and narrative address to the reader, the narrator reflects upon the fact that people seldom really look at one another closely; even love and friendship do not make it possible for one person to

perceive another accurately. Thus one can never know another person completely. Prior to this scene, Dorsten has made a similar statement about Sophie to Bernhard: "' . . . Ihre Nücken und Tücken hat sie, und wenn ich sie auch so ziemlich kenne, so habe ich sie doch noch nie ganz kennengelernt . . .'" (XIV, 290). In this case, the content of the reflective passage contributes to the multiple perspective, for it relates to the story of the marriage. The three different versions arise from the divergent perceptions of the characters who participated in it. Once again, truth is shown to be illusive and subjective.

4. Corrective comment. There is only one example of corrective comment in this work. Too much corrective comment by an authorial narrator could actually detract from rather than contribute to the multiple perspective if the narrator constantly exhibits knowledge superior to that of the characters. Prior to the narrator's comment, Sophie has said to Bernhard: "' . . . Kind, Kind, scheinen tut es mir doch so, als ob die Welt von Tag zu Tag schriller würde . . .'" (XIV, 380). This statement itself contains a dual dimension, because it parodies a line from Uhland's poem Frühlingsglaube: "Die Welt wird schöner mit jedem Tag" (XIV, 510). A bit further on the narrator comments: "Die Welt ist immer alles Lärmes voll gewesen, und wenn die Frau Rittmeisterin vorhin meinte, dass sie ihr von Tag zu Tag schriller vorkomme, so--kam ihr das eben nur so vor . . .'" (XIV, 391, italics not in the original). The narrator claims that the world only appears to Sophie to be a certain way, when, in fact, it isn't. This comment once again shows an individual's limited, sometimes

inaccurate perception of the world.

B. Characters

1. Erlebte Rede. The use of erlebte Rede is infrequent in Das Horn von Wanza. When it does occur, Bernhard's thoughts are rendered in the third person, for Bernhard is the character-observer. The narrator switches from narrative summary to erlebte Rede and back again as in the following passage:

Er grüsste höflich und wurde in verschiedener Weise wiedergegrüsst; die Tante aber nahm allgemach wahrhaft unheimliche Dimensionen in seiner Phantasie an. Was musste das für ein Weib sein, das ein ganzes Gemeinwesen mit solchem Respekt erfüllte, demselbigen in Freund Dorsten einen Bürgermeister gegeben hatte und bei dessen Erwähnung ein jeglicher im Grossen Bären sich räusperte, die Krawatte zurechtrückte und heftiger an der Pfeife zu saugen anfang, um sodann ein beträchtlich Quantum Tabaksqualm so dünn als möglich gegen die trübe Hängelampe über dem Tische hinzublasen?

Übrigens waren sie an diesem Tische alle vorhanden, die zu dieser Stunde sich auf germanischem Boden zusammenzufinden pflegen . . . (XIV, 299-300).

This narrative device contributes to the multiple perspective because the reader is simultaneously aware of both the narrator's and the character's points of view.

2. Reflective monologue. There is only one reflective monologue in the entire work, and this is combined with the narrator's description of Bernhard's thoughts and dream. The monologue, or rather, combination of two short monologues, takes place on the night and morning after Sophie has told her version of the marriage. Sophie clearly has won her nephew, with whom she is newly acquainted, over to her side. Bernhard has nothing but admiration for his aunt and contempt for his deceased uncle:

" . . . Beim Zeus und allen übrigen Göttern jeden Ranges, diese Tante Sophie mit ihren Blitzaugen und weissem Haar, diese Frau Rittmeistern von Wanza ist ein Prachtweib, und unser lieber verstorbener Onkel Grünhage war ein Rüpel und Räkel ersten Ranges! . . ." (XIV, 344).

In the morning, as Bernhard looks out the window, he suddenly realizes the significance of the room in which he had spent the night and why Sophie had led him there:

"Da haben wir's schon heraus! Dies gehörte natürlich noch zu der heillosen Geschichte von gestern abend! Selbstverständlich hat sie hier ihren Schlupfwinkel und Versteck vor dem königlich-westfälischen Ungetüm, meinem Herrn Oheim, gehabt! Hier hat sie gesessen in ihrer Ehe, wenn sie es nirgend anderswo im Hause aushalten konnte; und die Berge sind ihr zum Troste gewesen an manchen katzenjämmerlichen Tage . . ." (XIV, 346).

Such passages serve to strengthen the negative impression of the Rittmeister, so that it is all the more striking when another character presents a different version. The experience in the room also prompts Bernhard to ask Marten to tell him more about his aunt and uncle, so that Marten eventually contributes his point of view.

3. Reportorial monologue. When Sophie, Thekla and Marten talk about the marriage and Marten tells his life story, the characters are, of course, speaking to someone. But Sophie's and Marten's accounts in particular are so extensive that they are more like monologues than dialogues. These monologues are one of the primary ways the multiple perspective is created in Das Horn von Wanza. In no other third-person narrative by Raabe do the characters talk at such length without interruption. Sophie's and Thekla's versions of the marriage are discussed under the heading of monologue; Thekla's version will be considered in the section on dialogue.

Sophie's narrative, which comes first, is the simplest in structure. The narrative opens with an account of her family's misfortunes and her ambivalent feelings toward her future husband during girlhood and the brief courtship: "' . . . Ich hatte Furcht vor ihm und -- junges Volk, ich erzähle euch ernst von meinen Lebensnöten und Tränen! -- manchmal auch einen Ekel; aber ich sah ihn gern! . . .'" (XIV, 330). The beginning of what Hermann Pongs calls an "Ehetragödie"¹⁶ lies just as much in the fact that Sophie was forced into the marriage as in the incompatibility of the couple: "' . . . Ich aber habe gemusst! Und das Müssen ist mir wie im Traum gekommen, aber mein ganzes Leben lang eine Wirklichkeit gewesen . . .'" (XIV, 331). From that point on, her account of the wedding, of the ride to Wanza, and of the first night in her new house emphasizes the negative. Her description of the roughness of the ride, the cold and the dark, although in all likelihood based on fact, reflects her negative, subjective feelings toward the marriage. Just as the cold, dark oven resembled a coffin to her, marriage to the Rittmeister meant a kind of death.

In her monologue, Sophie directly quotes the Rittmeister and Marten. When one character quotes another, there is no way to discern the accuracy of the account, unless another character speaks of the same conversation or it is otherwise recorded. The critic or reader can only surmise the accuracy or completeness of the report. In this instance, it seems safe to assume that Sophie moves from subjective to relatively more objective reporting. During her

¹⁶Pongs, p. 469.

account of the ride to Wanza, she only tells of the Rittmeister's triumphant cries of defiance when the couple was thrown into a ditch. Although the Rittmeister might naturally have been more taciturn during the arduous ride than at the house, it is hardly credible that these cries were the only words he spoke to his new bride on the entire trip. This purported taciturnity is attributable to Sophie's romanticisation of her own position through the allusion to the Leonore ballad. Thus Sophie's subjectivity is particularly pronounced in this part of the narrative. The conversation between the Rittmeister, Sophie, and Marten at the Rittmeister's house in Wanza is reproduced in greater detail and, presumably, thoroughness. The Rittmeister's words show him to be gruff but not totally unsympathetic to Sophie's plight: as negative as Sophie's feelings toward her husband are, the Rittmeister must reveal some redeeming qualities to make Thekla's and Marten's continuation of the story plausible.

Another aspect of Sophie's narrative which reveals subjectivity is her perception of her friendship with Marten. Sophie claims that she and Marten fell in love with each other the first night they met. Although Marten did remain a true and loyal friend, it is doubtful that he fell in love with Sophie. Marten later does claim he never married because of Sophie, but he shied away from marriage in general because of the bad example set by Sophie and the Rittmeister. Marten states that he was haunted by visions of the Rittmeister, a broken man, whenever he contemplated marriage.¹⁷

¹⁷This writer disagrees with Wilhelm Oberdieck that the horn

Sophie's tale of the beginning of the marriage is simpler in structure than Marten's story of the end, for Marten incorporates a great deal of direct and indirect discourse into his version.

Firstly, Marten tells of how the Rittmeister would seek refuge at Marten's home and how he would imitate his own excruciatingly ironic pleas for Sophie to come out of her little sanctuary. There follows an account of the last time Marten saw the Rittmeister alive as the Rittmeister walked off in embittered disgust. Sadly, the person to hear the Rittmeister's final words was Jungfer Lunkenbein, the scourge of the town. Marten met her on the street as he set out to look for the Rittmeister. He recognized the goods which fell from her apron as belonging to the Rittmeister, whereupon she announced with a triumphant laugh that the Rittmeister had given them to her. Marten quotes the woman directly. Since both the Jungfer and Marten are in a hurry, she to escape and he to look further for the Rittmeister, Raabe uses an effective technique to relate the rest of Jungfer Lunkenbein's story. Marten had a flash of insight and recalled people who in deep despair or at the brink of death gave away all their worldly possessions. He realized that the Jungfer was, for once, telling the truth. There was no need for the Jungfer to tell Marten all. In terms of narrative technique, a detailed account at that point would be less credible than Marten's flash of insight, because of the amount of time such an account would require. Marten went on to seek the Rittmeister and later learned of the Rittmeister's

of Wanza has become a symbol of "entsagende Liebe" between Sophie and Marten. "Vom Glück der Entsagenden. Goethes 'Wilhelm Meister' und Raabes 'Horn von Wanza'," Jahrbuch der Raabe-Gesellschaft, (1973), 125-126.

last words through a deposition sworn by the Jungfer. The report of the Jungfer, herself a disreputable person, gains credence because it was sworn testimony. Furthermore, Marten's verbatim account of second-hand information, given in direct and indirect discourse, is made more likely because it was gained from written material. Marten's final account of the marriage contains numerous dimensions, for his point of view is derived not only from scenes he actually witnessed, but also from information more remote in person and time. That none of the major characters--even Marten, who tells of the Rittmeister's demise--had first-hand knowledge of the Rittmeister's death emphasizes the Rittmeister's isolation. Thus the structure of Marten's tale parallels the theme that the marriage could be viewed in different ways.

4. Dialogue. In the scene at Thekla's home, Thekla's story of the marriage is more in the form of dialogue than the other two versions. Thekla is the only character to tell her story in the presence of the other two character-narrators who contribute their opinions. A number of perspectives are created in this scene. Thekla's assessment of the marriage parallels the structure of the work; her sympathy shifts from Sophie to the Rittmeister. Thekla incorporates quotations from other characters into her narration. Sometimes she quotes Marten and Sophie in their presence. Their verbal and non-verbal reactions, for example, Marten's blush and the kiss which Sophie suddenly gives Thekla, add further dimensions to the tale. Thekla often anticipates the characters' reactions and they in turn anticipate what she will say.

This scene is fraught with strong disagreement rare for Raabe's works. The disagreement between Sophie and Thekla about the marriage not only heightens the dramatic intensity of the dialogue, but also has thematic significance. At first Sophie concedes that Thekla's tale, however painful to hear, is accurate, but then she becomes defensive and sarcastic. Sophie's reaction proves Thekla's point: Sophie had sufficient weapons to defend herself in the misalliance with the old warrior. She really did succeed in humbling the Rittmeister.

5. Fictional Documents. Atypical of Raabe's works of the Braunschweig period, Das Horn von Wanza contains no true letters. Bernhard writes a lengthy letter home, but as the narrator states: "Wir haben augenblicklich keine Zeit, uns ausführlicher darauf einzulassen" (XIV, 382). For Bernhard to become a narrator through a lengthy letter would interfere with the economy of the work's structure. The work does contain fictional documents interwoven with Marten's story.

Although documents usually present an objective point of view, many of the documents in this work reveal the subjective points of view of their various authors. The introduction of the documents by Dorsten at the town hall prompts Marten to tell the story of the hardships he endured and the friendships which helped him survive. The documents contribute to the multiple perspective firstly because they evoke certain reactions in Marten. By choosing some documents to be read aloud and dismissing others as inconsequential, Marten reveals what he considers significant to his own life. Those documents

which are presented verbatim contain their own point of view. In addition, the lengthier ones--the knacker Moritz Rasehorn's deposition and Erdmann's guarantee that he will be responsible for Marten--are full of irony.

Conclusion

The concept that there are no absolutes, that there is more than one way of looking at a situation is greatly abetted by Raabe's choice of subject matter for Das Horn von Wanza--an unhappy marriage. Perhaps no other relationship suffers such stress from man's limited vision and subjectivity. The marriage turned out to be a trial for both Sophie and the Rittmeister. But the couple was not alone; other characters also had to endure hardships, which is the secondary theme.

The author uses almost all of the structural and narrative devices described in Chapter Two to elucidate the themes. Irony serves to point out the incongruities in the marital relationship and Marten's relationship to the people of Wanza as well. Humor express the relativity of the three different versions of the marriage. As an attitude, humor has helped at least the three older characters and perhaps Dorsten to face numerous cruelties, hardships and disappointments in life. Stylistically, key ideas--Sophie's tyranny over the Rittmeister, the oppressiveness of the philistines--are underscored by humor. The quotations from Seneca add dimensions to the work through contradiction and the enhancement afforded by the original context. Furthermore, the ambivalent attitude toward the classics manifest in the work indicates there is no eternal wisdom.

Dorsten's parody of Bürger's Leonore suggests the attitude of patience necessary to survive hardships. Sophie's allusions to the ballad reveal the subjectivity of her assessment of the marriage. The contrast of past and present, the simultaneous yet distinct presentation of past and present and even the reversal of time add dimensions to the work. Because the characters are sometimes narrators of a past event and other times participators in a present action, their perspectives also shift. The shift from one space to another in conjunction with the characters' narratives underscores the diversity of their opinion. Finally, even those spaces which critics have considered to be fixed are impermanent, and provide a kind of internal contrast.

Through the play with the reader's expectations, albeit limited, and his unreliability in the exposition, the narrator reinforces the concept that things are not as they really seem. In the key reflective passage, the narrator emphasizes the impossibility of seeing people as they really are. Similarly, the corrective comment points out man's inability to perceive the world as it really is. Bernhard's reflective passage strengthens the negative impression of the Rittmeister, making it all the more striking when the Rittmeister turns out to be just as much victim as villain. The characters' monologues and dialogues which present three different versions of the marriage, emphasize the difficulty of assessing the true nature of any relationship. These narratives, containing direct and indirect quotations and comments interjected by the other characters, are rather complex in structure. Finally, the sometimes ironical fictional documents written or dictated by a variety of

people add further perspectives. Ultimately, the constant shift in perspective and all the incongruities, contradictions, impermanence, ambivalence and multiple levels of meaning inherent in the work express the absence of absolutes in a manner which supersedes any thematic statement.

Kloster Lugau

This study closes with an analysis of Kloster Lugau (1894), because its central theme is man's limited perspective and his distorted view of the world, a theme which is related to the concept of the absence of absolutes. Kloster Lugau is critical of ambitious, self-seeking opportunists and the society, in this instance that of a small university town, which fosters their advancement. The plot is simple, although the narrative structure is complex. Eva Kleynkauer is pressured into an engagement with the ambitious Eckbert Scriewer. She suffers greatly, albeit quietly, from his efforts to remold her. In the meantime, the family friend, Hofrat Doktor Herberger, returns to the university town from his long travels following a little "court intrigue." Herberger and Eva's Aunt Euphrosyne as well are dismayed by the debilitating effects of the engagement on Eva. At first they are uncertain about a remedy. Finally, Herberger inadvertently suggests Kloster Lugau, a protestant convent where his beloved countess Laura Warberg has gone to meditate. Aunt Euphrosyne takes Eva there around Whitsuntide, where she begins to blossom again amidst the romantic, loving surroundings. There Eva meets Eberhard Meyer, a distant relative from Swabia, and Aunt Euphrosyne recognizes the possibility of a new, more suitable match. Scriewer, sensing that his engagement and hence his inheritance from Aunt Euphrosyne is threatened, also appears on the scene and causes Eva to have a breakdown before he finally is sent away. In the end,

the two couples hope to be united, but not before Herberger and Meyer go off to fight against France.

I. Structural Devices

A. Humor and Irony

1. Specific Irony. The Specific Irony in Kloster Lugau is directed at opportunism, of which Eckbert Scriewer is exemplary, and the society which nurtures this ambition. Through irony, the narrator shows that Scriewer's obnoxious characteristics were already manifest in childhood: "Ob er erblich belastet mit dem Streben nach dem Höheren war, wollen wir dahingestellt sein lassen" (XIX, 43). He was the bane of his brothers' and sisters' existence, for he was always trying to improve these "Versuchsobjekte" through word and deed. In comments such as, "Der Mensch kann auch zu tadelos sein wollen; und konnte er dafür, dass er nur das stille, gute--das beste Kind in der Familie sein wollte?" (XIX, 44), the narrator appears to excuse Scriewer, while he actually criticizes him. Eckbert was the type who would nobly accompany a suffering brother or sister to the dentist to have a tooth pulled:

"Was sollten wir anfangen, wenn wir unser Eckbertchen nicht hätten!" sagten die Eltern nach der Heimkehr vom Doktor Zange, dem barmherzigen Brüderchen die Wange streichelnd und dem erleichterten Patienten scherzhaft auf die taschentuchbefreite Backe klopfend. Einen Groschen Schmerzensgeld bekamen natürlich beide (XIX, 45).

The phrase "barmherziges Brüderchen" presents two perspectives, that of the parents and that of the narrator. It was in the parents' interest to regard Eckbert as compassionate, so that they themselves would not have the unpleasant task of accompanying the child to the

dentist. But the narrator also hints at Scriewer's false piety, the phrase "barmherziges Brüderchen" being reminiscent of a monk.

Scriewer, then as now, was not truly pious, because he was always assured of a reward for his "compassion and concern for mankind."

Through Eva's innocent eyes and words, the narrator treats ironically hypocritical society, in which people's words and deeds do not correspond with their true feelings. This hypocrisy makes it even more difficult for people to perceive each other as they really are:

Die Mutter nahm sich lange nicht so wie der Vater vor dem Kinde mit ihren Bemerkungen über die Leute in acht, und so erfuhr die Kleine wahrlich früh genug, wie tückisch, frech und unverschämt grade oft die besten Freunde, die würdigsten Damen aus der allernächsten Bekanntschaft sein konnten. Es wäre kein Wunder gewesen, wenn sie einmal den ganzen ersten Gesellschaftskreis der Stadt und Universität in die Luft gesprengt hätte durch die Frage: "Du, wenn du so dumm und solch ein Bösewicht bist, weshalb kommst du denn zu uns, wenn Papa und Mama dich einladen?" oder: "Du, wenn du so eine falsche Katze bist, wie Mama sagt, weshalb sagst du den 'mein liebes Herz' zu ihr? Dass du ihr gestern nachmittag auf dem Vorsaal einen Kuss gegeben hast, ist auch nicht hübsch von dir, und an Mamas Stelle hätte ich ihn dir ganz gewiss nicht wiedergegeben. Aber dein Mann wird doch nicht Prorektor--etsch!" (XIX, 53).

In this passage the perspectives of the narrator, the mother, the members of the university community, as well as that of Eva are all evident.

There is occasional situational irony in the work as well. The most notable instance is when Laura expresses her desire to leave the convent and marry Herberger, whereupon Herberger exclaims: "'Der Kampf ist zu Ende, die Herrin ist gekommen, das Reich des Friendens und des Glückes hat sich aufgetan! . . .'" (XIX, 187). At this moment when the private battle is over and the couple is to find

peace, the Franco-Prussian war breaks out and Herberger must leave for the front. In addition, the passage again shows that man's assessment of a situation is colored by personal factors; for Herberger this moment is truly a time of peace, despite the rumblings of war.

Specific Irony is applied to Scriewer and society because of the belief that their behavior and attitudes are correctable. One can be a dedicated scholar, noted in university circles, without being egotistical and self-seeking. This conviction is substantiated through the figure of Meyer. The attitude toward the title "Doktor der Weltweisheit" given both Herberger and Scriewer is ironic, for this title is based on the erroneous presumption that it is possible to have all-encompassing knowledge.

2. General Irony. Man's incomplete, distorted perception of the word is an inescapable General Irony situation. Irony lies in the fact that the more a person considers his perceptions to be accurate, and the transmission of these perceptions truthful, the more likely his over-confidence will render him inaccurate. This General Irony is demonstrated most clearly through the figure of Seraphine, a rather narrow-minded, self-righteous nun, whose letter will be discussed below.

3. Humor. Schmidt-Hidding defines a humorist as one who is simultaneously involved with and detached from the affairs of the world.¹⁸ A humorous attitude toward the world is embodied in the

¹⁸See above, page 57.

character of Aunt Euphrosyne, nicknamed "Tante Kennsiealle." Over the years she has become acquainted with numerous students and professors in the small university town, and they have made an effort to know her as well, having worn down the steps to her apartment which overlooks the auditorium:

Wenn was von Rechts und Wissenschafts wegen in die Matrikel der berühmten Universität eingetragen war, so war das die Tante Euphrosyne Kleynkauer. Sie hatte sie alle kennengelernt: Studenten, Privatdozenten und Professoren, unordentliche, ordentliche und ausserordentliche. Nicht in, aber noch viel besser gegenüber allen vier Fakultäten hatte sie es zum Doktor gebracht: sie hatte sie alle kennengelernt . . . (XIX, 30).

The knowledge Euphrosyne has gained through involvement with so many people has heightened her critical faculties; she views people as well as daily events with skeptical detachment. This keenness of insight does not, of course, prevent her from making occasional tactical errors, as she does with Scriewer. An infallible human being would be contrary to the theme of the work.

The narrator specifically points out Euphrosyne's good humor:

Sie war eine alte Jungfer geworden, wie sich das so macht. Es hatte niemand herausgefunden, was für Lebensglück in jungen und alten Tagen für ihn in diesem sonnenhellen Herzen, diesem schnurrigen Zug um den Mund, dieser klugen, gleichmütigen Stirn, um diese gar nicht hässliche, drollige Nase lag, wenn er nur aufgepasst hätte, wenn er nur gewollt hätte. Sie hatten es alle anderswo besser zu finden geglaubt, und sie hatte wenigstens die Beruhigung, nicht an den Unrechten gekommen zu sein. Sie hatte aber dazu noch einige andere Beruhigungen. Da ihr niemand ihr Herz und ihren guten Humor genommen hatte, hatte sie beides behalten, von ihren "guten, dummen jungen Tagen" an, bis in ihr "trübeseliges Alter." Oh, man musste nur achtgeben auf das Zwinkern und Zucken um Nase und Mund, wenn sie von dem letzteren sprach und dabei mit der Stricknadel die Augenbrauen glättete, um sofort herauszuhaben, was das Wort bedeutete (XIX, 29).

This passage not only describes Euphrosyne's humor, but also displays a humorous attitude on the part of the narrator. The conviction that things do not happen out of any grand design, that there is no absolute way life must take its course is evident in the narrator's comment that Euphrosyne did not remain single because of some tragic loss of a lover, as is likely to be the case in a novel, but simply "wie sich das so macht." No one happened along who appreciated her, but he might have. Similarly, at the end of the work, Eckbert Scriewer is not punished for his nefarious deeds, as would happen in a work intent on demonstrating that the life is governed and people are judged according to moral absolutes.¹⁹ The relativity in this humorous attitude does not excuse Scriewer's behavior totally, as might be the case in a twentieth century work, but it is realistic in the truest sense.

The humorous attitude that everything is relative, that there are no absolutes is greatly manifest in the structure of the work, most clearly in the two monologues by Meyer and Scriewer and the flurry of letters toward the end of the work, written by various characters to different addressees. As shall be shown in greater detail in the appropriate sections, the monologues afford a striking contrast, because they are presented in the same place, under the same circumstances, and revolve around the same subjects--Eva, Kloster

¹⁹In his commentary to Kloster Lugau, Hans Finck points out the difference between Scriewer's fate and that of a protagonist in an earlier work of the Stuttgart period. Moses Freudenstein in Der Hungerpastor is finally symbolically consumed, as he consumed others, by his hungry ambition. Scriewer's success is presented in a factual manner. Notes, XIX, 414-415.

Lugau, inheritance, and careers. Yet these monologues reveal very divergent attitudes. The letters, too, all prompted by Scriewer's arrival in Kloster Lugau, reveal vastly different concerns.

The humorous attitude is also a determining factor for the style of the narrative, particularly in the second half of the work. This is clearly demonstrable with the subject of scholarship and literary materials, be they books, manuscripts, or newspapers. Both "hero," Meyer, and "villain," Scriewer, are scholars, so that the attitude toward scholarship is essentially neutral. Humor prevents any single aspect of life from gaining overriding importance to the detriment of other aspects. Therefore the humorous attitude toward literary materials places these materials in the proper relationship to other aspects of life of equal importance--love, friendship, or simply the enjoyment of a beautiful spring day. This humoristic relativity is achieved by a stylistic leveling of the given subject. Thus Sister Augustine tells how Sister Seraphine used the library to mothproof her winter clothes:

" . . . Fräulein von Kattelen hatte ihn (the key) und hatte in der Klosterbibliothek ihr Pelzwerk und sonstige Wintergarderobe einer gründlichen Mottenausräucherung unterworfen; den Büchern schadete das ja nicht, und man war auch sonst mit solchem Gestank an dem Orte am ungestörtesten . . ." (XIX, 116).

According to Augustine, the books are piled up "'Bergehoch, bis an die Decke hinauf wie Kraut und Rüben durcheinander! . . ." (XIX, 117). Meyer approaches the library with zest:

" . . . so 'ne verwahrloste Bücherei, wo seit tausend Jahren nur der Wurmfrass, der Schimmel, die Mäuse und die Mäde, wollt i sagen, die allergnädigsten Damen drüber und darin gewesen sind, das ist so was für unsereinen! . . ." (XIX, 118).

Meyer and others refer to the Sachsenspiegel, which is vital to Meyer's academic career, as "der alte Schmöcker." Similarly, the narrator calls the newspapers which Meyer reads on the Whitsuntide picnic as: "der Tante Augustine Kuchen- und Wurstpapier" (XIX, 156), because the newspapers are used to wrap sandwiches.

B. Symbol. The main symbol in Kloster Lugau shows quite clearly man's distorted view of the world, for the symbol is a Mercator map. The narrator mentions the map five times in the first half of the book; four times the narrator points out that the world is "auseinandergezogen" in this projection. This symbol indicates that it is impossible for man to view the whole without some parts being distorted. Moreover, in that the narrator changes the Latinized name Mercator, derived from Kremer, back to Krämer (XIX, 101), he emphasizes man's narrow-mindedness and his lack of vision, for in colloquial speech a Krämer is a petty, narrow-minded person. Significantly, Eckbert's letter to Eva, in which he admonishes her to change her approach toward life, is placed in Eva's school atlas right between the pages containing a distorted Mercator map. No one distorts the world to suit his own purposes as much as does Eckbert Scriewer.

C. Quotation

1. Literary Quotation. The single work quoted and alluded to most frequently throughout Kloster Lugau is Shakespeare's Hamlet. These quotations are used in an ironical fashion toward the society with the work and toward the reader. That portion of literary

quotation involving Romantic Irony, specifically, reflection on narrative technique and play with the reader's expectation will be discussed in the appropriate sections.

The narrator calls the town by the pseudonym "Wittenberg" in order to avoid naming any specific North German university town. "Wittenberg" is comprised of characteristics of several university towns, including Jena, Göttingen and, of course, Wittenberg.²⁰ Then the narrator carries the quotations, allusions and concepts from Hamlet further in order to ironize the townspeople's penchant for gossip:

"Wirklich gar nichts mehr Neuestes, Nervenaußregendes,
Noch-nicht-Aufgeklärtes aus Dänemark--Kopenhagen--
Helsingör?"

"Gar nichts!" (XIX, 60).

After a minor court intrigue in another unnamed place, which results in Laura Warberg's entry into the protestant convent and Franz Herberger's long journey, the townspeople name Herberger "Horatio" and Laura "Ophelia." There is a minimum of similarity between Herberger of Kloster Lugau and Horatio of Hamlet according to the narrator:

Eine Hauptperson ist der Hofrat Herberger in diesem Buch, jedoch nicht die Hauptperson, sowenig wie im Hamlet Horatio die Hauptperson ist. Letzterer läuft sogar noch etwas mehr als unser Philosoph nebenher, kann aber doch nicht bei der Sache entbehrt werden, tritt zuerst auf und geht zuletzt mit ab. Ob er auch mit dem Titel Hofrat in Pension und zurück nach Wittenberg ging, sagt Shakespeare uns leider nicht (XIX, 7-8).

The similarity between Laura and Ophelia is negligible. Far from being wan and deranged, Laura tends to be plump and is composed,

²⁰Notes, XIX, 431.

resolute, and a master of insinuation in her speech.

That the townspeople apply such well-known literary names to Herberger and Laura has an effect which is quite likely the opposite of the townspeople's original intent, according to Aunt Euphrosyne. Rather than demonstrating their education, such literary play reveals the shallowness of their knowledge. When Eva asks Aunt Euphrosyne why the people call Herberger "Horatio," the aunt replies:

"Gänschen, weil sie das gebildete Publikum sind und von dem Prinzen Hamlet und seinem braven Freunde gar nichts wissen, aber ins Theater gehen, öffentliche Vorlesungen besuchen und ihren menschlichen Gefühlen nach der bösen wie nach der guten Seite hin gern ein Mäntelchen umhängen und für ihre menschlichen Stimmungen gern anderer Leute Bilder und Worte gebrauchen" (XIX, 58-59).

The narrator, too, states that the reader should not scrutinize the comparison too closely.

Somewhat similar to the above characters' nicknames from Hamlet is the nickname Eckbert Scriewer receives from the townspeople-- "der blonde Eckbert." This nickname in part reveals that Scriewer is a kind of "fair-haired boy," but again the townspeople's pseudo-intellectualism is evident, for there is no resemblance between Eckbert Scriewer and the melancholy, haunted title-character of Tieck's tale. Euphrosyne is quick to point this out to Herberger: "'Gott vergebe es der Wittenberger Geistreichigkeit, die meinen guten seligen Freund Tieck zu diesem Sobriquet missbraucht wie den Shakespeare zu dem Ihrigen'" (XIX, 33).

In the second half of the work, song is used to forestall the action, as in the lines from Uhland:

Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich alles, alles wenden (XIX, 137).

Since Uhland is a Swabian poet, another dimension is added to the work, because Meyer, who is the key in changing things for the better for Eva, also comes from that region.

Often the songs are used to describe the atmosphere of nature. Mathias Claudius' "Abendlied" shows the peace and the serenity of the evening as the sisters return to the convent after a Whitsuntide outing. The reason for the narrator's corrective comment that on that particular date there was a new moon is not clear, until the narrator elaborates on the allusion:

Dagegen aber lag freilich, als man in der letzten
Dämmerung aus den Bergen in die Ebene gelangte, auf den
Lugauer Dorfklosterwiesen der "weisse Nebel wunderbar."
Stille, traulich und hold war die Welt auch, und über
die Klostermauer leuchtete der Lampenschein des tausend
Jahre alten Zufluchtsort im Jammer der Welt; und bei
einer dieser traulichen Lampen sass Doktor Eckbert
Scriewer, der blonde Eckbert, dem Fräulein von Kattelen
gegenüber in vertrautester Unterhaltung (XIX, 160).

Overnight the fog turns into blight: "Der blonde Eckbert legte sich wie ein Meltau über Kloster Lugau" (X, 161). With Eckbert's arrival everything goes awry, for even though the weather remains mild, the atmosphere in the convent changes decidedly for the worse. The comment about the new moon is then the first indication that things are not as serene as they appear to be.

Meyer and Scriewer are characterized through song or verse. Thus Meyer recites the following lines from Mörike to show his contentment and appreciation of nature's riches:

"
 'Im Walde däucht mir alles miteinander schön,
 Und nichts Missliebigeres darin, so vielerlei
 Er hegen mag--'
 " (XIX, 158).

Not surprisingly, Scriewer chooses to sing along the following lines

from Seraphine's hymnal:

"Herr, es ist von meinem Leben abermal ein Tag dahin;
 Lehre mich nun Achtung geben, ob ich fromm gewesen bin;
 Zeige mir auch ferner an, so ich was nicht recht getan,
 Und hilf mir in allen Sachen guten Feierabend machen" (XIX, 162).

The lines, particularly when read in relationship to what is already known about Scriewer's character, again reveal his false piety and his tendency to destroy everything natural and beautiful. For the sisters the day in the country has been exhilarating; for Scriewer it has been just another day, and a wearying one at that. The verse that the characters choose to recite emphasizes the contrast between the two.

2. Self-quotation. Self-quotation contributes another perspective to Kloster Lugau in that the narrator draws an analogy between a situation in an earlier work and one in this work. However, the narrator's statement in this instance runs contrary to the concept of the absence of absolutes so prevalent elsewhere in Kloster Lugau. The narrator notes that Aunt Euphrosyne's relationship to the Kleynkauer household is similar to Aunt Adele's relationship to the Blume household in Gutmanns Reisen. The intent of the remark is to show that however strange the relationship might seem, it is not so out of the ordinary.

D. Time. This structural device is not a significant factor for Kloster Lugau. Through Aunt Euphrosyne's refusal to sell her piece of property, Kepplershöhe, which is valuable because the town is expanding all around it, the theme of tradition versus progress, of conflict between past and present is hinted at, but not fully

developed. The narrative time is a more interesting factor than the narrated time, for it confuses the reader to some extent about the sequence of events. This confusion makes the reader less sure of himself, and uncertainty undermines absolutes.

E. Space. The multiple perspective arises out of a contrast of "charged" spaces (erfüllter Raum)--"Wittenberg," Kloster Lugau, and Keplershöhe. Not only do these charged spaces stand in contrast to one another, but the multiple perspective also arises from the ambivalent meaning within each space, as is the case in Der Dräumling, and, to a lesser extent, in Das Horn von Wanza. Basically, Wittenberg represents das Säkulum, a term which for Raabe signifies the bourgeois world's involvement in contemporary affairs.²¹ The intellectuals of "Wittenberg" are petty; the town is rife with gossip and intrigue. Almost everyone tries to further his own interests by spending money beyond his means. This kind of society fosters the ambitions of such a person as Eckbert Scriewer. Yet characters with positive qualities also choose to live in this Säkulum--Hofrat Herberger, Meyer, the scholar, Aunt Euphrosyne, and, in the end, even Laura Warberg. These characters do, however, maintain some distance from the more negative aspects of worldly life.

The first half of the story is set in "Wittenberg," the second half primarily in Kloster Lugau. That Kloster Lugau represents a realm superior to the university town is already mentioned one quarter of the way through the story: "Gottlob haben wir aber ja

²¹Notes, XIX, 439.

auch noch Keplershöhe und Kloster Lugau und von dort aus einen etwas weiteren Blick über die Dächer" (XIX, 62). The convent is a space of solace and retreat where one can reflect on life, but it is far from the solemn, ascetic atmosphere the reader might expect. Kloster Lugau is a joyous space, and the scenes set here take place in spring, when nature is particularly beautiful and bursting with activity. In contrast, the scenes in "Wittenberg" occur during gray, wintery days. The sisters who inhabit this space and contribute to its quality are, for the most part, rosy-cheeked and cheerful.

There are some even more startling aspects to the convent.

Firstly, the reasons for its foundation were somewhat ambiguous:

Auch Kloster Lugau hatte seinen Platz in der nach Krämer und Kompanies Entwurf auseinandergezogenen Welt. Es war seinerzeit zu einem Zweck gegründet worden, und der Gründer hatte seinen Vorteil sehr wohl dabei im Auge behalten, wenn auch diesmal grade nicht seinen pekuniären oder gesellschaftlichen. Er hatte sein Geld hergegeben zum Bau und auf Verzinsung in dieser Welt nicht gerechnet. Aber in jener! (XIX, 101).

The extent to which the clergy urged the man to consider his salvation bordered on extortion. Although the founder wanted assurance of salvation, the fact that he established a convent might also be interpreted to have been done in what the narrator ironically calls "'frumber Minnedienst'" (XIX, 102), according to the popular belief 'that the founder had the right to the virgins' first night in the convent. Another surprising aspect of Kloster Lugau is the fact that through the years it has not been totally out of the ordinary for a young gentleman to find himself a bride there. Finally, although the two spaces--"Wittenberg" and Kloster Lugau--contrast with one another, the contrast is not an absolute one. Just as

admirable people inhabit "Wittenberg," some sisters with deep character flaws inhabit Kloster Lugau. Sister Augustine notes this in discussing Eckbert Scriewer: "' . . . ich kenne diese Sorte auch aus meinem Klosterleben hier ziemlich genau. So was gibt es nicht bloss draussen bei euch im Säkulum'" (XIX, 112).

Keplershöhe, formerly an observatory overlooking the city, has in past years served Aunt Euphrosyne as a summer retreat. Even this relative haven is not secure from the onslaught of visitors which disturbs Euphrosyne's meditation, particularly from Scriewer, who always ensures his begrudged welcome by arriving with Euphrosyne in tow. Just as aunt Euphrosyne's superior insights into human nature do not always safeguard her from making mistakes, the superior position of this property does not protect it from attack.

The final way a multiple perspective is created by the use of space is that Scriewer comes from Prussia and Meyer from Swabia, so that there is contrast between the North and the South. Meyer's Swabian accent, his association with the poets from that region, to be sure, contribute to his charm, but there is no absolute statement in this work in favor of one region over another. Meyer and the Prussian Herberger, after all, become fast friends.

II. Narrative Devices

A. Narrator

1. Romantic Irony. The predominant kind of play with omniscience in this work is feigned lack of knowledge. In a work which begins with an authorial narrator, who could have knowledge of

the reason for an occurrence or of a character's feelings, the narrator occasionally feigns ignorance or abdicates responsibility as a narrator. For example, the narrator does not know why Herberger threw a whole series of letters into the stove and can only speculate about Herberger's reasons based on his own experience:

Er musste es ja wohl wissen, warum er das tat; wir wissen es nicht und können nur aus eigener Erfahrung sagen, dass es verdriesslich ist, den Raum beengt und das freie Atemholen hindert, wenn die Makulatur des Lebens sich zu sehr um einen her anhäuft und man nichts dagegen tut (XIX, 16-17).

In this instance, the narrator cannot speak for another character, but can only evaluate a situation from his personal standpoint, thus indicating the limitations of even his own point of view which potentially has the widest range.

The following reflection on narrative technique which occurs toward the end of the work reveals the narrator's lack of control over his material:

Wie es uns in allen zehn Fingern juckte, dem alten, braven Unteroffizier und Landbriefträger auf seinem Wege zur nächsten Postanstalt aus dem Busch über den Hals zu springen, ihm seinen Sack abzunehmen und den ganzen Inhalt vor unsern Lesern auszuschütten! O Reichtum des Lebens, alle hatten sie geschrieben--alle in Lugau hatten sie ihrem Herzen Luft machen müssen, und alle, Homer, Shakespeare, Milton, sowie auch Schiller und Goethe, würden diesem Reichtum gegenüber die Feder haben sinken lassen müssen: welch ein Glück, dass wir den Sack und seinen Träger haben laufen lassen! Das, was wir jetzt niederschreiben, schreiben wir nur ab. Es hat uns im Original vorgelegen; wir haben nichts von dem Unserigen hinzugetan und also auch weder der Poesie noch der Philosophie gegenüber irgendeine Verantwortlichkeit dafür auf uns geladen. So können wir, sowenig wir den Meltau in die Welt hineingebracht haben, irgend etwas dafür, dass auch diesmal nur eine alte, alte, ganz alte Geschichte von neuem zutage kommt.-- (XIX, 168-169).

Firstly, the narrator absolves himself of all responsibility for the

letters. Much as he would have liked, they are not the originals, but merely copies. This puts even greater distance between himself and the letters. Secondly, the narrator implies that these letters express the characters' feelings more effectively than could he or any other author, however great. Similarly, when the narrator is about to conclude the story, he says: "Lassen wir jedenfalls der Tante Euphrosyne auch ihren Teil an dem Bericht. Wir haben hier ja aber auch nicht bloss unser eigenes Leben in der Hand.--" (XIX, 190). Because the narrator feels such a great responsibility, he is willing to let others share in the narration.

A uniquely typical technique for Kloster Lugau is the frequent ironic use of an unclear referent. This referent is then clarified in parentheses, for example:

"Um so poetischer, weil verblüfft--um so verblüffter, weil poetisch-wütend; also, da Kürze des Witzes Seele ist,--ausser sich vor erstauntem Verdruss oder verdriesslichem Erstaunen," würde Polonius (an dieser Stelle nicht Seine Exzellenz der Herr Minister des Hauses und Vormund der Klosterschwester Laura Warberg im Kloster Lugau) gesagt haben (XIX, 18).

Sometimes a presumably clear referent is deliberately obscured through a clarification which introduces the possibility, however remote, of another referent:

Den Gipfel der Rücksichtslosigkeit erkletterte er, als er anstatt von Lugau von seinem Aufenthalt in Tunis zu erzählen anfang, wissenschaftlich wurde und die Universität nicht von Seiner Hoheit, dem einstigen Kommilitonen, sondern von Seiner Hoheit dem Bei grüsste, auf Karthago übergang und weniger das Verhältnis von Elissa zu dem frommen Aeneas mit den Damen erörterte, als sich mit dem grässlichen Langweiler, dem alten Doktor Bogatzky, darüber verwickelte, ob die bei Sidi bu Said und Duar el Schat noch vorhandenen schönen Reste (nicht von der Königin Dido und dem Sohn der Venus!) noch der alten Stadt oder der römischen Neugründung Junonia zuzurechnen seien. Dazu war man

denn doch wahrhaftig nicht heute abend zu Kleynkauers
gekommen! Bei Mylitta (hier nicht Melitta!) . . .
(XIX, 25).

The title chosen for the work provides an ironic treatment of the reader's expectations, for not until the second half of the story is the scene set in the convent. As discussed in the section on space, life in the convent is not at all what one might expect. The sisters love picnics, cake, and song. Both Laura and Eva decide to marry during their stay in the convent. The library is in disarray. No one is particularly concerned about the treasures there, including the Sachsenspiegel, which was used to level an uneven armoire.

The narrator enters the characters' world in only a limited way. He infuses new meaning into a rather stock device when he reads the letters over Herberger's shoulder, for in this scene the narrator seems to point out the limitations of his knowledge. The narrator has to peer over Herberger's shoulder, as would an ordinary mortal, to know the letters' content. For a similar reason, but in more humorous fashion, the narrator enters the characters' world when he expresses his overwhelming desire to waylay the mailman.

2. Narrative exposition. In the exposition the narrator takes a definite negative stance toward Eckbert Scriewer. For example, after Eva has finished reading Eckbert's letter, the narrator states: "Es gibt solche Briefschreiber; vielleicht sind sie aus irgendeinem Grunde notwendig; aber weshalb mussten grade unsere Eva und die Tante Euphrosyne an so einen geraten sein" (XIX, 43). Even

this negative attitude allows the possibility that Scriewer may be of some use to someone. The narrator's stance does not change in the work, as it does toward the Rittmeister in Das Horn von Wanza. Some characters are favorably disposed toward Scriewer, so that their opinion of him, in combination with the narrator's, contributes to the multiple perspective.

Scriewer, like Albin Brokenkorb in Im alten Eisen, is one of those men of letters who write and speak of life, but are quite remote from it. As "Professor der Weltweisheit" and therapeutics, Scriewer has made a career of telling other people what to do. If any character is a "villain" in Raabe's works, then it seems to be one who dictates absolutes to others. The narrator in Im alten Eisen treats Brokenkorb's literary topics with irony, but the narrator in this work claims that Scriewer's writings are not even worth mentioning: "Den Vortrag kennt jeder, der ihn seinerzeit angehört hat, das heisst, er ist jedem in der Erinnerung vom eigenen Anhören her dunkel gegenwärtig und kümmert keinen" (XIX, 39). Perhaps the narrator employs irony in Im alten Eisen because of the belief that the behavior of people like Brokenkorb is in some way correctable. In Kloster Lugau the narrator labors under no such illusion.

Only minor statements made by the narrator during the course of the exposition contribute to the multiple perspective. Thus the narrator observes that Laura Warberg's words are "vieldeutig," that is, they can be interpreted in various ways; one cannot at any given moment be absolutely sure what Laura means (XIX, 106). The narrator also notes that on a particular day which was of historical

significance, the characters in the convent were concerned with their own private affairs, each in his or her own way. Finally, he points out that even in the churches, where one might expect differences to be minimized, the sermon in the Catholic church was different from the one held in the Lutheran church.

3. Narrative Reflection. The reflective narrative passages in this work are brief. In the following statement the narrator tells why he will not reproduce an official letter verbatim for the reader, but will only convey its content:

Wir werden die Antwort nicht ihrem Wortlaut, sondern nur ihrem Inhalt nach, aber ebenfalls dienstlich mitteilen. Den Wortlaut schenkt die Leserin uns gern und wir ihn ihr noch lieber: mit dem Schema holt man weder den Zusammenhang der Dinge noch dem Zufall gegenüber den Kern des eben vorbeigleitenden Daseins heraus (XIX, 89).

Here the narrator points out the difficulty of perceiving the essence of life, for things seldom are as they appear on the surface.

4. Corrective Comment. The key comment for this work, a comment which serves to illuminate a number of other works of the Braunschweig period as well, is the narrator's observation which follows Seraphine von Kattelen's letter to Malwine Scriewer, Eckbert's mother:

Schrecklich, aber wahr--in dem eben mitgeteilten Briefe kam jedes Wort aus dem Herzen und entsprach durchaus, wie die Schreiberin die Welt sah, der Wahrheit. Dass wir in einer Welt leben, die jeder auf eine andere Weise sieht, dafür konnte sie, die Briefstellerin, nichts.-- (XIX, 145).

This comment states clearly and succinctly that each person perceives

the world differently. If the way one person conveys this perception does not correspond with the perception of another person, or even of several people, the person should not be accused of telling an untruth. The statement may be truthful insofar as the limitations of each person's vision, that is, perspective, allow.

B. Characters. Kloster Lugau presents the opinions of a large number of characters. This is achieved through almost all the narrative devices at a character's disposal except erlebte Rede. There is reflective and reportorial monologue as well as dialogue. In both monologue and dialogue the character-narrators quote others directly and indirectly. There are fictitious newspaper accounts, but the most striking aspect of the work is provided by the myriad letters which almost "present themselves." In this work the narrator is more distant to his characters than in any of the previous works. This distance precludes erlebte Rede.

1. Reflective Monologue. A comparison of the two main reflective monologues, one by Meyer, one by Scriewer is revealing for the multiple perspective. As stated in the discussion on humor, the two characters talk about similar subjects in the same setting; their perception of these phenomena, however, differ greatly. Even in those few instances where Meyer and Scriewer use similar expressions, they infuse quite different meanings into them. As Meyer sits gazing dreamily out the window on the evening of Whitsuntide, he repeats: "'I träum des, I träum des!'" (XIX, 135). Meyer thoroughly delights in the fact that he has lost control of his five senses through his enchantment with Eva and the romantic

atmosphere of Kloster Lugau. He recites poetry. The purpose of his sojourn at the convent is immaterial to him as far as his career is concerned. At this moment the Sachsenspiegel is just part of the dream. Meyer's final exclamation: "' . . . Herrgott, wer in Tübinge will Prügel dafür haben, dass er mir aus diesem himmlischen, nordischen Durcheinander wieder zu meine erbeigentümlichberechtigte helle, klare, vernünftige fünf Sinne verhilft?'" (XIX, 136). This exclamation reveals that Meyer does not want to lose this miraculous moment even if it is illusory. Were he to regain his composure, it is noteworthy that he would do so through greater control over his senses. Meyer perceives the world through senses and emotion.

On the evening Scriewer arrives at the convent his similar opening words as he gazes out the window turn out to have quite a different meaning: "' . . . Im Herzen der Romantik!' . . . 'Ich träume das, ich träume das! Welch ein wundervoller Traum! . . .'" (XIX, 163). These opening words, in contrast to Meyer's outburst, indicate that Scriewer is in full control of his senses and is rationally reflecting on his position and his surroundings. Whereas Meyer recites a poem to express his mood, Scriewer views his surroundings in terms of literary history. Scriewer dreams of becoming the rector of a university, and he believes his presence in Kloster Lugau will bring him nearer to his goal. Scriewer's much lengthier monologue consists of a logically thought out plan to further his position; any excitement he feels is caused by his thoughts of amassing a fortune. Scriewer wants to defeat Meyer, not to win Eva, but to obtain the inheritance and achieve a high position in the university community. Scriewer admonishes himself with such

phrases as "' . . . ruhig Blut . . .'" (XIX, 165) and "' . . . Kühle Stirn, offene Augen und alle Trümpfe bis jetzt noch in der Hand . . .'" (XIX, 167). Scriewer perceives the world through calculating reason.

2. Reportorial Monologue. The single outstanding reportorial monologue in Kloster Lugau, that in which Augustine tells Euphrosyne about Meyer's arrival in the convent and the ensuing discoveries, contains a multiple perspective in only a limited way. In the course of her narrative, Augustine not only gives her own point of view, but quotes several other characters--Meyer, the abbess, Laura--thus including their points of view. However, this monologue, in combination with other monologues, dialogues, and in particular the many letters, adds up to a story with numerous points of view. As in a number of other narratives by Raabe, a character can more effectively reveal a startling discovery or the solution to a mystery to another character than can an omniscient author. Augustine's revelation of Meyer's relationship to Euphrosyne is the main purpose of her narrative, but she also displays her enthusiasm for Meyer as a person, and her hope that he will come to Eva's rescue.

3. Dialogue. The lengthier dialogues in this work, with the exception of the one in which Herberger and Mamert discuss the mobilization, all revolve around Eva in some fashion. In the first dialogue, Euphrosyne and Herberger reproach each other and themselves for permitting the circumstances which led to Eva's and Scriewer's engagement. The conversation reveals some disagreement about who is to blame. Eva's motivation for becoming engaged--her naive desire to please everyone, including her aunt--is revealed through

Euphrosyne's direct quotation of Eva. How easily people can misread other people's motivations because they only view a situation from a limited perspective is evident in this case. Eva thought her aunt conversed with Scriewer because she liked him, but Euphrosyne's reasons were quite different:

" . . . 'Weil ich auch ihn ganz genau kennenlernen wollte, unglückliches Geschöpf! Des Spasses wegen und wegen der gewöhnlichen Menschenüberhebung im Verkehr mit Leuten, von denen man sonst weiter nichts will. Wie teuer bezahle ich jetzt meinen Spass, wie reuevoll bösse ich auch diesmal wieder für meine Überhebung!' . . ." (XIX, 36).

Euphrosyne erred in her efforts to become acquainted with Scriewer, to have insights into his character. It is as if she were being punished for even presuming that it was possible to know a person completely.

Frau Doktor Kleynkauer's covetousness of Euphrosyne's land, and her dislike for Euphrosyne is revealed in her conversation with her husband, who gets to say very little. Indeed, Oberkonsistorialrat Kleynkauer's part of the conversation is just short of a monologue, but it suffices to reveal Kleynkauer's mild temperament and his more positive attitude toward Aunt Euphrosyne. Although this conversation is not directly related to Scriewer, Frau Doktor Kleynkauer does betray the same kind of ambition which cause her to encourage the match between her daughter and Scriewer.

In her talk with Eva, Euphrosyne says that she appreciates Herberger not only for his intellect, but also for his sensitivity, which makes for engaging conversation. At the same time, Euphrosyne expresses contempt for the boring, egotistical, ambitious Scriewer. In this dialogue she also scorns the shallow university society with

its intellectual pretensions. At Kloster Lugau, as Meyer, Laura, and Eva climb the hill, Meyer expresses his delight in everything--nature, Aunt Augustine's cake, and, above all, the sight of Eva. When Laura chides him for his candor, Meyer again exclaims that he has lost control of his five senses. Frau Doktor Kleynkauer's statement that Scriewer deceived and continues to deceive almost everyone, underscores the fact that her limited perspective is not an isolated incident, but a common human flaw:

" . . . Die Menschheit ist einfach fürchterlich in ihrem Verknennungssystem!... Und dieser Scriewer! Dieser Eckbert! Steht er denn nicht von Halle her jetzt jeden Tag auf die eine oder die andere Weise in der Zeitung? . . . Wenn ihn das deutsche Volk mal als einen unter den ersten in einen möglichen künftigen deutschen Reichstag wählt, was kann ich arme, sorgenvolle, schwerbeladene Mutter denn dafür, dass er mir eine kurze Zeit lang als Schwiegersohn willkommen war?" (XIX, 207).

The final dialogue takes place on Kepplershöhe, when Euphrosyne and Laura discuss Meyer, Herberger, and Mamert in the war. The conversation--and the work as well--ends with their remarks about Eva's transformation. Whereas the others are shaken by the course of events, Eva has gained strength and is confident that all will turn out well. As the work ends, there is no certainty as to the future, only hope. Uncertainty of the future can be more credibly expressed by a character than a third-person narrator, who is expected to be omniscient. In the historical development of the novel, of course, there is an increasing tendency for a third-person narrator to express incomplete knowledge of the future as well. This is in keeping with the tendency away from absolutes.

Of note is not only who participates in the dialogues, but who does not. Eva, as a rather passive character, does not speak often,

but Euphrosyne does incorporate Eva's point of view into her first conversation with Herberger. Not once in the work does Scriewer engage in any significant dialogue. This emphasizes his self-isolation, his lack of humane interest in other people, including Eva. Scriewer's one lengthy communication with Eva is done, as discussed below, in the form of a sanctimonious letter. Thus the very absence of some narrative device can, when reenforced by other devices, make a thematic statement.

4. Fictional Documents and Letters. Although many of the newspaper articles in this work deal with historical events, there is no documentation that these articles were reproduced verbatim from any actual newspaper. The excerpts are considered here to be fictitious. They function in the work as relatively objective fact. During the four weeks Meyer has been at Kloster Lugau, he has not once looked at a newspaper, although he is usually politically active. On Whitsuntide he glances briefly at the lead paragraphs of the newspaper in which Augustine has wrapped the sandwiches. The excerpts from the paper present the European events which led to war, for example: "Paris: Die Kaiserliche Regierung verfolgt mit gespanntester Aufmerksamkeit die Entwicklung der Dinge in Spanien.--" (XIX, 156). To this Meyer responds: "'Dees glaub i dem Louis schon. Was sich aber da für den Lump ent- und verwickelt, kann mir doch höchst gleichgültig sein'" (XIX, 156-157). This passage and the ones that follow present the relatively objective facts and Meyer's subjective response to them. The facts are only relatively objective. The French newspaper which Herberger reads presents facts from

another point of view (XIX, 184).

Meyer overlooks the one article which affects him most immediately, the article from the local news relating that Eckbert Scriewer is coming to Kloster Lugau:

Wie wir vernehmen, ist betreffenden höhern Orts einer der jüngeren Dozenten unserer hiesigen weltberühmten Alma mater, der auch in diesem Fach durch verschiedene Arbeiten rühmlich bekannte Herr Doktor Eckbert Scriewer, dessen Ernennung zum ausserordentlichen Professor nur noch eine Frage der Zeit ist, damit beauftragt worden, in Kloster Lugau die dortige merkwürdige, doch der gelehrten Welt seit lange fast ganz aus dem Gedächtnis entschwundene Klosterbibliothek einer Revision zu unterziehen. . . . Man spricht in hiesigen Kreisen davon, dass es wohl das Richtige sein werde, wenigstens die dortigen wertvollen Manuskripte, Inkunabeln und so weiter mit der hiesigen Universitätsbibliothek zu vereinigen, sie somit der Gefahr, nach jahrhundertelanger Vernachlässigung durch gänzliche Verwahrlosung zugrunde zu gehen, zu entreissen und sie endlich ihrem Zwecke entgegenzuführen. Herr Doktor Scriewer ist in betreff der Vorverhandlungen in dieser Angelegenheit mit den nötigen Vollmachten versehen worden, und können wir ihm bei seiner vielleicht notwendigen diplomatischen Feldzüge gegen die verehrten geistlichen Damen von Lugau scherzhaft, doch auch im Ernst, nur das beste Glück wünschen (XIX, 158-159).

Aside from the fact that once again a bit of the plot is presented by some device other than the narrator, the article is significant for its ironic display of the Wittenberger's own limited perspective. The article is a parody of arch journalistic style, of the editorial "we" that implies a kind of omniscience. The reader sees that the journalists, and thus the Wittenbergers, have been misled. Scriewer is not truly interested in the manuscripts for their literary, cultural and historical significance. He merely needs a pretext to get to the convent and further his interests.

In subtle ways these articles reinforce the concept of man's limited perspective. Relatively objective fact and a person's

subjective reaction to it are presented together. At a later point in the work, other "facts" conflict with the ones presented here. Because of his own momentary preoccupations, a character does not see things which can affect him profoundly. Finally, the hubris of the journalists who dare presume to present fact is ironically displayed.

Since the narrator, in order to underscore the limitations of his knowledge, assumes a stance toward the characters more distant than in any of the other third-person narratives of the Braunschweig period, letters provide an effective device for the revelation of the characters' thoughts and feelings. In themselves, letters usually possess a quality of immediacy; a character feels compelled to give vent to his thoughts and feelings. Yet if the narrator in any way, explicitly, or implicitly, informs the reader that he is presenting the letters to the reader, the possibility of great variation in the time factor is introduced. Letters can be presented in a narrative as they are written, in which case the distance in time is minimal. Letters can be presented as they are received by the addressee, introducing the possibility of tension between past and present time. If there is a large lapse in time from when the letters were originally written--either because a character reads the letters, or because the narrator presents them much later--the tension in time is thematically significant. For example, Scriewer's sanctimonious letter in which he admonishes Eva to change her childlike perception of the world is presented as Eva agonizes over it late at night. Obviously, some time has passed since its delivery. That Eva delays reading the letter reveals her feelings

about Scriewer; a young woman would normally be quite eager to read a letter from her fiancé. The letter appears a second time in the narrative as aunt Euphrosyne comes across it by chance. The content of the letter is not repeated. In the time-span from when Eva first reads the letter to when Euphrosyne reads it, the letter's harmful effect on Eva has become visible. The letter provides Euphrosyne an insight she would not otherwise have, for Eva is too reticent, too eager to please, to express her unhappiness verbally. Thus the possibility of dialogue is eliminated.

The letter Scriewer writes to Eva reflects his pompousness, pedantry, and false piety. What a strange opening for a love letter!

"Mein teures Mädchen! Indem ich Dich bitte, das beifolgende unbedeutende Produkt meiner herzlichen Zuneigung entgegenzunehmen, benutze ich die Gelegenheit, Dir schriftlich inniger (ich hätte sonst die kleine Arbeit Dir persönlich überreicht) die schmerzliche Tatsache zu formulieren, dass ich mit Deiner--unserer lieben Mama der trüben Gewissheit bin, dass nicht alles so zwischen uns ist, wie es sein sollte . . ." (XIX, 39).

Scriewer speaks in a condescending manner to Eva and uses her mother as an ally. Three times he uses the word "formulieren." Words like "Ernst" and "Pflicht" appear repeatedly. The very qualities for which Scriewer chides Eva, her childlike nature, her innocence, endear her to everyone else. Scriewer tries to undermine Eva and make her insecure and guilty so that he can use her for his own ambitious ends. He characterizes himself precisely:

". . . Es ist dem Menschen vom Höchsten der Trieb in die Seele gelegt, in die Höhe zu streben, und--ich strebe aufwärts, nicht nur in Kunst und Wissenschaft, sondern auch in der Gesellschaft. Es ist eine Torheit, letzteres nicht für gleichberechtigt zu erklären, und ich werde hier gern trivial, indem ich das alte Sprichwort vom Fuchs und den Trauben in Anwendung bringe . . ." (XIX, 41).

Malwine Scriewer's doting letter to her son, her "Herzensjunge," is full of sentimental and trite idealistic phrases; she uses words like "ideal," "treu," "opfern." But underneath the sentimentality there runs a strong streak of ambition; she, too, uses the word "ernst" and values "Einfluss" and "Verbindungen" (XIX, 63-66). Eckbert's reaction to his mother's letter is revealing; angrily he throws it into the oven, muttering "'Dumme Zärtlichkeitsgans! . . .'" (XIX, 66). Thus a dual perspective is created by the tension between the mother's anticipation of her son's reaction and his actual reaction.

The way the narrator presents the many letters written at the convent toward the end of the narrative is unusual, for he does it more in the manner of a first-person than a third-person narrator. As discussed in the section on Romantic Irony, the narrator implies that it took some time before he had access to the originals; the material he presents to the reader are copies of the originals. This distance in time and indirect knowledge of the letters' content emphasizes the narrator's distance toward his subject matter. The numerous letters not only relieve the narrator and advance the plot, but they also serve to characterize the individual writers and present their points of view.

Scriewer writes another letter from the convent which begins: "' . . . So nüchtern als möglich zur Sache und bei der Sache! . . .'" (XIX, 173). In contrast to this, Meyer writes to his friend of the poetry of life, of his love for Eva and his despair. Even though he could become heir to Aunt Euphrosyne's fortune, this would only cause him pain, for he could not bear to hear Eva's wedding bells. His

whole letter is full of heartfelt emotion. The opening lines from Eva's letter to her mother show that Eva is on the verge of a breakdown: "' . . . Meine liebe, liebe Mama, hilf mir! Ich schreibe ja nur in so grosser Angst an Dich, und verzeihe mir, dass ich diesen Brief an Dich schreibe und Dir vielleicht noch mehr Kummer mache. . .'" (XIX, 176-177). Eva is utterly helpless and afraid; Scriewer has almost succeeded in destroying her. Throwing herself at her parents' mercy, she begs to be sheltered. Her sentences are simple and direct, and the word "lieb" is found in almost every line.

Laura Warberg's letter to her mentor is written with what Barker Fairley calls "faintly imperious humility."²² In the letter Laura reveals herself to be an educated woman of clear insight and wit. She is collected not only about her person life and future, but about world events as well. Strikingly, her final reflection echoes that of poor Dorette Kristeller in Unruhige Gäste, a woman from a totally different background: "' . . . die Welt ist gar so übel nicht; man muss sich nur hineinzufinden und sie zu nehmen wissen . . .'" (XIX, 182).

Seraphine von Kattelen is a character in the convent who interferes in everyone's affairs and usually perceives relationships in a distorted way. Her one confession of inadequacy suggests a concept highly significant for the theme: "' . . . In meiner langjährigen Einsamkeit und Stille habe ich dermassen jeden Zusammenhang mit Eurer Welt verloren, . . .'" (XIX, 144). The word "Zusammenhang" echoes the concept of "Zusammenhang der Dinge," which

²²Fairley, Wilhelm Raabe, p. 244.

appears several other times in the work. In referring to Chapter Six, the narrator says: "In diesem Kapitel kam der kleinen Eva Kleynkauer der Faden des Zusammenhanges zwischen ihr und den Dingen dieser Welt völlig abhanden . . ." (XIX, 79). When Meyer is still in Tübingen, the narrator says that he is indispensable "im Zusammenhang der Dinge" (XIX, 85). Of Laura Warberg Scriverer writes, she "' . . . hält jedenfalls noch mehr Fäden in ihrer Hand zusammen, als die Leute glauben . . .'" (XIX, 176). The concept first appears in Das Horn von Wanza and is elaborated upon by Bruseberger in Prinzessin Fisch. The ideal that man realize the relationship between the phenomena of this world is implicit in this concept.²³ In the chronological development of Raabe's works the unattainability of this ideal becomes ever more apparent. Even in Das Horn von Wanza, in which Marten has broader vision than the other characters, his perception of the relationship between Sophie and the Rittmeister is not all-encompassing. Nor does anything Marten say invalidate any contradictory opinions Sophie and Marten have expressed. In Kloster Lugau, even though narrator and characters still talk about "Zusammenhang der Dinge," things happen accidentally without any apparent design. The ideal proves to be an absolute which is not only unattainable, but, most likely, untenable.²⁴ There is no

²³Hermann Pongs uses the concept as a thematic basis for his discussion of Raabe's mature works, which, according to Pongs, begin with the first-person narrative Alte Nester. Pongs overemphasizes the harmony in these works, overlooking many of the disparate elements.

²⁴Compare Beaucamp, pp. 161-163.

mention of a higher being or power who possesses absolute knowledge or complete vision. At the moment any character, whether agreeable or not, presumes to have insight into the whole, this presumption is shown to be incorrect.

Conclusion

The structure of Kloster Lugau reveals the absence of absolutes through the theme of man's limited perspective. The arrogance of anyone who even presumes to understand the relationship of things, to view the whole, is ironically displayed. Conversely, humor shows that even the most erroneous opinions are truthful in light of the point of view of the person expressing the opinion. Symbolism also shows that man's attempt to view the whole results in distortion. The category of space is particularly significant in revealing relativity. No space is charged with absolute meaning. Furthermore, not even a space with symbolic height guarantees the person associated with it absolute vision. The narrator's distance to his subject matter does not afford him superior insight but is concomitant with his own limited knowledge. His reticence results not only from his sense that it is burdensome to narrate the whole, but from his recognition that he does not understand the whole. Therefore the characters share in the narration, and, through monologue, dialogue, and letters, reveal themselves and their view of the world. These views conflict and, to a large extent, remain unresolved.

CONCLUSION

This study has shown that Raabe deliberately and consistently employs in his works of the Braunschweig period devices which through their inherent complexity or through their relationship to each other create the multiple perspective. With respect to narration, the third-person narrator does not detract from, but contributes to the multiple perspective by means of Romantic Irony and point of view. The narrator's point of view does not override that of the characters, for the narrator takes his place among the other characters, recedes, misleads, or displays limited knowledge. Multiple point of view has proven to be but one aspect of the multiple perspective. The ambivalence of Raabe's symbols, the dimensions added by quotations, and the multiple levels which irony displays, combined with Raabe's particular treatment of time and space, all contribute to this technique. Some of these formal elements, particularly humor and narrative technique, have been the subject of much critical attention. The present study has demonstrated that these devices not only have independent interest and validity, but fit into a larger pattern, specifically that of the multiple perspective. All these structural and narrative devices appear in ever new combinations in Raabe's works of the Braunschweig period and become more refined and complicated in treatment.

Through this intricacy of form which coincides with subject matter, Raabe's Braunschweig works reveal a complex, often

contradictory world. This complexity which is made evident through the multiple perspective is manifest in all areas of human existence and can create difficulty for the individual. In the first work of the period, Der Dräumling, the narrator and the characters have different attitudes toward their art and, consequently, divergent approaches. For one character the conflict between his own attitude toward art and the point of view of the philistine becomes intolerable. Through the theme of an unhappy marriage, Das Horn von Wanza demonstrates with particular clarity the conflicting perceptions people have of each other's character and motivations. These limited, contradictory perceptions hinder felicitous human relationships. In Kloster Lugau it proves difficult to fathom the essence of life or comprehend the principles, if any, which govern the course of the world.

The multiple perspective in Raabe's works of the Braunschweig period reflects not only the subjectivity, the limitations, and the finiteness of man's perceptions, but also the relativity of all phenomena he does perceive. This relativity of what is stands in contrast to the idealized notion of what could or should be, the absolute. Raabe's works of this period implicitly or explicitly demonstrate an ever-increasing uncertainty and suspicion of absolutes. In Der Dräumling certain characters and the narrator demur that absolutes are useful to them; they do not deny their efficacy for others. Das Horn von Wanza suggests as an ideal the concept that some people have greater, if not absolute, insight into the relationship between the world's phenomena (Zusammenhang der Dinge) than others. Even within the work, however, the ideal is not

realized with respect to the central theme. Each character's view of the marriage remains limited and relative. The final work analyzed in detail, Kloster Lugau, displays the hubris of anyone claiming to know anything with even a modicum of certainty.

Because Raabe demonstrates in the Braunschweig works his awareness of the myriad ways of viewing the world without the possibility of any final, absolute knowledge, he is truly a man of his time and of ours. Modern man is caught in the limitations of his finiteness, a finiteness which in this instance is expressed through form. However, form in Raabe's works proves to be not only a statement of the problem--modern man's sense of inadequacy and entrapment in an increasingly complex world--but at least the beginning of a solution. The devices of humor and irony in particular assist the individual in surmounting difficulties caused by life's complexities. In Der Dräumling, for example, the artist employs irony to combat misunderstanding and indifference. By assuming an ironic stance toward the most unappreciative philistines, the artist can free himself and perhaps even enlighten the public. In Das Horn von Wanza irony displays the philistines' shallowness and blind faith in progress. Finally, irony in Kloster Lugau reveals opportunism and hypocrisy. In each instance, the intent of irony is to rectify undesirable attitudes and behavior. The relativity which is inherent in humor has value for the artist in Der Dräumling, because it permits him to recognize that a variety of artistic attitudes and techniques are equally valid. This recognition allows an artist to choose subject matter attuned to his own temperament and time, as well as to select techniques which define and express his

theme in the best way possible---just as Raabe himself has done with the multiple perspective. In Das Horn von Wanza the heroine is finally able to acknowledge with humor the equal validity of all three versions of the marriage. This causes her to affect a reconciliation in spirit with her deceased husband. All the older characters demonstrate that a humorous attitude has helped them survive life's hardships and face its disappointments with equanimity. The basic situation in Kloster Lugau is more extreme than that of the preceding works; life's governing principles are distorted and unfathomable, if not non-existent. Yet those characters possessing the capacity to confront with humor life's events as they happen, however they happen, too, prevail.

Raabe employs the individual devices of the multiple perspective as well as the technique as a whole to solve problems of narration. Not only the subject matter of Der Dräumling, but also the wealth of literary quotations in his Braunschweig works indicate Raabe's awareness of his literary tradition and linguistic heritage. Romantic Irony in his works aids Raabe's narrators in overcoming any paralysis inflicted by this consciousness of tradition. For Raabe, as for other authors, Romantic Irony ultimately strengthens the illusion by initially destroying it, since the narrator's intrusion becomes part of the illusion itself. Furthermore, Romantic Irony can ease a narrator's despair over the finiteness of his creation. A humorous recognition of the diverse modes of expression gives Raabe's narrators freedom to choose a variety of narrative positions, attitudes toward subject matter, and techniques. When the narrator shifts from authorial, to first-person, to figural narration and back

again either within a single work or in the works of the period as a whole, he does so deliberately. Finally, the multiple perspective helps Raabe to surmount the artificiality of sequential narration which consternates not only him, but other authors as well. Although some events which are related in a narrative occur in sequence, many occur simultaneously. How then can a narrator reflect this simultaneity in a narrative, which by nature is a sequential form of art? The multiple perspective with its tensions, mutability, differences, and multiplicity of meaning is a felicitous solution, for the interrelation of all the devices reveals a broad and varied picture of reality.

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