

GOTTFRIED KELLER'S FAREWELL TO THE "ORIGINALGENIE":

AN EXAMINATION OF THE ZÜRICHER NOVELLEN

by

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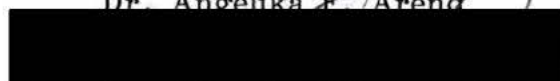
Germanic Studies

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ABSTRACT

In the development of the notion of "Genie" in German literature during the eighteenth and nineteenth centuries, various attributes were ascribed to the concept by writers on the subject. Originality was seen as an important aspect of the concept and this, especially in the "Sturm und Drang" years (1770's), gave rise to a concept referred to as the "Originalgenie". In his Züricher Novellen (1876-77), Gottfried Keller takes issue with the "Originalgenie". The purpose of this thesis is to examine, in its historical context, Keller's critical view of the notion and what he proposes in its stead.

Since it is the so-called Jacques-cycle of the Züricher Novellen that specifically deals with the historical idea of the "Originalgenie", my thesis concentrates on these particular stories. Offering various perspectives by way of these individual "Novellen", Keller presents his understanding of what constitutes originality. The significant framing narrative that encompasses each "Novelle" serves to bind the different perspectives together and elaborate on the theme of originality. An important relationship can be seen here between Keller's choice of form and content. The essential idea behind the German "Novelle" is to portray, with a didactic intent, something new, unheard of (or

"original"). Keller makes use of the "Novelle" form to convey his didactic message which throws a different light on the traditional understanding of originality.

Finding the "Originalgenie" to be arbitrary and misdirected and not tenable in his day, Keller proposes his alternative of the "gutes Original". He does not intend this figure to be seen as a new version of the "Originalgenie". It is, in fact, a complete reversal of this notion. Keller sets out to show that what he considers as "gute Originalität" is developed through a learning process over time; it is not an innate gift, nor does it arise spontaneously. "Good originality" often involves imitation of a worthy model, guided by recognition and acceptance of given limitations; there is no room for passionate excess. Keller aims for socially valid originality. It is for this reason that his "gutes Original" appears first and foremost as a "tüchtiger Bürger". However, rather than diminishing the exceptional quality usually associated with originality, Keller brings out a less obvious, perhaps neglected dimension of the term. He opposes the idea of inventiveness with that of exemplarity: the "gutes Original" is the model that deserves to be copied. Keller emphasises that this remains an exceptional occurrence.

Keller's criticism of the "Originalgenie" is tied in with his perception of himself and his contemporaries as epigones. He offers his counter-concept to underline the possibility that one can develop into an inspirational individual in spite of the

limitations of the times. Saying farewell to the "Originalgenie" and presenting his "gutes Original" in its place, Keller endeavours to meet a perceived need of his day.

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GOTTFRIED KELLER'S FAREWELL TO THE "ORIGINALGENIE":
AN EXAMINATION OF THE ZÜRICHER NOVELLEN

INTRODUCTION

Genie? Wo ist es? Das ist eben die Frage!

Gottfried Keller¹

In the Züricher Novellen (1876-77), Gottfried Keller deals with a question that continues to have relevance today, namely: what constitutes originality? This question likewise had relevance before Keller, manifesting itself especially in association with the concept of "Genie" which was addressed by writers preceding Keller's day. The intention of my thesis is to place Keller and his Züricher Novellen in this tradition of "Genie" thought.

A historical approach, therefore, was appropriate in order to establish the meaning of the related concepts of "Genie" and "Originalität" previous to Keller, and thereby provide the basis for an understanding of Keller's re-evaluation of the "Originalgenie" figure. This entailed a brief examination of writings on "Genie" by those who prominently shaped the concept before Keller. Since it is the so-called Jacques-cycle of the Züricher Novellen that specifically deals with this historical notion of the "Originalgenie", I have concentrated my discussions on these particular "Novellen". My analysis of the question of

"Originalität" here will be accompanied by an examination of the literary form which Keller employs to convey his views--the German "Novelle". Here too, a brief historical overview was called for so as to acquaint the reader with the salient features of the "Novelle".

Such an interpretation of the Züricher Novellen appeared warranted, since there exist few in-depth treatments of this work which take into account the relationship that can be seen here between Keller's treatment of the theme of the "Originalgenie" and elements of the "Novelle" form. Those works that do provide structural analyses of the Züricher Novellen are often lacking in a thorough investigation into the theme of the "Originalgenie." Others do consider the question of originality, but few go back in detail to its source to look at the reason why Keller bids farewell to the "Originalgenie". Some discuss the idea of originality more thoroughly, but use it in connection with another theme which overshadows the importance of the "Genie" aspect. Still others, while providing a good treatment of both the theme of the "Genie" and the form of the "Novelle," examine only one of the stories from the Jacques-cycle; surprisingly, it is often the significant "Jacques-Novelle", the framing narrative, that receives inadequate attention. Jochen Schmidt, Gerhard Kaiser and Karl Reichert are exceptions here; however, I cannot always agree with their conclusions.

Chapter One will outline the historical background to the notion of "Genie" (and with it, "Originalität") that affects Keller's view. As well, a review of the prominent features of the German "Novelle" in its structure and content will be provided. Chapter Two will offer textual interpretations of the Jacques-cycle of the Züricher Novellen in which Keller presents his alternative to the "Originalgenie": "das gute Original". Chapter Three will deal with Keller's particular use of the framing narrative and its significance for the cycle as a whole. This entails a brief look at the two remaining "Novellen" which are outside the framing narrative, along with some discussion concerning their status within the Züricher Novellen. Chapter Four will act as a summary of Keller's critical view of the "Originalgenie" and what he offers in its stead. This final chapter will at the same time place Keller in the context of his day and thus look at his possible motivations for dealing with this concept in the Züricher Novellen.

I. HISTORICAL OVERVIEW

1. The "Genie" Concept up to Keller

The purpose of this chapter is to offer a brief overview of the development of the concept of "Genie" in German literature, in order to provide the historical background for Gottfried Keller's own treatment of the "Original(genie)" in the Jacques-cycle of his Züricher Novellen.¹

The idea of "Genie" began to be employed with increasing frequency in Germany in the eighteenth century. At this time, the French génie and Latin genius were used to indicate the characteristic or quality of a certain natural greatness and fieriness. The term was sometimes rendered into German as "Geist", sometimes as "Genius", but "Genie" gradually established itself as the dominant form. Christian Fürchtegott Gellert, an influential poet and writer around the middle of the century, was one of the first in Germany to make consistent use of the word. In a lecture of 1751 he explains:

. . . der name eines groszen gelehrten wird nicht durch studiren . . . allein erworben, es wird genie, es wird eine gewisse natürliche grösze und lebhaftigkeit der seele erfordert, die den menschen zu allen groszen unternehmungen begeistern musz.²

Johann Adolf Schlegel (father of the well-known Schlegel brothers) also helped further the use of the term in his translation in 1751

of Batteux's Les beaux-arts réduits à un même principe. The term expanded, especially with the satirist Christian Ludwig Liscow, to indicate not only a character trait, but also to describe the individual who was endowed with this spirit. Opinions differed over the years though, as to whether the "Genie" quality can be learned or acquired, or whether it is an inborn natural trait with which only a few are endowed.³

To the eighteenth century writer, "Genie" did encompass the idea of exceptional excellence, but emphasis was not placed so much on the intellect as it was on the spirit and the senses. Intuitive perception, originality, imagination, inspirational creativity unbound by rules--all such ideas were ascribed to the concept of "Genie". The following definition by Johann Kaspar Lavater indicates that it was a quality not easily definable by set terminology, yet the glorification that it came to receive is decidedly evident throughout:

Nenn's und beschreib's, wie du willst und kannst;
 allemal bleibt das gewiss: das Ungelernte,
 Unentlehnte, Unlernbare, Unentlehnbare, innig
 Eigentümliche, Unnachahmliche, Göttliche ist
 Genie, das Inspirationsmässige ist Genie⁴

Two of the earliest significant advocates of the use of creative imagination in literature in the eighteenth century were the Swiss professors Johann Jakob Bodmer and Johann Jakob Breitinger. Their stance came as opposition to the rationalistic views of Johann Christoph Gottsched, regarded as the first literary

theorist of the German "Aufklärung". While Breitinger made use of the term "kunstgenie" or "kunstgenius", Gottsched "mied und bekämpfte [das wort genie] als einen 'spannagelneuen fremdling'".⁵ Gottsched outlined standard rules for literary composition in which "das Wunderbare" and "das Unwahrscheinliche" (the wondrous or fabulous, and the improbable) were excluded, and a clear, moral aim was to be achieved by way of man's reason.

Bodmer and Breitinger did not dismiss all laws of reason or probability, but they saw imagination, "die Phantasie", as the way to realising moral concepts, not reason. The purpose of literature was to arouse man's emotions, and the use of "das Wunderbare" to this end was not ruled out. Such views are treated in their joint work Von dem Einfluss und dem Gebrauch der Einbildungskraft (1727). Breitinger, in his Critische Dichtkunst (1740) deems it an essential part of writing to use the imagination to create new and original concepts, to search out even new and possible "worlds". "Denn was ist Dichten anders", he writes, "als sich in der Phantasie neue Begriffe und Vorstellungen formieren, deren Originale nicht in der gegenwärtigen Welt der würcklichen Dinge, sondern in irgend einem andern möglichen Welt-Gebäude zu suchen sind".⁶

The growth of the notion of the creative "Genie" was further shaped by the writings of Johann Georg Hamann, particularly during the years 1759-1763. Defending the creativity of the "Genie" and his required freedom from established poetic rules, Hamann asserted

that the "Genie" did not produce great works according to set rules of literary composition, but rather by instinctive guidance. The true "Genie" in fact, Hamann felt, creates the examples which provides the basis for the rules. In his Fünf Hirtenbriefe das Schuldrama betreffend (1763), he reproaches literary rule-makers:

O ihr Herolde allgemeiner Regeln! wie wenig versteht ihr die Kunst, und wie wenig besitzt ihr von dem Genie, das die Muster hervorgebracht hat, auf welche ihr sie baut, und das sie übertreten kann, so oft es ihm beliebt!⁷

Full use of all his powers in his creation of works of art makes the "Genie" a true creator.

The Englishman Edward Young influenced German writers in this regard with his Conjectures on Original Composition, which appeared in 1759. Of particular significance here is the fact that Young's was one of the first notable works to explicitly link the concept of "Genie" (English: genius) with the idea of originality: "Original . . . rises spontaneously from the vital root of genius".⁸ Originality grows naturally from genius, and where there is genius, there will be originality; there is no originality, however, without genius.

Young stresses the importance of originality in the creative process. He underlines the writer's need for independence from strict imitation of the great classical works. No work of imitation can attain the greatness of an original composition, Young feels, for imitation brings nothing new and destroys

individuality in the process. One should profit from the great writers, not by slavish imitation of their works, but by imitation of their creativity:

Imitate; but imitate not the Composition, but the Man . . . ; the farther from [your great predecessors] in similitude, the nearer are you to them in excellence; you rise by it into an Original.⁹

Originality, attained in this manner, is not to be confused with what Young describes as learning. He establishes a clear contrast between learning, which is acquired, and genius, which is a natural gift: "Learning is borrowed knowledge; genius is knowledge innate, and quite our own."¹⁰ Genius, as indicated above, is the root from which originality grows. Imitation of the "man", not the "composition", may facilitate the process.

Translated into German one year later, in 1760, Young's Conjectures on Original Composition was enthusiastically received by many in Germany, not least of all by Johann Gottfried Herder. Responding to a perceived lack "von Originalen, von Genies",¹¹ Herder suggested a broader definition of this concept. In a letter of 1770 he writes:

Ich glaube, jeder Mensch hat einen Genius, das ist, im tiefsten Grunde seiner Seele eine gewisse Göttliche, Prophetische Gabe, die ihn leitet; ein Licht, . . . wenn wirs nicht durch Vernunftschlüsse und Gesellschaftsklugheit und wohlweisen bürgerlichen Verstand ganz betäubten und auslöschten . . .¹²

He sees "Genius" as a gift innate within every human being. It has been suppressed, however, by conventional modes of thought cultivated in civilised society. It has, on the other hand, found expression in the songs of primitive peoples who have remained unhampered by such barriers: ". . . die Gedichte der alten und wilden Völker [entstehen] so sehr aus unmittelbarer Gegenwart, aus unmittelbarer Begeisterung der Sinne und der Einbildung . . . ",¹³ and again: ". . . so ist das menschliche Herz und die volle Einbildungskraft nie wirksamer als in den Naturgesängen solcher Völker".¹⁴

"Genius", according to Herder, is realised through the combined workings of the senses, the imagination and emotions. It does not depend on set rules dictated by reason and convention. Herder points to Shakespeare as one such individual who has developed this "Genius" to its fullest. He applauds him for dispensing with accepted literary rules and expectations in his dramas. "Schöpfer", "glücklicher Göttersohn", Herder calls him. "Eben das Neue, Erste, ganz Verschiedne zeigt die Urkraft seines Berufs".¹⁵

Herder became an extremely influential figure for the German "Sturm und Drang" in the 1770s. The "Sturm und Drang" was also marked by the views of Jean-Jacques Rousseau who likewise emphasised the passionate, intuitive nature of genius.¹⁶ His works such as Émile (1762) advocated the primacy of the emotions and experience over reason, and contained criticism of a formal

education that did not do justice to these factors, and thereby impeded full development of the individual.

The emotions, the senses, imagination, education through experience, genius, originality, the notion of the poet as a creator imbued with divine inspiration--all these permeated the literature of the "Sturm und Drang". The "Stürmer und Dränger" strove for individual freedom within society to pursue experiences according to the needs of their inner urges. They idealised life led by the heart, by emotion and instinct, and stressed the importance of individuality in all facets of existence. The "Genie" with his own unique desires became their focus, for, as Herder had written: "Jeder handle nur ganz aus Sich, nach seinem innersten Karakter; sei sich Treu--das ist ganze Moral".¹⁷

It was with the "Sturm und Drang", also referred to as the "Geniezeit", that the concepts of originality and genius reached a high point in glorification. A major writer in this regard was the young Goethe. Linking the "Original" with the "Genie", Goethe writes of the deference to be accorded to such an individual who does not conform to usual standards:

Ist aber jedes grosse Genie zugleich Original,
 . . . [so muss der Zuschauer] seine Weise mit
 Ehrerbietigkeit betrachten, ohne sich unterfangen
 zu wollen, jeden Schritt desselben nach dem
 gemeinen Masstabe zu beurteilen.¹⁸

Goethe's novel "Die Leiden des jungen Werther" (1774) presents many of the ideals of the "Geniezeit" in the figure of Werther

himself: his imagination, emotional spontaneity, his disdain for rules and formal education, his indulgence of the demands of his inner nature, and the passions that drive him to oppose social norms and expectations. Apparent in the following passage from the novel is the "Sturm und Drang" tendency to turn away from rules and social convention, in favour of the unbound, natural force of "Genie":

[Die Natur] allein ist unendlich reich, und sie allein bildet den grossen Künstler. Man kann zum Vortheile der Regeln viel sagen, ungefähr was man zum Lobe der bürgerlichen Gesellschaft sagen kann . . . ; dagegen wird aber auch alle Regel, man rede was man wolle, das wahre Gefühl von Natur und den wahren Ausdruck derselben zerstören! . . . O meine Freunde! warum der Strom des Genies so selten ausbricht, so selten in hohen Fluten hereinbraust und eure staunende Seele erschüttert?¹⁹

The idea that fullness of experience was essential to the "Genie" was typical of the writings of the "Stürmer und Dränger". They staunchly rejected anything which would impede or restrict such experience, and this rejection developed into a revolt against all rules and standards which were inhibiting to their cause. The need to push back limits, to seek out new experiences, to develop the forces of the soul by way of creative and original ideas, these were the guiding principles for the man of genius. The "Genie", it was felt, could create his own norms.

The mature Goethe and writers of German Classicism (the period is frequently seen as prevailing between the years 1786-1832, from

Goethe's "Italienreise" to his death) saw the "Sturm und Drang" glorification of genius as much too one-sided. The "Genie" figure, as envisaged by the "Klassiker", continued to strive for creative independence and freedom of the imagination, but was now seen to accept social responsibility. The "Genie" freely acknowledged the importance of social morality and laws. His conviction and striving were directed toward the ideals of universal goodness and truth, and toward the cultivation of an ideal humanity which would serve the interests of all mankind.

Unlike the "Genie" concept embraced by the "Sturm und Drang" writers, the Classical concept involves a harmonious agreement between the heart and the intellect, between the sensual and the rational sides of the individual. The desire to extend man's awareness of himself and his world is tempered by striving for order and balance. A wholeness is desired for the man of genius, a completeness of self. In "Dichtung und Wahrheit", Goethe distances himself from what he sees as an erroneous view and excessive use of "Genie" which had developed amongst the "Stürmer und Dränger":

. . . auf einmal [schien] eine andere Welt aufzugehn, man verlangte Genie . . . bald von allen Menschen . . . ; das Wort Genie ward eine allgemeine Losung, und weil man es so oft aussprechen hörte, so dachte man auch, das, was es bedeuten sollte, sei gewöhnlich vorhanden Es war noch lange hin bis zu der Zeit, wo ausgesprochen werden konnte: dass Genie diejenige Kraft des Menschen sei, welche, durch Handeln und Tun, Gesetz und Regel gibt. Damals manifestierte sich's nur, indem es die vorhandenen Gesetze überschritt, die eingeführten Regeln umwarf und sich für grenzenlos erklärte.²⁰

To the Classicist, then, "Genie" manifests itself, not in abandoning rules and laws, but rather in setting them through action and deed. Goethe insists, "dass gerade das Genie, das angeborne Talent sie [strenge Forderungen, entschiedene Gesetze] am ersten begreift, ihnen den willigsten Gehorsam leistet".²¹

Creative freedom is no longer predicated on absolute originality or unrestrained "Aus-sich-Schöpfen". On the contrary, "das sogenannte Aus-sich-Schöpfen macht gewöhnlich falsche Originale und Manieristen".²² In 1832, Goethe further explains to Eckermann:

Wir müssen alle empfangen und lernen, sowohl von denen, die vor uns waren, als von denen, die mit uns sind. Selbst das grösste Genie würde nicht weit kommen, wenn es alles seinem eigenen Innern verdanken wollte. Das begreifen aber viele sehr gute Menschen nicht und tappen mit ihren Träumen von Originalität ein halbes Leben im Dunkeln.²³

The Romantics reacted to such tenets of Classicism. In fact, they revived much of the "Sturm und Drang" extolment of the "Originalgenie". Especially the early Romantics furthered the concern with creative genius, rejecting limitation and striving for unrestrained creativity. There were to be no limits to the use of the imagination of the "Genie". The Romantic artist claimed total freedom for his art. He felt, "dass die Willkür des Dichters kein Gesetz über sich leide";²⁴ the "Genie" was seen to be endowed with a divine creative power.

The Romantic view of genius can be seen as a maturing, a deepening and spiritualising of the previous "Sturm und Drang" ideals. For the Romantics, the artistic "Genie" was a mediator between this world and that beyond, between the manifest and the absolute. The following lines from Friedrich Schlegel's "Ideen" (1800) illustrate well this conception of the artist as an intermediary who, aware of the divine within himself, is to convey its essence to all other men:

Ein Mittler ist derjenige, der Göttliches in sich wahrnimmt, und sich selbst vernichtend preisgibt, um dieses Göttliche zu verkündigen, mitzuteilen, und darzustellen allen Menschen in Sitten und Taten, in Worten und Werken Vermitteln und Vermitteltwerden ist das ganze höhere Leben des Menschen, und jeder Künstler ist Mittler für alle übrigen.²⁵

The "Genie", that herald of the divine, was believed to have a moral responsibility toward other men. It was his duty, like that of a priest, to convey to those around him the divine which he had come to know himself.

Moving in a different direction were the writers of the so-called "Biedermeierzeit" in the three decades prior to the failed revolution of 1848. The term "Biedermeier" was used to describe a literature and culture of the time that was plain, modest, unassuming and conservative. The "Biedermeier" concept of "Genie" centred around traditional values, fulfillment of duty, and the stabilising order of religion and family. Acknowledgement of

moral ideals and social values led to the subduing of passions; the unrestricted and passionate "Originalgenie" clearly had no place here.

What were now seen as the excesses of the "Originalgenie"--outpouring of passions, disregard for conventional morality, the over-cultivation of individuality and immodest claims to "divine" creativity--were held in deep suspicion. "Biedermeier" writers believed small and unobtrusive actions to be more significant than unrestrained passions and "Genialität". As Adalbert Stifter writes in the introduction to his "Bunte Steine" (1852):

Ein ganzes Leben voll Gerechtigkeit, Einfachheit, Bezwungung seiner selbst, Verstandesgemässheit, Wirksamkeit in seinem Kreise . . . halte ich für gross: mächtige Bewegungen des Gemütes, . . . den entzündeten Geist, der . . . umreisst, ändert, zerstört und in der Erregung oft das eigene Leben hinwirft, halte ich nicht für grösser, sondern für kleiner²⁶

It is within the immediate community that one is seen to be important. Individualism as an end in itself is equated with egoism, and the "Genie" who goes his own way is viewed as a "small" figure.

Franz Grillparzer felt that the many self-styled "Genies" lacked any real talent, and that their claims of artistic excellence persisted due to a misconstrued view of what genius truly signified. For Grillparzer, true genius did exist and was

indeed characterised by "Originalität des Gedankens"; however, it was a rare occurrence. He states emphatically that

. . . das Genie, wie die Aloe, kaum alle hundert Jahre einmal blüht . . . da es sich hier um eine Naturgabe handelt und nicht um etwas Erworbenes, Angebildetes, wie jedermann zugibt . . . Genialität ohne Talent gibt keinen andern Wert, als einen höchst persönlichen. Sie geht nur den Besitzer und seine nächste Umgebung an . . . Das heutige Deutschland ist die Heimat der Genialen und Talentlosen.²⁷

This is an obvious criticism of the "Genies" of "das Junge Deutschland".

"Das Junge Deutschland" is a name used to refer to a mainly younger group of writers (contemporary to "Biedermeier" authors) who sought to change the established social and moral order and desired to do away with what they saw as outmoded conventions of their day. Reminiscent in many respects of the "Sturm und Drang" in the 1770's (and even sometimes called the "Jungdeutscher Sturm und Drang"), "Junges Deutschland" moved in a new direction. The "Stürmer und Dränger" had advocated the need of the "Genie" to develop his individual self to the fullest and to lead life according to the dictates of the heart and the soul. The "Jungdeutschen" held this belief as well, and moreover, saw the "Genie" as one who, by developing self-awareness, could act on behalf of all others who were not as self-aware as he. In his Aesthetik of 1845, Theodor Mundt writes:

Das wahre Genie ist aber der Genius, der aus der Tiefe des menschlichen Selbstbewusstseins heraussteigt Die höchste Vollendung dieses Selbstbewusstseins erscheint im Genius, und was in Allen lebt als Drang, als Reiz, als unbestimmte Ahnung, das ist in dem Genius zu der Kraft geworden, in die Erfüllung zu treten, und dadurch für Alle zu handeln. Die That des Genius ist die That für Alle²⁸

Herein arises an affinity with the Romantics: the "Genie" figure is seen to have a responsibility as a mediator for others.

However, acting not as a mediator between this world and that beyond, the "Jungdeutsches Genie" mediates within this world alone.

"Das Leben ist des Lebens höchster Zweck",²⁹ writes Ludolf Wienbarg in 1834. Life should be allowed to develop naturally and as freely as possible. Ernst Willkomm writes in Die Europamüden (1838): "Das Leben bewegt und gestaltet sich am schönsten, wenn ihm wohlwollend alle Wege der Entwicklung geöffnet werden, und jede Schranke fällt, die nicht begründet ist in der Natur".³⁰ In order to allow life this free development, a strong desire arose to remove those norms which were perceived to be barriers, and thereby better the world. This zeal often took the form of verbal provocation. Willkomm concludes his point with the following words: "Bedarf ich Ermahnung, wo alles glüht? oder Mässigung, wo sie allein sittenlos, fluchwürdig und Lästerung des Lebens wäre?"³¹

Attitudes such as this inevitably led to accusations of immorality. Eventually the "Jungdeutschen" themselves re-evaluated their claims. Heribert Rau's novel Genial of 1849 provides such an

example. "Ich wollte die Welt verbessern und war nicht einmal Herr meiner selbst", Rau writes. "Hinweg mit der Eitelkeit, genial sein zu wollen, meine Ehre, mein Glück sei es fortan, ein guter Gatte und nützlicher Weltbürger zu sein".³² Evident here is the beginning of a more realistic view of one's effectiveness within society.

The years between 1850 and 1890 are conventionally seen as the time of Realism in literature. During these decades, an awareness of limits existent for the individual became prominent, as did a desire for order, coherence and objectivity. Friedrich Theodor Vischer writes at this time: "Das Spiel der Phantasie mit sich selbst, das Feuerwerk auf dem Wasser, das die neuere Romantik uns vorgemacht hat: dies war es, was mir vorschwebte als das Übel, gegen das ich den Damm der Objektivität errichten müsse".³³ The cult of the individual gave way to an interest in what was common to and experienced by all.

The Realists took a tentative stance on the concept of the "Genie". They were critical of "das selbstherrliche Genie" of preceding years which, they felt, had exhausted any of its potential in arbitrariness and had achieved little of lasting worth. Moreover, striving exclusively for originality and individual freedom conflicted now with ideas of moderation and adaption to social circumstances. Theodor Fontane regards the "Genie" of the 1830s and 1840s as one who had "bestimmte moralische Defekte", and he labels it "ein Pump- und Bummelgenie".³⁴ In

another context he states his view more strongly: ". . . die freien Genies, die 'Wilden', immer süspekt gewesen, sind es jetzt mehr denn je . . . ; was sie haben, ist nichts, was sie nicht haben, ist alles".³⁵ Fritz Martini emphasises that the sovereignty of the imagination claimed by such a "Genie" appeared as "eine Verführung zu einem nur phantastisch-willkürlichen Subjektivismus", leading away from the "bürgerlich" ordered society and its morals; it produced the "Sonderling" and resulted in alienation from the world.³⁶

The works of the Realists reflect moral and ethical values, often combined with a didactic intent. By uniting artistic calling with a social bond, the "Genie" figure is legitimised. The Realists did acknowledge the possibility of such a socially valid "Genie", yet hesitated to claim that their age had produced one, and seldom used the term. They considered it their task to prepare the way for an age when the purposeful "Genius"³⁷ they envisioned would emerge. Fontane comments in 1853:

Man weiss [heutzutage] mehr von den Sachen, und mit dem Wissen ist grössere Klarheit und Erkenntnis gekommen; einem kommenden Genius ist vorgearbeitet; er wird sich nicht zersplittern, nicht rechts und links umherzutappen haben; er wird seine Stelle finden³⁸

For the time being, "der Traum von der Lebenswichtigkeit und dem Adeltum des Künstlers ist vorbei, und wichtiger als er ist der Mann, der seine schöpferischen Kräfte als praktisch Wirkender der

Allgemeinheit zukommen lässt".³⁹ This is an apt description of what Gottfried Keller, in the Jacques-cycle of his Züricher Novellen presents as "das gute Original".

As an artist, Keller himself felt a moral and social responsibility to lead his fellow men to greater awareness of and belief in themselves, both as individuals and as members of a larger whole. He was motivated by a strong desire to educate. It is typical of his works that characters often go through a learning process, learning from someone who serves as a model. "Man muss . . . dem . . . Nationalgrundstock stets etwas Besseres zeigen, als er schon ist", he writes, "dafür kann man ihn auch um so herber tadeln, wo er es verdient".⁴⁰ Keller, however, does not rely on outright didacticism. He specifies that his purpose is, "das Didaktische im Poetischen aufzulösen wie Zucker oder Salz im Wasser".⁴¹ Such didactic intent is an essential element of the "Jacques-Novellen", indeed of the German "Novelle" overall, as will be examined in the following chapters.

2. The "Novelle": Theories and Development

The German "Novelle" has as its prototype earlier Romance tales, and derives its name from the Italian word novella, meaning a novelty, something new. Since the early Italian Renaissance the term has been used to designate a short prose narrative which tells of a new or unusual occurrence. The first high-point in the novella tradition is marked by Boccaccio's Decamerone (1353), consisting of one hundred tales divided into ten thematic groups, and narrated by ten people. The stories are brief, appeal to standards of social decorum and are told for the general entertainment of the others. In keeping with the idea of novelty, each tale offers a new content or a new and surprising turn of events. Likewise notable for the later development of the German "Novelle" is Boccaccio's use of a framing narrative. The purpose of this is to frame the one hundred stories as a whole by introducing the setting, the various narrators and the reason for the narration of the tales, and then acting as a brief conclusion at the end of the work. It also serves as a framework around each individual story, allowing for a short comment on the theme both before and after the relation of each tale.

After Boccaccio, a second high-point in the development of the "Novelle" appears with Cervantes' Novelas Ejemplares (1613). While these twelve "Novellen" are not bound by a frame or by common themes, they are, like the Decamerone, essentially brief,

entertaining tales, each of which contains a new or unusual element. Especially important here for the German "Novelle" later on, and Keller's Züricher Novellen as well, is Cervantes' didactic concern in addition to that of entertainment.⁴² As the title indicates, these "Novellen" are exemplary stories, presenting good examples to follow and bad ones to avoid, along with moral observations on diverse aspects of life. Cervantes stresses this pedagogic aspect in the preface to the Novelas Ejemplares: "I have called them [these tales] exemplary, because if you rightly consider them, there is not one of them from which you may not draw some useful example"43

The above-outlined characteristics of the "Novellen" of Boccaccio and Cervantes lay the groundwork for the growth of the later German "Novelle". Since many German writers offer theories in definition of the "Novelle", and since many of these theories overlap and have aspects in common with each other, only those most salient will be discussed.

As a distinct literary genre, the German "Novelle" begins to take form most prominently, both in theory and in practice, with Goethe. His "Unterhaltungen deutscher Ausgewanderten" (1795) is a collection of six "Novellen" narrated by a number of people and set within a framing narrative. Goethe's frame or "Rahmen" varies somewhat from that used by Boccaccio because there is no concluding section of the frame at the end of the work. Cervantes' influence is evident here in that the "Novellen" contained within the

"Unterhaltungen" are to be socially entertaining as well as instructive and useful, "lehrreich, nützlich und besonders gesellig".⁴⁴ In Goethe's work, though, the ethical significance of characters' actions is emphasised more than it is in Cervantes'.

Later, in 1827, Goethe summarises his theory of the essence of the "Novelle" as "eine sich ereignete unerhörte Begebenheit",⁴⁵ an event which is unheard of, but yet has actually taken place. Goethe centres here on the propensity of the "Novelle" to concentrate on one important event. This occurrence is new, surprising, unusual, but it is nevertheless possible.

From Ludwig Tieck's writings on the "Novelle" (1829) comes his theory of the "Wendepunkt", a turning-point in the "Novelle" from which the story unexpectedly yet naturally turns in a different direction and then brings about consequences which are in keeping with character and circumstances. The "Novelle" will always have this striking "Wendepunkt", Tieck writes, which differentiates it from all other narrative forms. Because of the tendency of the "Novelle" to portray that which is natural yet unexpected, Tieck feels it has the capacity to unravel life's contradictions, explain the whims of fate, and deal with passions, mysteries of the heart, and human folly.⁴⁶

Paul Heyse, in the latter part of the nineteenth century, focuses on the uncommon occurrence of the "Novelle" and its capacity to reveal a new side of human nature. He distinguishes between the novel, with its broader range and its ability to

illuminate a question from all sides, and the "Novelle", which presents within a limited range a single conflict. Only by way of this one facet are individuals portrayed in relation to general life. From the story of the falcon in Boccaccio's Decamerone (the ninth story of the fifth day), Heyse develops his "Falkentheorie". According to Heyse, the "Falke" should be apparent in any "Novelle", a specific, concrete thing which leaves behind a memorable impression and differentiates one "Novelle" from a thousand others.⁴⁷

These elements of the German "Novelle" are generally recognised as "standard" characteristics. Various modifications of these, however, are not uncommon within the genre. For instance, not every "Novelle" has a "Falke" or a "Wendepunkt". Also, a "Novelle" may appear alone, but because of its tendency to centre on one event, a series of "Novellen" are often collected together in order to provide several perspectives of a theme and thus afford a more comprehensive view. The frame may also interject at times between the individual "Novellen" to allow for discussion of what has just been related. This often imposes a cyclical structure on the work as a whole.

While Keller makes use of the previously discussed traits of the "Novelle" in his Züricher Novellen, there appear interesting modifications in its structural composition. Firstly, while the overall "Rahmen" of the work has both an introductory and a concluding section, it encompasses only the first three "Novellen"

of the series; the last two remain outside, without reference to the frame. Secondly, much more than being simply a framing narrative, the "Rahmen" is in itself a complete "Novelle", with its own "Falke", "Wendepunkt", and "sich ereignete unerhörte Begebenheit". Variation is again found in the third "Novelle" of the cycle, "Der Landvogt von Greifensee", which appears with its own "Rahmen" and stories contained within. It is in essence a framework "Novelle" within the larger framework "Novelle". These points will be reviewed in more detail in the following discussions of the individual "Novellen".

Another difference is that, with the later nineteenth century "Novelle", the emphasis tends to switch from the "Begebenheit" to the individual, as Josef Kunz notes.⁴⁸ With this shift in emphasis comes the tendency to portray the entire life story of a character in the concise "Novelle" form. This is seen with the "Jacques-Novellen", especially in "Hadlaub" and "Der Landvogt von Greifensee" which both cover a span of many years and portray several incidents in the individual's lifetime, instead of dealing with just one event. To a certain extent, "Der Narr auf Manegg" also fits into this category, with its tracing in the first few pages of successive generations in one family.

Even though the interest in Keller's "Novellen" lies most prominently with the individual, this does not mean that the "Begebenheit" loses any of its significance. This event is intrinsically part of the important didactic element in Keller's

"Novellen", and the high-point of the individual's "education" is the "sich ereignete unerhörte Begebenheit", signifying what the individual has learned. It seems significant that Keller has chosen the "Novelle" form to convey his understanding of what constitutes originality. The "Novelle" brings together two aspects important to Keller, novelty and didacticism. This makes it a useful vehicle for his re-evaluation of the "Originalgenie".

II. KELLER'S ZÜRICHER NOVELLEN: "DAS GUTE ORIGINAL"

1. Jacques (Godson)

The cyclical frame of the Züricher Novellen plays an important role in the work. Much more than serving merely to group the "Novellen" together, the framing narrative introduces and develops a central theme of the Züricher Novellen: namely, what it means to be an "Original" in Keller's view. It relates itself a complete story, and is indeed a "Novelle" in its own right, with its concentration on one highly significant aspect or period in an individual's life, its didactic purpose, "Falke", and "Wendepunkt" leading to the "sich ereignete unerhörte Begebenheit".

The "Rahmen" is concerned with the education of the youth, Jacques, regarding the question of genuine "Originalität" as Keller sees it, and it traces throughout the progress in his development. Jacques is to learn through the guidance of his godfather, by way of the godfather's oral and written tales (the "Novellen" within the frame). The relationship between these "Novellen" and the frame is a close and mutually supportive one; the "Novellen" are exemplary stories, serving to illustrate and to teach, to promote Jacques' insight and growth with regard to the concerns of the frame.

The framing narrative opens with the adolescent Jacques in his belief "dass es heutzutage keine ursprüngliche Menschen, keine Originale mehr gebe, sondern nur noch Dutzendleute und gleichmässige abgedrehte Tausendspersonen". This assertion he has

read "in irgend einem vorlauten Buche",¹ and Jacques feels it has some validity, for he has had some serious thoughts and doubts about himself and about how he, as an individual, fits into the scheme of things. This all combines to create in him a somewhat unidentifiable, yet nevertheless insistent urge, "ein Original zu sein oder eines zu werden". (ZN, 1)

Keller's choice of the name "Jacques" for the youth in search of originality is a significant one. Although it does appear at times in two other versions, Jakob and Jakobus, Jacques is the name used by Keller most frequently. Since it is not a name that is typically German, one is led to wonder about its significance. As mentioned before (p. 9), the age of the original and creative "Genie", the "Sturm und Drang", was influenced in part by the claims of Jean-Jacques Rousseau. It is likely that Keller's choice of the name "Jacques" for his errant youth suggests a criticism of the "Sturm und Drang" view of the unrestrained "Originalgenie" who is not guided by others, but by his own inner urges and desires. Gerhard Kaiser supports this view:

Jedenfalls ist [Keller] auch sonst voll Spott über die Möglichkeit oder vielmehr Unmöglichkeit eines neuen Sturm und Drang . . . Jacques heisst der junge Herr wohl nach einem andern Ahnherrn: dem grossen welschschweizer Original Jean-Jacques Rousseau.²

Bernd Neumann feels likewise: ". . . Jaques [sic] (eine Namensgebung voll ironischer Anspielung auf Jean-Jacques Rousseau,

von dessen Genie-Kult und gespaltener Existenz Keller sich hier absetzt)"3

Moreover, during the course of the framing narrative, there develops a definite affinity between the two Jacques. Keller's young man in Zürich, unsure of himself and in need of guidance, seeks the elusive quality that will give meaning to his life. He desires distinction and originality for himself, yet cannot quite attain them. The historical Jean-Jacques was similarly marked by conflicting tendencies that he was never quite able to resolve: "by feelings of inferiority countered by defiant assertions of uniqueness and superiority".⁴

Jacques' understanding of what it means to be an "Original", as well as his motives for wanting to become one, are continually placed in question by Keller. Jacques does not know why this urge to be unique exists, how to attain such a status, or even what he could do with new-found originality. For Jacques at this point, it seems to suffice, simply "sich über die runden Köpfe seiner guten Mitschüler zu erheben". (ZN, 1) There is some gentle humour on Keller's part in the fact that, for now, the best Jacques can do to elevate himself above others, is to climb to the top of a tall bastion and look down at the city below.

The fact that Jacques' attempt at cultivating originality is somewhat misguided, is underlined by the contrast between Jacques, leisurely observing from above, and the activities that are taking

place below. "Alles war in täglicher Arbeit und Tätigkeit begriffen; . . . alles [war] betätigt, . . . müssig allein die stille weisse Alpenkette und Herr Jacques". (ZN, 3-4) Not only is Jacques' failure on this particular morning to accomplish anything useful emphasised here, but it seems he is even surpassed in his talent for "originality" by the truant young boy who appears and crawls into one of the old artillery casemates, equipped with various items that keep him amused.

The linking of Jacques' desire to be an "Original" with those similar strivings in the "Sturm und Drang" is further underlined when Jacques reaches the river bank. At this point the narrator makes reference to the Zürich "Genies", philosophers and writers who have frequented the very same area over the years. As an example, the Grafen Stolberg are mentioned, two "Sturm und Drang" poets who, casting aside convention by bathing "genialisch" and naked in the river, suitably outraged the decent-minded citizens of Zürich with this act of "originality".

Keller initiates ironic contrasts between that with which Jacques feels he identifies, and that which he in actuality is: quite simply a solid, middle-class, business-minded "Bürgersohn". The most Jacques has ever undertaken at the river that has been graced by the presence of so many "Genies", has been to go there while truant from school and "sell" the best places to other boys for money. On this particular day, Jacques wanders along the river, a writing-tablet open in his hand, expecting "die Zeugnisse

seiner Originalität zu beglaubigen, welche die rauschenden Wasser ihm bringen sollten" (ZN, 5). If not Jacques, at least the river is "fleissig", performing the ordinary, yet important task of bringing down logs from the forest to the city. Jacques does not yet know himself well enough, for upon seeing all this wood, he immediately begins to estimate the retail price of it all and, pleased with his calculations, enters them in the open booklet which had been meant for more original and inspirational entries.

This is not the first time that Jacques' "Bürgerlichkeit" and pragmatic interests have superseded an attempt to put some artistic renderings down on paper. He had also planned to write what he called "Der neue Ovid".⁵ It was to consist of a new series of miraculous metamorphoses, this time, however, of nymphs and human beings into plants--significantly those plants which formed the basis of colonial trade: sugar cane, cotton, coffee and the like. Although he had not meant it to be, Jacques' planned work, with its "miraculous metamorphoses" resulting in commercially profitable plants, appears at best as a parody of Ovid's work.

Continuing along the river bank, Jacques catches sight of his godfather who is target shooting with a group of men. The youth wistfully observes the demeanour and the activities of the older men. The outmoded attire and special camaraderie of these men who have obviously experienced an age quite different from his own, all serve to bring Jacques back to his conviction that it is no longer possible to be an "Original". Referring to these old hands as

"originelle Käuze" (odd, yet original fellows), Jacques laments to his godfather that he, in contrast, has been born at a time "in der man unbedingt kein Originalmensch mehr werden könne und am Gewöhnlichen haften bleiben müsse" (ZN, 10-11).

Once again, Jacques' conception of what it is to be original proves to be misguided. Although Jacques had spoken it out of admiration, the older men are offended by the youth labelling them in such a way, and his godfather takes him on a walk to clarify to him exactly what an "Originalmensch" is. He explains:

. . . das kommt nur darauf an, was für [ein Original]! Ein gutes Original ist nur, wer Nachahmung verdient! Nachgeahmt zu werden ist aber nur würdig, wer das, was er unternimmt, recht betreibt und immer an seinem Orte etwas Tüchtiges leistet, und wenn dieses auch nichts Unerhörtes und Erzurprüngliches ist! Jenes ist aber im ganzen so wenig häufig oder recht betrachtet so selten, dass, wer es kann und tut, immer den Habitus eines Selbständigen und Originalen haben und sich im Gedächtnis der Menschen erhalten wird, ganze Stämme sowohl, wie einzelne. (ZN, 17-18)

A true "Original", then, can only be someone who is worthy of imitation. This means someone who always carries out whatever he has undertaken with "Tüchtigkeit", with competence and to the best of his ability, even though it may be nothing particularly unusual or unique. In order to illustrate his point, the godfather relates to Jacques the first "Novelle" of the cycle, "Hadlaub".

2. "Hadlaub"

The godfather's "Hadlaub-Novelle" is to emphasise to Jacques two important characteristics of Keller's "Originalmensch". In preparation for the story of Hadlaub, Jacques' godfather has told him that "ein gutes Original . . . immer an seinem Orte etwas Tüchtiges leistet, und wenn dieses auch nichts Unerhörtes und Erzursprüngliches ist"! (ZN, 17; underlining mine). It is significant here that what Hadlaub will be seen to undertake is not necessarily always something "Unerhörtes und Erzursprüngliches". Seeking out only that which is exceptionally new and as yet unheard of does not constitute the "gutes Original" in Keller's eyes. It is "Tüchtigkeit" in useful activity, to take place within the limits life sets for the individual, to benefit society as a whole as well as one's own self-development and growth.

The second aspect of the "gutes Original" becomes evident in that throughout the pages of the "Hadlaub-Novelle", Keller makes clear that one becomes an "Original" as the result of a learning process and gradual development. This is, of course, a direct dismissal of those earlier ideas, specifically among the writers of "Sturm und Drang", that originality could not be learned or guided by outside influences and that imitation impeded the full development of the artist and the individual self. In Keller's view, "Originalität" cannot be called up spontaneously

and does not simply gush forth at will. Hadlaub's many learning experiences bear witness to this. Hadlaub evolves as a worthy poet and individual by learning from established cultural tradition with which society provides him and by growing through his own experiences over the years.

From very early on, Hadlaub shows himself to possess certain qualities which are basic to Keller's "Original". As a student at the monastery school, Hadlaub is a modest individual who is dedicated in his service to the community. He completes the assigned tasks "unermüdlich". He is "aufmerksam", "fleissig", "gelehrig und stets munter", and he learns "sobald als möglich Nützlich hervorbbringen" (ZN, 38-9). After having proven himself competent at the school, he is given the honour of being specially chosen to undertake the "Minnesang" collection, and still he remains "bescheiden". He continues to show respect for the knowledge of others and is eager to learn from them: "Johannes bewunderte im stillen ehrerbietig das Wissen und die Kunstfertigkeit des [Bischofs] und suchte womöglich kein Wort seiner lehrreichen Unterweisung zu verlieren" (ZN, 56-7).

As Hadlaub becomes more acquainted in his work with the form of the "Minnesang", he demonstrates "ebensoviel Fleiss als Begabung". The urge to imitate the songs that he copies takes hold in him, and very quickly, the simple "jugendliche Nachahmungstrieb, der ihn anfänglich bewegt, wandelte sich unvermerkt in ein

bewusstes Tun" (ZN, 65). The result is the first of Hadlaub's own "Minne" poems.

The above cited words hold one of the central ideas in this "Novelle", because herein lie Hadlaub's own creative beginnings. Keller's concern here is with the way in which Hadlaub becomes an artistic "Original", with the learning process which Keller feels must be undergone before one grows to own creativity. The natural youthful desire to imitate established cultural models, to learn from what others have already achieved, develops gradually from this into "ein bewusstes Tun", a conscious action fed by Hadlaub's own feelings and experiences and by his love for Fides. The two aspects of this artistic growth--learning from outside examples and drawing on personal experience and insight--combine to promote Hadlaub's creative production on his own. His early morning attempt, for example, to deliver his first "Minnelied" to Fides forms the basis for a song which he later writes (ZN, 68), and even the disappointment of his awkward, silent encounter with her on the forest path is inspiration for another "Minne" poem; it is, for Hadlaub "ein Erlebnis, ein Markstein auf der Lebensreise" (ZN, 74).

It is not an incidental choice on Keller's part that he has Hadlaub make use of the "Minnesang" over other literary forms to convey his thoughts. The "Minnesang" form is functional here in underlining Hadlaub's growth from mere imitation to actual creativity and originality. Essentially the "Minnesang" tradition runs counter to the prevailing notion of "Originalität" in

literature previous to Keller. Although a sophisticated form of poetry, the "Minnesang" is essentially a convention when the sentiments it professes are considered. Its subject matter, love, is formal and artificial; it is not prompted by real feeling and there is no expectation of love fulfillment.⁶ Hadlaub, however, takes the "Minnesang" and fills it with genuine emotion and a very real love for Fides, with the hope that his feelings for her may some day be returned. Even though, then, working within this borrowed form which traditionally holds no actual emotion, Hadlaub is able to infuse it with a newness and sincerity of perception.

To be sure, Hadlaub's first attempts at writing "Minne" poems fluctuate between being "gefühlvoll und originell oder ein wenig jugendlich langweilig oder unbedacht nachahmerisch, leidenschaftlich oder pedantisch" (ZN, 75), but he gradually becomes "seiner Töne sicher" (ZN, 82) and each creative attempt arises from his own personal and genuine sentiments toward the object of his "Minne". Hadlaub's "Minnelieder" do not constitute merely "eine Sache der 'hohen Minne'" (ZN, 80), "das übliche geistreiche Spiel" (ZN, 75), and Fides does sense this. In return, she feels for Hadlaub a "wirkliches Wohlwollen", and "eine Neigung zu dem traulichen Jünglinge machte ihr immer deutlicher zu schaffen, es begann eine zärtliche Wärme, ihr Herz zu beschleichen, wenn wieder eines der Lieder in ihre Hand gelangte" (ZN, 75-6).

The fusion of Hadlaub's own perceptions with a traditional cultural basis carries on into the presentation of his collection thus far of "Minnesang" poets and their works to the members of courtly society. Hadlaub's continual growth from the use of purely conventional forms to own creation is again evident here. His own accompanying portraits to the poems are inspired by traditional models, but he has introduced into them a personal slant. Hadlaub himself appears in one such picture and in many of the others, the likeness of his beloved Fides is repeatedly discernible. He has here given his own insights and feelings a place among traditional, cultural settings.

Hadlaub goes temporarily astray in his art when he allows himself to be influenced by the rustic poems of Neithart, a later "Minnesänger", where common village life and a rather coarse and boorish love ("niedere Minne") is dealt with. Keller makes it obvious that Hadlaub here has indiscriminately imitated a form of poetry which is not worthy of him. It is a decline from poetry of real value, a fall from the refining and ennobling attributes of the "hohe Minne", and reference is made to "die Vergröberung des Hadlaubschen Liedergeistes" (ZN, 104).

This episode in Hadlaub's life forms another phase in his continual learning process, and it eventually leads him to an important discovery. He comes across the "Minnelieder" of Kurenberg, one of the earliest named and classical "Minnesang" poets who wrote before the full development of the convention of

courtly love. Hadlaub finds "Minne" treated here with a specially uncontrived and pure quality, and he feels these songs are "Erzeugnisse eines wirklichen und ganzen Dichters, deren Ursprünglichkeit und Schönheit Hadlaub empfand" (ZN, 109). He recognises in Kürenberg the essence of a true and fully developed poet, whose poetry reflects a beauty and originality that sets their author apart from hundreds of others. The reverence Hadlaub immediately feels for Kürenberg makes him aware of the degeneration and loss of value of his own "Minnelieder" and this realisation brings him back "zu grösserem Ernste" (ZN, 109).

Hadlaub must undergo one more progression in his learning process and growth. His recently written "Minne" poems in the style of Neithart, reflecting a common, coarse kind of love, greatly further the distance between himself and Fides, causing her to question the sincerity of his "Minnelieder". Not until Hadlaub sends her several songs that he had written much earlier, when his love for Fides had first taken hold in him and his "Minne" songs spoke of a pure and ennobling love, does Fides summon him to her. She calls him to account for his degenerated and ignoble love poems, and Hadlaub's reply to her is most revealing. He begins by admitting that his later poems are worthy neither of her nor himself, that these songs did not arise from what he truly feels for Fides and what he experiences within himself. He defends, though, the sincerity of his love for her as expressed in his earlier "Minnelieder". He tells her:

. . . es sind solche [Lieder], die man selbst empfindet und erlebt und nicht anders machen oder unterlassen kann, und wieder andere, die man sonst so zur guten Uebung hervorbringt, aus Lust am Singen und gewissermassen zum Vorrat! Ich bin aber schon dafür gestraft worden, als ich in jenen Tagen alte Lieder fand, die mich mit meiner ganzen Singerei genugsam beschämten! (ZN, 123-24)

The "alte Lieder" to which Hadlaub refers are, of course, the Kürenberg songs, and his discovery of these works constitute the "Wendepunkt" of the "Novelle": They lead Hadlaub on to further growth in his poetic awareness as well as in his awareness of himself and his limitations. In Kürenberg, he finds sentiments of love and devotion, just as those he holds for Fides, but much more deeply and movingly expressed. He is here awakened to greatness in poetry. Hadlaub recognises that his own "Minnelieder" have never portrayed such a beautiful quality, and he can do no better to prove his constant love and pure intentions to Fides than to recite to her one of Kürenberg's own poems. This is an example, that "Nachahmung verdient". "Ich will Euch ein einziges kleines Lied sagen", he tells her, "das tausendmal besser und schöner alle Sehnsucht und alles Weh enthält, die in mir sind, als alle meine Lieder und Leiche . . ." (ZN, 124).

Just as Hadlaub is affected by Kürenberg's poetry, so too is Fides touched by this one poem, by the beauty and sensitivity contained within it. More importantly, she is deeply moved by the realisation that Kürenberg's words, borrowed by Hadlaub, speak for

what is within his own heart. Hadlaub wins Fides as his wife, and completes the "Minnesang" collection (the "Kodex Manesse", as it comes to be called), adding to it his own "Minne" poems. He becomes independent of the court's financial support, and leads a life as a respected "Bürger" in the city of Zürich.

Hadlaub's proficiency in his art is important, but no less significant is his social integration as an artist. While Hadlaub develops his artistic capabilities through the "Minnesang", he never ceases to employ himself purposefully within the community. His service to society as compiler of the "Minnesang" collection is his first and foremost activity. It is a socially useful and valid figure of the artist that Keller desires to present in Hadlaub. He attempts, "ein gültiges Künstlertum jenseits des Originalitätsdogmas anzusiedeln", as Jochen Schmidt writes.⁷ Schmidt continues:

Negativ sieht Keller nicht zuletzt die sozialen Folgen des seit der Genie-Zeit ausgebildeten Originalitätsdenkens Hadlaubs Werk gedeiht nicht in 'genialer' Einsamkeit, sondern unter öffentlicher Anteilnahme. Als Künstler ist er in die Gesellschaft integriert.⁸

In his criticism of the social incapacities of the "Originalgenie" of the years since "Sturm und Drang", Keller offers in "Hadlaub" a positive and practical alternative: an artist who grows to creative originality first through a duty to his society. Hadlaub moreover learns from cultural tradition with which society provides him (the "Minnesang"), and he gives back to it his own valuable

contribution--the "Minnelieder" collection, as well as his own artistic works.

Even within acknowledgement of his limitations (due to Kürenberg), Hadlaub is able to secure fulfillment and reward in his personal undertakings as well as in his career interests. As a worthy poet and individual, his achievement is gained by educative experiences, purposeful activity, and continual learning and growth, benefiting his self-development and society as well. As Edward Hauch puts it, for Keller,

the aim of education . . . is the development of the individual for his own sake, then also for the sake of the community in which he lives [Hadlaub is] a man who has within himself the sources of his own well-being and happiness as well as that of those most intimately associated with him, and who, in his public or communal activities, is an asset to the state and to mankind in general.⁹

Here is Keller's "gutes Original".

The "Falke" in "Hadlaub" is the "Minnesang", and it has a dual purpose in the "Novelle". It acts as the vehicle by which Hadlaub attains creative originality as a poet and grows as an individual. The "Minnesang" is also the means through which he serves society and contributes to cultural posterity. The "sich ereignete unerhörte Begebenheit" here is that Hadlaub is indeed able to go beyond the mere form and empty convention of the "Minnesang", to make a place within it for the expression of personal experience and a genuine love which is very much alive. He is able to bring to the

"Minnesang" an originality, while leading the "Minne" convention into real life.

In several critical analyses of this "Novelle", Hadlaub is seen as a mere imitator of the "Minnesang", as a role-playing epigone. It is felt that he does not develop as a poet in any way and that his poetry is unsuccessful and of little worth. Only when Hadlaub discovers the Kürenberg songs is he felt to learn a valuable lesson, forcing him to realise that he cannot hope to amount to such greatness. Gerhard Kaiser, for example, states that "Hadlaub" shows,

dass man in Kellers Dichtung entweder Poet und Versager oder Mann und Bürger sein kann. Des jungen Hadlaub Poesien sind Liebes- und Lebensphantasien, in denen er sich Wunscherfüllungen zuimaginiert, welche die Wirklichkeit ihm verweigert".¹⁰

Fritz Martini speaks of Hadlaub's "Verbildung durch die Minnesangkultur und ihren Gesellschaftscharakter".¹¹ He states that Hadlaub, by playing the role of an epigone and "Minnekanzler", "ist lange der Gefahr ausgesetzt, das eigene Selbst hinter der literarischen Kostümierung zu verlieren".¹² Such view-points, though, are not viable, for they pose the question as to whether Keller truly intended Hadlaub to be seen as a misguided figure for the greater part of the "Novelle", until the last few pages after the Kürenberg episode. The significance of the "Rahmen-Novelle" must not be forgotten here: "Hadlaub" is related by Jacques' godfather to provide an example of "ein gutes Original" (ZN, 17).

And too, what then becomes of Keller's concern with usefulness of the artist within society?

It is true that Hadlaub is an epigone in his writing of "Minnelieder". Keller indicates that the "Hadlaub-Novelle" begins at a time when "man [erfreute] sich eines verspäteten Minne- und Liederwesens ritterlicher Art, nachdem dessen Blütezeit schon vorüber war" (ZN, 25-6). Hadlaub's epigonal traits, though, are not to be seen negatively, but rather as a parallel to Keller and the literary situation in his time. As Jochen Schmidt points out, in Keller's phase of the nineteenth century,

man fühlt sich als Epigone, sieht die grossen Leistungen als unwiederbringlich vergangen an und empfiehlt als einzig legitime Aufgabe das kulturhistorische Aufbewahren und Aufbereiten der Überlieferung. Inbegriff und Symbol dieser Überlieferung und ihres Wertes ist der Codex Manesse Keller geht es um ein legitimes Epigontum, in dem dennoch schöpferische Freiheit wahrgenommen werden können. Das Hauptbeispiel dafür ist Hadlaub.¹³

Seen in this positive light, Hadlaub cannot be criticised for his imitation and his inescapable allotment as an epigone. Just as Keller and his contemporaries worked within the legacy of German Classicism's great achievements, Hadlaub does his best with what society and cultural tradition has left him. As Schmidt makes clear, Keller is not looking for the exceptionally new and original in individual achievement--this is more the concern with "Originalität" and "Genialität" of the "Stürmer und Dränger" and

the Romantics. Keller is concerned with the cultural preservation and furthering of what is common to all. Hadlaub's awakening to and acknowledgement of the greatness of Kurenberg's poetry can be likened to Keller's own situation, "where the value of the German classical writers was too great to be dismissed.

As Schmidt puts it, Keller seeks a "valid epigonism within which creative freedom may still be exercised", and Hadlaub proves himself to be an exemplary model for this. Out of his imitation of cultural models grows creativity and own production. He finds room within the established "Minnesang" tradition for sparks of newness and originality--personal experience and real love.

The urge to imitate that which others have achieved is of great significance to the question of originality in the "Rahmen-Novelle", which resumes its story after the relation of "Hadlaub". The godfather comes to call on Jacques, in order to see if he has taken his example of Hadlaub to heart. The "Pate" is disappointed though, for he finds that Jacques has misunderstood "Hadlaub's" message of service to the community by way of natural talents and unselfish activity. Jacques is concerned with direct imitation of Hadlaub's example, rather than striving for a goal of which he is capable. The youth is hard at work, trying to create a manuscript devoted to the city and republic of Zürich, the like of which has never before been seen. Jacques feels such a work would distinguish him from all other citizens of the city, and in this way he hopes to achieve the desired measure of originality.

Keller shows that Jacques' imitation is wrongfully motivated for several reasons. Jacques has no talent himself for such artistic undertakings. That which he creates is not prompted by his own insights and experience; it does not come from within himself and holds no real meaning for him. Most importantly, Jacques is motivated, not by a desire to create for social posterity or to express his innermost feelings, but by a desire for self-worth and importance, and his godfather is quick to point out to him that neither he nor others can benefit from this.

"Dick auftragen hilft nicht immer, mein Lieber, sondern gut polieren!" (ZN, 140) is the "Pate's" response upon viewing Jacques' ostentatious painting. This statement points to the fact that, for Keller, striving for effect or "dick auftragen" does not build the "gutes Original" who is held "im Gedächtnis der Menschen" (ZN, 18). What matters is not what one uses from without to present a showy image. It is rather what comes from within oneself, from one's ability to produce a job well done and "gut poliert", "und wenn dieses auch nichts Unerhörtes und Erzurprüngliches ist" (ZN, 17).

The "Pate" points out to Jacques the vanity underlying his desire to distinguish himself, Jacques' presupposition that he alone is capable of creating such a work for posterity. "Fühlt ihr denn nicht", he asks him, "dass Eitelkeit . . . sich auf Kosten anderer bläht, . . . die jederzeit wohl so klug und gebildet gewesen sind wie wir . . . ?" (ZN, 141) Such vanity can only

prompt more such misguided strivings and further the desire for superiority over others.

Jacques' godfather finishes his well-intended reprimand by saying: "Darum sieht man auch so manche schwächliche Gesellen herumstreifen, die am Gesamtdünkel fast zu Grunde gehen, eben weil die Persönlichkeit unzulänglich ist, ein so Ungeheures mitzutragen!" (ZN, 142) The mention of the weak, inadequate personality that is crushed by grandiose notions and feelings of superiority sets the tone for the second "Novelle" of the cycle, "Der Narr auf Manegg". This "Novelle" will serve as a negative example for Jacques concerning the question of what constitutes, or does not constitute, originality.

3. "Der Narr auf Manegg"

The godfather begins his story by describing the descendants of the Manesse family, "die in ihrer Blütezeit alles, was sie unternahmen, ausführten, und, ohne sich durch seltsame Manieren bemerklich zu machen, mustergültig ihren Platz ausfüllten, auch wenn es nicht der oberste war" (ZN, 18). The involvement and support of Rüdiger Manesse in Hadlaub's "Minnesang" collection is reflected in the name the manuscript comes to bear, the "Kodex Manesse", "eben weil [Rüdiger] die liebe- und freudenvolle und doch so bescheidene Unternehmung beharrlich durchgeführt hat" (ZN, 19). His great-grandson of the same name proves himself likewise to be "in Tat und Leben mustergültig, fest und gelassen". He, too, does not need to put on airs or "sich . . . als ein Originalmensch zu gebärden" (ZN, 143);¹⁴ his "Tüchtigkeit" in his deeds speaks for itself. He distinguishes himself greatly in one instance when, in the face of danger, the leader of his freedom-fighting group loses courage and deserts his men on the field. Rüdiger Manesse takes his place and leads the group to victory. Rüdiger attains through this "eine wirkliche und klassische Originalität" (ZN, 144), not only because he performs exemplarily a difficult task for the welfare of others, but also because his concern continues to be afterwards with what is best for all in the situation, not with his own achievement and glory. Rüdiger takes no credit himself for the victory, but returns the cowardly leader to the head of the group,

feeling that it is best when a founder of freedom maintains his honour.

Rüdiger's sons, however, never attain the exemplary "Originalität" that their forefathers do, and they signal the decline of the Manesse tradition. There is the example of Ital Manesse. Like his predecessors, he is a charming and talented man, but he is seriously lacking in "Geduld und Vertrauen" (ZN, 145-46). Opposite to Hadlaub, who perseveres through a long learning process and all the while remains steadfast and offers his best in whatever he does, Ital can see no undertaking through to its end. Due to his impatience and restlessness he leaves his affairs unfinished, preferring instead to give himself over to more pleasurable diversions. Unlike the example of the "gutes Original", Ital does not achieve "immer an seinem Orte etwas Tüchtiges" (ZN, 17), and consequently his situation grows constantly worse. He runs more and more into debt, is forced to sell the family "Burg" and possessions one after the other, and even loses the opportunity for a favourable marriage because of his lack of foresight. He condemns himself to an unhappy and unfulfilled existence due to his inconsistency and unsteadfastness.

Far worse than Ital Manesse is the disturbing example of Buz Falätscher, an illegitimate offspring of the Manesse family who completely neglects his duty to his own well-being as well as that of his community. He takes his name from the "Falätsche", a deep ravine once left by a landslide. Unlike Hadlaub, who is actively

engaged and integrated in society, Buz makes his home in this abyss, removed from the community, leading a solitary existence amongst the rubble and remains of the slide.

Like his lonely and barren dwelling-place, Buz himself presents an "unheimliche[s] kahle[s] Wesen"; he is "einöd", "eine dürre Gestalt" (ZN, 151). He possesses no special personal qualities with which he can excel, but he does nothing to make the most of what he does have. Keller's concern, of course, is not that an individual greatly distinguish himself in society. What is important is that each do the best with what he has been allotted. It must be remembered that Hadlaub made his way from a very humble start in life. A respectful, though very modest life would be possible for Buz, but he is not content with a meagre station in life. He feels the need to seek more notable self-fulfillment.

Buz suffers under the "Laster, immer etwas anderes vorstellen und sein zu wollen, als man ist" (ZN, 150). In the end he earns himself the label of "der Narr", the fool, because of this vice, eventually going mad and bringing destruction to himself and almost all that remains of the Manesse family inheritance. True to his name of Buz, which means "wearer of masks",¹⁵ he constantly tries to make himself out to be something other than what he truly is, and he attempts to convince others of his assumed importance in the hope of winning approval and notability. He exploits the claim he feels he has to the Manesse family name and continually adopts various prominent identities, looking for quick recognition. He

asserts to others that, like his forebears, he is a clergyman destined to become a prelate. He then suddenly changes his mind and decides to become an army captain. Because he does not have the ability to fill any such role, no one takes him seriously and sees him as a ludicrous man. Buz believes he is seriously undervalued by others and blames them for his failure to distinguish himself.

Although he does not actually marry, Buz decides to take a wife, but even here his role as a "husband" is a sham. The woman's sole value to him is as someone to praise him, which he demands from her constantly, in his capricious and useless undertakings. He abuses her so badly, however, that she eventually leaves him. This is the "Wendepunkt" of the "Novelle" because Buz has here rejected the best opportunity he had to give of himself to another and to begin to build some semblance of a worthwhile and fulfilled life. The woman had accepted him for what he was and the little he had to offer, doing all that she possibly could have done for him, but this was not enough for Buz in his desire for glory. As J. M. Lindsay puts it: "His poor little mistress and the due performance of a humble task represented the best that life had to offer him; by despising this, he brought greater misery on himself".¹⁶ Buz becomes "ganz verstört" after his loss, and his "Narrheit" reaches "einen geregelten Bestand" (ZN, 157-58).

Buz learns nothing from this experience, and in his obsession with his own importance he begins to lose all perspective of the

reality of his situation. He achieves absolutely nothing, other than to wander about, "sich in alles einmischen[d] und die Leute hintereinander hetzen[d], um sich wichtig zu machen" (ZN, 156). He is tolerated by some, but only as an object of amusement and pity. When he decides to move into the empty Manesse "Burg Manegg" and pass himself off as a knight in the former family tradition, Buz is looked upon as "ein Sinnbild und Wahrzeichen der Nichtigkeit aller Dinge" (ZN, 158). This disquieting image that Buz presents of "the vanity and transience of all things" is evident to others, but Buz himself takes no heed of the folly of his ways. His only concern is satisfying his desire for recognition and self-importance.

To this end, Buz steals the "Kodex Manesse", which was made possible by the carelessness of Ital Manesse in whose possession the manuscript was. Although Buz barely understands what the book concerns, he decides to use it to further his claim as a distinguished descendent of Manesse fame. He takes on a new identity as a "Minnesänger", adding some of his own attempts at poetry to several of the book's songs. Underlining the kind of uncanny individual Buz has become, his verses are "von jenem schauerlichen Klang, der nur in der Geistesnacht ertönt" (ZN, 160), and he now becomes quite violent, threatening the lives of those who do not sufficiently praise him.

It is because of Buz's outrageous claim to be a "Minnesänger" that the discovery comes about that he is the one who has stolen the codex. On the night of the "Fastnacht"¹⁷ celebrations, several

of the townsmen determine to retrieve the book from him. Dressed in costume, they arrive at the Manesse "Burg", but Buz will not let them in. In his madness he takes the masqueraded group to be "die ganze Hölle" (ZN, 162) at the door. When a carelessly flung torch sets the castle on fire, it becomes indeed a hellish scene--a hell that "der Narr" has himself created and now finds himself hopelessly trapped in. Although the "Burg" is consumed by the flames, Buz and the Manesse codex are rescued from the fire. Whether from terror or weakness though, Buz dies, now "erlöst von der Qual, sein zu wollen, was man nicht ist, und es schlummerte mit ihm ein unechtes Leben . . . endlich ein" (ZN, 163).

Although the fire is the immediate cause of Buz's death, he himself is the real reason for his undoing. His sickness, "sein zu wollen, was man nicht ist", is what consumes him. All he achieves by his refusal to accept himself for what he is and to work within his limitations is a useless and "unechtes Leben" with a disastrous end. His obsession to be something far more than what he in actuality is makes him to a "Fastnacht" character himself, a wearer of masks, a parody of his adopted identities and a fool. He is, however, by no means a comical or amusing figure. His preoccupation with self-importance becomes a destructive and consumptive force, to which the destruction in the end of the "Burg" as well as himself attests. He could almost be seen as a pathetic figure in his desperate, yet useless search for self-fulfillment, if it were not for the fact that he had the means

all along within himself to avoid his fate, if only he had wanted to realise it.

What is more unsettling than Buz's self-destruction are the adverse social consequences of his actions. The individual's social contribution, however small, is at all times a major concern of Keller's. While Hadlaub, Rüdiger Manesse and his great-grandson worked to preserve and further cultural legacies for the benefit of society, Buz fails completely in his duty to the social whole. Not only does he offer nothing for the common good, he threatens to eradicate almost all remains of his cultural heritage: the "Burg" is destroyed by the fire and the "Kodex Manesse" nearly suffers the same fate. Gerhard Kaiser sees the fire as a destructive, though at the same time purging force,¹⁸ putting an end to Buz's foolish and ruinous life and releasing him from himself.

The fire has other purifying effects as well, and from these arises the "sich ereignete, unerhörte Begebenheit" of the "Novelle". It is amazing enough that, in spite of all the ruin Buz causes in his personal and social neglect, the "Minnesang" codex, the symbol of the preservation and furthering of culture and tradition, is saved from destruction and returned to its owner. This is due to the courage and compassion of the young nobleman who risks his own life for the sake of Buz and the codex. His first concern here is not for himself, but for another human being and the valuable cultural legacy, and through this, the young man can also be seen to reach "eine wirkliche und klassische Originalität".

The real "sich ereignete unerhörte Begebenheit", however, is that the preservation of the "Kodex Manesse" is ensured by Ital Manesse, who in the end acknowledges himself for what he is and realises that he is incapable of being a guardian of social posterity. He gives the manuscript to the nobleman who has rescued it, with these words of self-recognition: "Nimm es", Ital tells him, "und verwahre es auf deiner starken Feste . . . ; es wird dort besser aufgehoben sein, als in meinen Händen!" (ZN, 164)

Both Ital Manesse and Buz Falätscher serve as warning examples in this "Novelle". Both men live parasitically on the past accomplishments of others while neglecting the present and the future. The Manesse family "Burg" and its fate due to this neglect forms here the "Falke" of the "Novelle". It symbolises not only material loss, but also human decline. In the possession of the first Rüdiger Manesse, the "Burg" housed those with an obligation to undertake matters of social importance. Under Ital Manesse the castle must be given up to another in payment for his debts, and it eventually stands unoccupied. The Manesse "Burg" finally meets its end when Buz claims it as his own in his self-delusions and causes the disastrous fire. The "Tüchtigkeit" of the "gutes Original" as seen with Hadlaub and the former members of the Manesse lineage is nowhere to be found with Ital and Buz. Ital is too impatient and inconsistent to achieve anything worthwhile, and he loses much by spending his energies in purposeless diversions. Buz, too, leads a useless life, but he exceeds Ital in that he becomes a destructive

individual, refusing to see himself for what he is and seeking to superficially change himself by outside means, instead of from within himself.

Jacques' "Pate" uses the story of "der Narr" to demonstrate to his godson the hazards that are created when an individual refuses to recognise and accept the limits that life sets upon him and consequently enters into self-deception. Only in acknowledgement of his true self and doing his best within its bounds does an individual grow to become an asset to himself and to his fellow man. Jacques is young, in need of education, and has not reached the dangerous point Buz has, but both want to run away from their true selves, motivated by thoughts of personal gain and immediate renown in their exploitation of others' past achievements. They copy and imitate without productivity or usefulness, because what they choose to do concerns solely their own interests. Their abilities are not at all suited to their undertakings; they need instead to concern themselves with that of which they are capable, however modest the rewards may be.

Harkening back to Keller's concern with the epigone whose "legitime Aufgabe" is the preservation and refining of cultural tradition (see "Hadlaub", p. 43), Jochen Schmidt writes that Buz represents bad epigonism because he, like Jacques, wants to be original at any cost.¹⁹ As Keller does in "Hadlaub", he shows again in this "Novelle" that "eine wirkliche und klassische Originalität" does not result from arbitrary excesses, but from

"Tüchtigkeit". As Keller sees it, the individual's social obligation is intrinsically bound up with this kind of "Originalität", something in which Buz is completely lacking.

Keller warns:

Aber wehe einem jeden, der nicht sein Schicksal an dasjenige der öffentlichen Gemeinschaft bindet! Denn er wird nicht nur keine Ruhe finden, sondern dazu noch allen inneren Halt verlieren und der Missachtung des Volkes preisgegeben sein, wie ein Unkraut, das am Wege steht. ²⁰

This is what Jacques must consider.

The godfather's didactic story of "Der Narr auf Manegg" makes a considerable impression upon Jacques. Understanding more now of the possible consequences brought about by this "Krankheit, sein zu wollen, was man nicht ist" (ZN, 166), Jacques gives up on his attempt to imitate Hadlaub's accomplishments. He retains only part of his artistic endeavour, which he puts on the wall of his attic studio, next to the other paintings. It is significant that Jacques' picture ends up amongst the collection of these other "Merkwürdigkeiten", these showy, yet inferior, and thoroughly bourgeois pieces of art. Jacques' misguided wish to produce an unequalled work of which he alone is worthy could have no other end result.

Having gained more insight into what can happen when "Originalität" is deliberately sought through the story of "Der Narr auf Manegg", Jacques suppresses any further thoughts of

high-flown undertakings for which he is not suited. His godfather observes his "Entsagung" (resignation, renunciation). This is a well-known Goethian concept which, it seems, Keller is using with a tinge of irony here because, as the "Pate" notes, Jacques is still troubled by the "Originalitätsübel" (ZN, 167). Jacques has not yet attained the maturity, wisdom and insight that "Entsagung" implies. "Der Landvogt von Greifensee", the last "Novelle" within the frame, is the "Pate's" third and final example to his godson to guide him to a clearer understanding of the "gutes Original".

Before this "Novelle" begins, Jacques' godfather again defines what exactly it means to be an "Original":

. . . solche Menschen, die wir im täglichen Leben Originale nennen, [sind] immerhin selten und [sind] es von jeher gewesen. Ist mit ihrem besonderen Wesen allgemeine Tüchtigkeit, Liebenswürdigkeit und ein mit dem Herzschlag gehender innerlicher Witz verbunden, so üben sie auf ihre zeitliche Umgebung und oft über den nächsten Kreis hinaus eine erhellende und erwärmende Wirkung, die manchen eigentlichen Geniemenschen versagt ist (ZN, 167-8)

Competence, amiability, warmth of heart and brightness of spirit combine to set those few who are genuine "Originale", in Keller's view, apart from the traditionally accepted view "des eigentlichen Geniemenschen", now made questionable by Keller.

In the above passage, Keller makes clear his intention in this third "Novelle" to further the contrast between the "Sturm und Drang"/Romantic, egocentric version of the "Originalgenie" and his

own concept of the socially valid, "gutes Original". Here, the idea of "Entsagung" and what exactly it entails is of central importance in the life of Salomon Landolt, the "Landvogt von Greifensee". As Jacques will learn, the "Landvogt" earns the name of an "Original" "im schönsten Sinne" (ZN, 168) by virtue of his resignation to and acceptance of the limitations that life has set for him, and by his attainment of self-fulfillment through these same limiting factors. Through a life made useful within society as well, admiration and respect are his. Keller also stresses in "Der Landvogt von Greifensee", as he does in "Hadlaub", that the individual grows to true "Originalität" not by purposely seeking it, but by way of a learning process and a gradual development. In "Hadlaub", Keller follows the youth throughout the phases of this development and growth toward "Originalität"; with Salomon Landolt, Keller dwells on the mature "Original", the end result of the learning experience.

4. "Der Landvogt von Greifensee"

As noted previously (p. 25), "Der Landvogt von Greifensee" is itself a framework "Novelle", with its own "Rahmen" and stories contained within it. The frame of the "Novelle" opens with a view of the forty-two year old "Landvogt", an image of an exemplary, "tüchtigen" and socially productive individual in whom both human qualities and social concerns hold an important place. He is described as "trefflich", "rechtschaffend", and twice reference is made to his "unbeschreiblichen Freundlichkeit" (ZN, 172-73). "Jeder Mund [ist] seines Lobes voll" as the "Landvogt" leads a public review of the militia troop that he himself has formed, "seinem Vaterlande diese seine eigenste Gabe" (ZN, 172), yet he presents himself modestly in a uniform devoid of any outstanding decoration, and it is a "väterliches Verhältnis" which he maintains toward the youthful members of his troop. With mention of his letter from Frederick the Great in recognition of the "Landvogt's" military achievements, it appears that he derives great personal fulfillment from dedication to social duties for he keeps this letter "sorgfältiger als einen Liebesbrief" (ZN, 172).

How has Salomon Landolt become this shining example of a man? The explanation lies in the five unsuccessful love affairs in which he was involved in his younger years and which constitute his learning process. All five encounters end with Salomon's rejection by the women concerned, yet fruit is borne from these rejections,

for Salomon learns to master his fate and to create self-fulfillment within these limits imposed on him. The love affairs constitute the stories within the framework of this third "Novelle". Together they reflect Salomon's progressive growth and contain the seeds for the exemplary qualities which the mature "Landvogt" comes to refine and develop, as seen in the frame.

In his first relationship, the young Salomon presents himself as not yet having a firm orientation in life; "vielmehr [kreuzt] sein Lebensschifflein noch unschlüssig vor dem Hafen herum, ohne auszufahren noch einzulaufen", and "tieferer Ernst und Tatkraft [schlummern] nur leicht in ihm" (ZN, 185-6). He is, however, "liebenswert und von guten Sitten" (ZN, 186), and his unpretentiousness and honesty are reflected in his letter to his fiancée Salome. This rather thoughtless letter, though, meant as a test of Salome's love for him by confessing to her the possibility of his inheriting certain wild and reckless tendencies which run in his family, betrays at the same time a naivety and incautiousness in human relations. This letter, combined with his "ungewissen Aussichten" (ZN, 194) bring him his first rejection.

With Figura, his second love, Salomon finds a companion who possesses as much exuberance for life as he himself does. Like him, Figura is honest and direct, and is well-suited to his own "graden, offenen Wesen" (ZN, 199) and his "vollkommen ehrenhaften und biedern Charakter" (ZN, 211). Salomon's suit is cut short by Figura, however, due to her promise to her mother that she will

never marry because of an inherent mental disorder in her family which could bring her face to face with madness at any time.

It is here that the "Wendepunkt" of the "Landvogt-Novelle" takes place for, although Salomon is shaken by Figura's confession and subsequent rejection, he feels at the same time "ein sicheres Glück in sich, das er nicht zu verlieren [gedenkt]" (ZN, 222). It is an odd feeling to have at such a moment of loss, but it becomes fully comprehensible in the figure of the mature "Landvogt". Figura will act as a model for Salomon in that she, having accepted and resigned herself to a fate over which she has no control, continues to maintain a lust for life and to find happiness and fulfillment in each new day that she may yet enjoy. She has learned to make the most of her life within its limitations, and the "sicheres Glück" that Salomon feels he will not lose marks the beginning of a similar view of life that he will come to perfect for himself. He will learn to find fulfillment in resignation to factors he cannot change.

Salomon's third encounter with love arises when he makes the acquaintance of Wendelgard, becoming infatuated primarily by her beauty and her helplessness. He shows with her a laudable readiness to help and to give of himself in that he takes it upon himself to pay for her accumulated debts, yet he betrays a certain blindness and lack of judgement in the situation, misjudging himself as well as the depth of Wendelgard's feelings for him. As with Salome, his first love, his marriage proposal to Wendelgard is

accompanied by a confession of his shortcomings, brought on by his "rückhaltlosen Offenheit", his "ehrliche Unklugheit oder unkluge Ehrlichkeit" (ZN, 235-6). He tells Wendelgard that, if she will consent to marry him, she would help him considerably more than he has her, because he feels marriage with her would induce him, "ein etwas unstetes und planloses Leben endlich zusammenzuraffen und für Liebe und Schönheit das zu tun, was er für sich selbst nicht habe tun mögen" (underlining mine) (ZN, 236). This hope that Wendelgard will help give direction to his rather unsettled and aimless life thus far reveals Salomon's lack of self-reliance at this point and his misjudgement of his own capabilities to determine his life. He is looking to another person to give him purpose. His confession acts at the same time as a measure of how far he will come, for even though Wendelgard chooses not to marry him, he will learn to rely on his own inner strength to find direction in life. At the end of his love affair with Wendelgard, in which she turns him down in favour of what appears to her as a more advantageous marriage, Salomon proceeds one step further in his gradual progression to self-knowledge and personal growth when he acknowledges his lack of judgement and affirms: "Ich will [Wendelgard] nicht und sehe meine Torheit ein . . ." (ZN, 243).

Salomon meets his fourth love, Barbara, when he acts as her art tutor. As with Wendelgard's financial situation, he shows here again a ready willingness to help others however he can, providing Barbara with the benefit of his artistic experience. "Landolt

[lässt] sich gern zu dem Dienst bereit finden", and proves himself to be "einer der sanftesten und ruhigsten Lehrer, die es je gegeben" (ZN, 249-50). His gentle nature appeals to the quiet Barbara, and as for Salomon, he can think of nothing better than, after having weathered the previous storms of love, "in diesen kleinen, stillen Hafen der Ruhe einzulaufen" (ZN, 250) and to spend the rest of his life with Barbara.

Barbara's "quiet harbour of refuge" proves to be too "klein" however, when Salomon shows her his own art works. Reflecting a bold yet quietly harmonious spirit, his paintings achieve a balanced view of the ever-active forces within the world of nature and the very real and sometimes tumultuous world of man. Barbara, though, is frightened by what she feels are inimical elements in Salomon's art. As she sees it, "der tiefgehende Naturkultus und die wilde Skizzenlust" of his paintings reflect an undesirable side of Salomon's personality, which can only threaten to disturb the tranquillity "eines bescheidenen Bürgerhauses" (ZN, 256). She gives him the ultimatum that he must renounce his art for her or else she cannot consent to marry him.

Barbara's fear of what she sees as Salomon's "ausgesprochene Künstlerlaune" (ZN, 256) is unfounded for two reasons. Firstly, even though Salomon possesses "eine entschiedene und energische Künstlerader", he has never reached the status of a polished artist, "weil ihm das Leben dazu nicht Zeit [lässt]" (ZN, 251). He has no interest in dedicating his life to his art because he has

other concerns which take priority: devotion to his career in serving society and his development as a well-rounded individual. The mature "Landvogt" is proof of this, demonstrating that aspects of both the "Künstler" and the "Bürger" can exist together, with the "Bürger" and social duty taking definite precedence, as was also seen to a certain extent with Hadlaub.

Secondly, it appears that Salomon's art acts as a safeguard against the possible outbreak of passions, a means of expressing yet at the same time purging himself of any potentially destructive emotions. The existence of such stormy passions within him is hinted at for Salomon's art is "eine Frucht nächtlicher Wanderungen, rastloser Ritte zu jeder Tageszeit und durch Sturm und Regen". Moreover, his paintings are often infused "mit einem Geschlechte heftig bewegter und streitbarer, oder einsam streifender, oder flüchtig wie die Wolken über ihnen dahinjagender oder still an der Erde verblutender Menschen" (ZN, 252). That Salomon is able to attain an inner peace from such expression in his paintings is indicated by the fact that at times he portrays himself in such scenes, riding away into the sunset, quietly smoking a pipe.

Gerhard Kaiser supports this notion that Salomon wisely and purposely does not permit his "Geniewesen" (apparent in his "geniehaft-dilettantischen Malerei") and his "chaotische Leidenschaft" to gain a foothold in his life. Kaiser feels that Salomon's later "Fest der Entsagung" is rather a celebration of his

success in avoiding, "die wirkliche und wahre origo des Originals zu entbinden".²¹

Pursuing this idea of Salomon's "Geniewesen" and "chaotische Leidenschaft", there may well be even something of the "Sturm und Drang" "Originalgenie" that lies deep within Salomon. His younger years, moreover, roughly parallel the "Sturm und Drang" years, the 1770s, and Benno von Wiese refers to the possible "vorromantisches Naturverständnis" that Salomon's paintings reflect.²² If Keller intends such an understanding, the mature Salomon appears all the more laudable because he has been able to keep any such "Sturm und Drang" tendencies well in check and has gained the strength and self-mastery to become one of Keller's socially valid and "gute Originale".

In the end, Salomon chooses not to sacrifice his art for Barbara. In considering her demand he judges, "dass hier im Gewande unschuldiger Beschränktheit eine Form der Unbescheidenheit auftrete, die den Hausfrieden keineswegs verbürge und das geforderte Opfer allzu teuer mache . . ." (ZN, 256-7). The reason for Salomon's refusal is not only based on his feeling that a form of "Unbescheidenheit" lurks behind Barbara's request. His decision is likewise a result of his growing inner strength and self-reliance. He shows himself here as a man who, while desiring fulfillment in love, is not so desperate as to renounce a part of himself.

With his fifth and last love, Aglaja, Salomon enters into the relationship blindly misjudging the situation, as he did with Wendelgard. He feels that he has finally found the right woman in Aglaja, but he is reluctant to examine her intentions too deeply, preferring instead to simply let matters take their course. He allows himself to slip into a dream which "süßer und lieblicher [scheint], als alle früheren Träume, und ein rechtes neues Leben, klar und ruhig, wie der blaue Himmel" (ZN, 261).

The dream leads Salomon to overconfidence with Aglaja, and when she declares her love, not for him, but for another, he is left with nothing on which to fall back but himself. While dashing Salomon's hopes, Aglaja's rejection at the same time brings to the fore his ever-growing inner strength and self-reliance. Not only is he able to graciously accept defeat in the matter, he is strong enough within the developing awareness of his own self-worth to willingly act upon her request for help in winning the man she actually loves. Salomon sees it as "Recht und Pflicht und für eine Ehre, der schönen Aglaja zu helfen" (ZN, 267)--an outstanding example of his selfless readiness to help another, asking nothing for himself in return.

For Salomon, this fifth rejection marks the end of his attempts to find fulfillment in love, and he resigns himself to remaining a bachelor. This does not mean, though, that he stops the search for fulfillment in life; his disillusionment in matters of love is not to be equated with a disillusionment with life.

Rather, he redirects his strivings to become his own source of meaning in life, while overcoming his weaknesses and strengthening the fine personal qualities he exhibited during the five love affairs. Interestingly enough, the "rechtes neues Leben" that he had hoped to begin with Aglaja (indeed, this was his hope with all five women), comes about only as a result of rejection. From the inner strength gained from the five refusals, he finds new life with direction and purpose from within himself.

For this reason, the end of the stories of Salomon's love affairs is by no means the end of the story of his life. The framing narrative resumes with the mature, self-assured "Landvogt", some time after the last of his encounters with love, ready to put into action his plan to invite his former sweethearts to a "Fest" with him. This celebration will be Salomon's reconciliation with his past loves, a final putting to rest of the memories of both the happiness and the pain experienced with each one. It will be at the same time a confirmation of the "rechtes neues Leben" that Salomon found after the love affairs ended.

On the day of the "Fest", each woman is brought a bouquet of roses by Salomon's pet monkey who wears a band with the inscription: "Ich bin die Zeit!" (ZN, 268) Lee B. Jennings provides the source for this phrase: "The motto of the occasion is 'Zeit bringt Rosen'. This is an actual folk proverb; in its most sensible and probably original form it reads 'Zeit bringt Rosen, nicht der Stock'--in other words, valuable things take time to

cultivate".²³ This underlines Keller's concept of the gradual learning process over time through which one grows. The valuable things that time has cultivated for Salomon are his self-knowledge and inner strength, and his ability to create purpose and meaning in his life. Whenever he looked to others to provide him with direction and fulfillment, the possibility was each time denied to him. When he finally turned to himself and developed his own resources from within, this could never be taken away from him. Salomon appears so much more the "gutes Original" when compared with "der Narr" from the previous "Novelle". Buz looks to others for identity and purpose in life and serves as an example of how "Originalität" is not won.

Salomon's social involvement and attained wisdom in human relations is exemplified when he invites his former loves to observe his work as "Landvogt". He rules over several cases involving marital discord, bribery, selfishness and nonfulfillment of "bürgerlicher Pflichten". He quickly discovers the root of the problem in each instance with remarkable adeptness and insight, and the judgements he pronounces, while unusual, are completely fitting and just according to the situation. Comparison is invited here between Salomon and the Biblical Solomon, not simply because both men share the same name ("Salomon" is the German equivalent of "Solomon"), but because of both men's ability to seek out the truth, as well as the wisdom of their judgements. For this reason, the "Landvogt's" just decisions are designated by others "in

zwiefachem Sinne als salomonische", and his rulings stand "bei hoch und niedrig im guten Geruche" (ZN, 279). What is perhaps most extraordinary about Salomon's proficiency as a wise judge is the demonstration of his ability to understand and aptly deal with the difficulties arising from marriage for, as a bachelor, he has had no such experience on which to draw.

The courtroom scene serves as a measure of how far Salomon has come over time. He did not always judge with the wisdom and insight that he does now. One must remember the rash and imprudent decisions made previously in his desire to marry, decisions based on outward appearances and a lack of insight, and even his misjudgement of his own abilities. Not only has Salomon been able to put his own life on track and give it clear direction, he shows himself now capable of setting to right others' lives. Hermann Boeschstein sums up well the overall significance of Salomon's judgement scene:

. . . die Gerichtssitzung, die er nun im Beisein der ehemaligen Schätze gibt, ist so etwas wie eine Rechenschaft vor dem Geist der Liebe und der humanen Lebensführung, oder wie eine Meisterprüfung vor den Frauen, bei denen er in die Lehre gegangen ist. Die Liebe, die von ihnen nicht gebunden worden ist, erscheint nun als Gerechtigkeit und Güte, als Gabe, verirrte Lebensläufe ins Geleise zu bringen. Das ist wiederum eine Art von Liebe und inniger Teilnahme am Wohl der Mitmenschen.²⁴

A second scene of judgement soon follows the first with Salomon's relation of the sentencing and execution of the sixty men

at "Burg Greifensee". The injustice and vengefulness of this "Bluturteil" provides an immediate contrast to the justness and impartiality of Salomon's judgements, based on his interest in the welfare of others. Salomon's decisions are not lenient, but neither are they inhuman--they are just.

As Wolfgang Wittkowski points out, Salomon's story of the harsh "Blutgericht" is bound up with the hard reality of his own situation. The downfall of the condemned men who had so valiantly tried to maintain a stronghold mirrors Salomon's own "downfall" in love which the five women prepared for him. Just as the leader of the sixty men bravely resigns himself to the judgement made, so too does Salomon stoically resign himself to the fate imposed on him.²⁵

Salomon has fared much better than the condemned men, though, for the decision received at the hands of his former loves by no means precluded the possibility to live a full life. He tells the women of the lasting peace and inner security that he has found by referring to the "magisches Pentagramma", warding off "alles Unheil", which time has designed for him (ZN, 285-86). Each of the five women comprises a point of the "magic pentagram", each representing the difficult experiences of Salomon's learning process and growth to the man he is now. It is through this "magic pentagram" of women that he has come to attain the strength of self that he has now, dependent on no one but himself and enabling him to withstand "alles Unheil".

"Ja, wie gut haben es Zeit und Schicksal mit mir gemeint!" Salomon tells his former sweethearts, for had any one of them married him, he would not have had the experiences with the ones who followed and he would not now be able to enjoy the happiness, "einen fünffachen Spiegel der Erinnerung zu besitzen, von keinem Hauche der rauhen Wirklichkeit getrübt" (ZN, 286). That Salomon states the five-fold mirror of memories which the women now present to him is darkened by no tinge of harsh reality does not indicate an escape into memory or a retreat from bitter reality. It is rather a confirmation of his reconciliation with them over the past. He is able to review the past and acknowledge what he has gained from it, without allowing pain and bitterness to triumph.

Indeed, Salomon feels no remorse or hostility toward his former loves; it is with "einem warmen Glücksgeföhle" (ZN, 282) that he sees them seated around him. He reiterates that time has brought him roses, adding: "Wohl sind es die Rosen der Entsagung, welche die Zeit mir gebracht hat; aber wie herrlich und dauerhaft sind sie!" (ZN, 286) These "magnificent and enduring roses of renunciation" appear on the surface to refer to the lasting beauty of his former loves, each of whom renounced his love. Yet these same roses, like the inscription worn by the monkey, also signify the beautiful and durable results of Salomon's resignation to his fate and his renunciation to relinquish the search for a full and meaningful existence.

Salomon continues with the cryptic statement: "Aber die Entsagung kann sich nie genug tun, und wenn sie nichts mehr findet, ihm zu entsagen, so endigt sie damit, sich selbst zu entsagen" (ZN, 286-87). With these words he commences the "zierlicher Scherz" (ZN, 176) with his former sweethearts, giving them to believe that he has finally "renounced his renunciation" to search for a wife and has now decided to marry. Knowing that Salomon's stated decision to take a wife is actually part of his joke, the reader perceives a different meaning in his above words. Namely, there came a point when mere "Entsagung" stopped and Salomon began to make something of it. His "Entsagung" has overcome itself, surmounting its initial limitation to finally result in reconciliation and fulfillment.

Salomon goes on to lead his former loves into the belief that they are to decide between two marriage prospects for him. The first is his housekeeper, already advanced in years and the second, the young and unworldly servant girl, is actually a boy in disguise. This third judgement scene of the day parallels the second, the "Blutgericht". Just as the fate of the sixty men was decided at the end of May after their lengthy battle at "Burg Greifensee", so too does Salomon put the women in the position of deciding his fate on this thirty-first day of May at "Burg Greifensee", after his long struggle and submission to "defeat" under them. As with the historical Greifensee judgement, this judgement scene expressly contrasts with the way in which Salomon

proves himself as a wise and detached judge earlier in the day. Like their historical counterparts, the women's decisions are emotionally biased and are based primarily on their own interests. One is even described as being "so harträchtig . . . wie einer der Redner jener blutigen Kriegsgemeinde von Greifensee" (ZN, 291).

It makes no difference, of course, whether the women choose the housekeeper or the "servant girl". Besides the fact the whole arrangement is a prank, Salomon shows here that the course of his life does not need to be determined by outside assistance; it has already been decided by Salomon himself. He has already deliberated on his fate, resigned himself to it, and found fulfillment for himself. He intends his joke to convey this message. His sense of humour, a result of self-mastery and acceptance of his fate, helps him triumph over the pain, and he proves here that he can smile with his former loves over the past, having reconciled himself with them. The five women, in turn, are "herzlich und freudefromm bewusst" that they hold a place in his "ruhiges Glück" (ZN, 294).

Indeed, the whole "Fest" is an affirmation of Salomon's attained contentment and strength of self. It is not incidental that, toward the end of the day, Salomon is portrayed at the helm of the pleasure boat, accompanied by his former sweethearts, directing the craft with assurance and confidence. It is an image of Salomon's life as it stands now; he is in control of his life, gives it direction and holds it securely on course. It is a

comment on how far he has come in his learning process since the days when his "Lebensschifflein [kreuzte] noch unschlüssig vor dem Hafen herum" (ZN, 185). He is now master of himself.

Thus Salomon's "Fest" finishes with an "erbauliches und zierliches Ende", and he bids farewell to his past loves at the end of the day with "Frieden im Herzen" (ZN, 295). Throughout the remainder of his years, seen after having retired from the office of "Landvogt", Salomon remains a model individual and continually "überall mit Rat und Hilfe tätig" (ZN, 295). He shows in the last few days of his life that, not only has he come to terms with his limitations, he has also reconciled himself with the ultimate limitation of life--death. When he sees his end is near, he points to the "Tödlein", the small ivory skeleton with the scythe that he keeps on his desk, and he acknowledges: "Der Schütze dort hat gut gezielt!" (ZN, 296) The use of "Tödlein", the diminutive form of "der Tod", is likewise an important indication that Salomon has conquered the fear of death in the knowledge that he has led a fulfilled life.

The "Tödlein" forms one component of the double "Falke" of the "Landvogt-Novelle"; the "Rosen der Entsagung" constitute the other. The roses represent Salomon's resignation to his limits and indicate at the same time growth and fruition within these bounds. The "Tödlein" signifies Salomon's understanding of the need to find fulfillment in each day, for time brings not only roses it also brings death. When this memento mori first appears in the

"Novelle", the sight of it fills Salomon with "ein leichter Schauer" and turns his thoughts to "die schnelle Flucht der Zeit und ihre Unwiederbringlichkeit" (ZN, 233). By the end of the "Novelle", though, Salomon has overcome his trepidation over time's rapid passage and its irretrievability. With the awareness that he has led a full and meaningful existence, he can now tranquilly accept his end. Wittkowski summarises what life has meant for Salomon:

. . . die Vergänglichkeit des Lebens fühlen und sie gerade darum in ihren Grenzen nutzen; retten, was sie und solange sie es gewährt. Es heisst: Zeit besiegen im Wissen darum, dass man von ihr besiegt wird; heisst: sie bejahen als Ort und Grenze jeder Art Erfüllung, als grossen Raum eines Daseins, das klein ist und doch reich gemacht werden kann innerhalb des unendlich viel grösseren und reicheren Zusammenhangs aller Dinge.²⁶

Salomon has been helped in developing this attitude by his second love, Figura, his most prized "rose". His experience with her points him toward the direction his life will take, marking the "Wendepunkt" for Salomon, as discussed previously. Figura continues to hold a decisive role in his life after the love affair ends. Not only does Salomon learn from her to make the most of each day and to find fulfillment in spite of life's harsh reality, she shows him how to accept death's limitation with a cheerful resignation, borrowing the "Tödlein" from him with the explanation that "es ihr Spass mache" (ZN, 296).

The "sich ereignete unerhörte Begebenheit" of the "Novelle" is Salomon's "Fest". What is unusual, "unheard of", yet has nevertheless taken place is that, despite a painful and potentially destructive past, Salomon here emerges reconciled with his past and moreover proves that he has profited from its disappointments and limitations. He has not retreated from reality, has not withdrawn into a world of wishes and dreams, as does the "Narr auf Manegg", nor has he been crushed by what he could not change. The "Fest" is an attestation that Salomon has gained control over factors that were beyond his control by bringing himself to willingly accept the limitations that were imposed on him.

Jochen Schmidt brings up an interesting yet, in my view, erroneous point regarding the "Landvogt-Novelle". He states that Salomon's belief that he cannot marry the one woman truly worthy of his love (Figura) due to an inherited sickness is something of an alibi in face of the challenge of life, and that Salomon seems not to want to have to step into the full light of the present. Salomon's "Fest", he suggests, is actually a celebration of his "nicht gelebten Lebens", and perhaps Salomon's social devotion serves only to unburden an ego that has deprived itself of fundamental life determinations.²⁷

It may well be that Salomon must struggle with the difficulties of self-realisation in an epigonal time. However, Schmidt's thesis that Salomon deliberately avoids taking responsibility in determining the course of his life and

evades "stepping into the full light of the present" is implausible. Salomon's fate, and Figura's as well, must be seen as being beyond their control, otherwise their resignation to and acceptance of their lot and their resulting outlook on life lose much of their deeper significance.

It must be remembered that, in contrast to the preceding story of the "Narr auf Manegg", Salomon is to serve as a positive example for Jacques, an illustration of one who does not withdraw from unpleasant reality but who makes the most of unavoidable circumscription. The actual intentions behind Salomon's community involvement and his "Fest" are just the opposite of that which Schmidt claims. Salomon's "Tüchtigkeit" in social duties is not an attempt to make up for a failure to take his personal life into his own hands; it is a reflection of how he has indeed determined the course of his life within the possibilities that were available to him. His "Fest" is therefore very much a celebration of his "gelebten Lebens", a personally fulfilled and fully utilised existence as one of Keller's "gute Originale".

As a socially valid "Original", Salomon is set apart from the "eigentlicher Geniemensch" (ZN, 167-68), that immoderate, egocentric "Originalgenie" from the past which Keller questions. Keller shows in the figure of Salomon, as he does with Hadlaub, that "Originalität" does not arise spontaneously from a deliberate search, as Jacques attempts. It is the result of a gradual and sometimes painful learning process through practical

life experiences and personal discipline. Unlike "der Narr", Salomon is able to work within his limitations and temper his search for fulfillment with purpose and direction. Throughout his growth to "Originalität", Salomon continually shows a selfless interest in the welfare of those with whom he comes in contact, and this quality develops into an active involvement in ensuring the well-being of society as a whole. As too, with Hadlaub, Keller brings out in Salomon the positive, useful aspect of the artistic "Originalmensch". While Hadlaub's art benefits society, Salomon's has more a personal usefulness. His artistic interest serves mainly to add to his development as a many-faceted and well-rounded individual, and allows him to safely express passions and thereby alleviate their potentially destructive nature. Although Salomon does not become the accomplished artist that Hadlaub does, having renounced artistic development in favour of social involvement and other pursuits in life, he emerges much more as a "Lebenskünstler", skilled in the art of life.

5. Jacques (Godfather)

Just as Hadlaub comes to recognise and grow within his limitations through his copying of the "Minnelieder", so too does Jacques learn by copying the story of "Der Landvogt von Greifensee". Through the example of "der Landvogt", Jacques gains more of an understanding of the nature of true "Originalität". As a result, he resigns himself to his lack of ability in the area of creative and inspired genius and renounces "freiwillig und endgültig darauf, ein Originalgenie zu werden" (ZN, 297). He has not yet come to the end of his learning process, however. As with the story of "Hadlaub", the young Jacques misses the essential point of "Der Landvogt von Greifensee". He believes that, in order to be seen as an "Original" like the "Landvogt", he too must go through the same disappointments and tribulations. He is once again concerned with exact imitation of the model figure; he cannot yet apply the example to himself. Jacques' godfather, however, chooses to teach him nothing more, for just as Salomon and Hadlaub grow through the school of life, so too does Jacques now have need of practical life experience.

After renouncing his desire to become an "Originalgenie", Jacques finally settles down to a life for which it was evident he was suited all along: respectable, financially secure and bourgeois. He continues, however, to pursue his previous ideals concerning the exceptional "Geniemensch" by becoming a patron of

the arts, providing stipends to promising young artists. Since he himself has learned of the results of trying to be what one is not, and has renounced it all, he makes this the foremost requirement of his scholarship recipients as well. "Bescheidenheit" (modesty, unpretentiousness) is above all necessary, and Jacques will tolerate nothing less.

While on his honeymoon trip, Jacques makes a point of visiting one such young artist, a sculptor under his sponsorship in Rome. As becomes apparent, however, there are other reasons behind Jacques' visit to this artist in Rome:

. . . es schien ein solcher Gang ein durchaus würdiges, wenn auch bescheidenes Zeugnis selbsteigener Betätigung inmitten der klassischen Szenen abzulegen, die Person des Herrn Jacques mit der grossen Vergangenheit zu verbinden und so am füglichsten seine Entsagung zu lohnen, indem er an seinem geringen Orte als eine Art Mäzen den erhabenen Schauplatz beschreiten durfte. (ZN, 299-300)

Jacques' motivation here is significant, for it reveals his continued misconceptions of the "Originalmensch" who does his best within life's limitations. Two interesting parallels arise from this above quotation. The first concerns an earlier occurrence, when Jacques is still under the guidance of his godfather. As a reward for relinquishing his "Zürich manuscript", his godfather gives him a portfolio containing impressive reproductions of artistic works belonging to the Sistine Chapel and the Vatican, both situated in Rome. The godfather chooses such a gift, because

Jacques "sollte sein Auge an die wahre Grösse gewöhnen und das Erhabene sehen lernen, ohne dabei gleich an sich selbst zu denken" (ZN, 167). However, what does Jacques do now that he is actually surrounded by this greatness of Rome? He thinks of himself, believing it to be a worthy, indeed modest undertaking, to link himself as patron of the arts with the great artistic past of Rome. This, he feels, is a just reward for his earlier renunciation.

The second parallel also figures in this connection with classicism and Rome, an implied parallel between Jacques and Goethe in his classical period. It was Goethe who greatly emphasised the need for "Entsagung", for self-imposed limitation and moderation in the individual's contributions to society, without thoughts of self. It is a well-known fact that Goethe developed such ideas during his stay in Rome. Jacques, now in Rome himself, certainly recognises his limitations in that his contribution to society must be as patron, not as the artistic "Genie", but it is compensation for his renunciation which he seeks. The contrast that arises here between Jacques and Goethe serves to underline the fact that Jacques does not consider how his activities may benefit his fellow man, but rather, what he himself can gain from it all.

A description of Jacques in the following paragraph likewise picks up on a previous occurrence, further indicating that Jacques' "education" is not yet complete. In the beginning of the frame, when Jacques is walking along the river at home, he fully expects at

any moment, "die Zeugnisse seiner Originalität zu beglaubigen", but ends up by counting logs instead (ZN, 6). Compare this scene with Jacques now who, searching out his young sculptor's studio, finds himself at the Tiber River. He makes the observation that, on this particular river travel small boats bringing down marble blocks from farther north. Whereas Jacques was earlier concerned with the wood (representing "bürgerlich" interests), his focus is now directed to the marble (signifying his concerns as patron of the arts). However, as soon as Jacques sees the marble blocks, he begins to imagine the young sculptor standing thoughtfully before a block of marble, soon to receive his patron with "Bescheidenheit". It is clear that Jacques' mental picture of the sculptor is actually for his own benefit, for his own vanity. Jacques is still looking for "Zeugnisse seiner Originalität" (ZN, 5), expecting the young artist and his work to confirm Jacques' own achievements as a useful, benevolent member of society. He still has something to learn about the genuine "Original", and one more lesson is about to come his way.

What Jacques discovers in the sculptor's studio is entirely different from his expectations. It is here that the "Wendepunkt" of the "Novelle" takes place, for what Jacques experiences here, and the end result of it all, marks a new stage in his development. The sculptor's studio turns out to be actually a laundry, and it is full of local people given over to singing, dancing and drinking. The few artistic works that Jacques can see have been long

neglected, are dust-covered and mostly obscured by all sorts of clutter. The sculptor himself is also partaking of this merry-making, for the festivities are the wedding celebrations of his marriage to a local Italian girl.

The sculptor, as Jacques finds him, is the complete opposite to the artistic figure that Jacques had once desired to become. Consider the description of the sculptor's studio as opposed to that of the room Jacques had used to create his Zürich manuscript. The former is characterised by an atmosphere of merriment, full of people who live simply, without pretension, and who have a natural lust for life. Jacques' studio on the other hand, confined to the attic, was lifeless, frequented only by the youth himself, attempting to be what he was not, surrounded by all the long forgotten pieces of furniture and paintings that his family had designated as outdated, worn-out, or in bad taste (ZN, 137-39). Compare as well, the description of Jacques' marriage, undertaken not before the proper courtship, engagement, and other preliminaries had been observed (ZN, 298-99), which differs greatly from that of the young sculptor, who has gone about it in a much more "original" way.

Instead of being the embodiment of "Bescheidenheit", the sculptor displays a "genialisch" attitude, similar to that of the "Sturm und Drang" Stolbergs who were mentioned in connection with Jacques' desire to be "original" in the beginning of the frame. Now that Jacques realises he has actually supported such a "Genie",

he is incensed by what he sees. He gradually comes to feel, though, "dass es sich um eine gute Künstleranedote, um ein prächtiges Naturerlebnis handle", and he is finally able to laugh about it all. Though he cannot bring himself to join in with the others, he observes the revelry "ganz Aug und Ohr, um keinen Zug des Gemäldes zu verlieren und wenigstens den ästhetischen Gewinn dieser Erfahrung möglichst vollständig einzuheimen" (ZN, 306). In spite of Jacques' rather vain and selfish notions and his zeal for "Bescheidenheit", his interest in the arts and his practical "Bürgerlichkeit" combine to make the best of a situation he cannot change.

While still in this good humour, Jacques is presented with the child of the sculptor and his new wife, a baby boy born out of wedlock. Jacques' anger begins to rise again, but he yields to the sculptor's respectful request that Jacques become the boy's godfather. Upon returning home from his trip to Rome, Jacques tells his godfather, none too happily, how he himself became "Pate" in the "Höhle der Unbescheidenheit" (ZN, 307). His godfather's reply is a laugh and a wish that Jacques find just as much joy and pleasure with his godson as he has had, and indeed still has, with Jacques.

Thus ends the "Rahmen-Novelle" and the story of Jacques' "education". But what of the "sich ereignete unerhörte Begebenheit" in this "Novelle"? Is it that Jacques has after all become the "Originalmensch" that his "Pate" had described to him?

The answer here must be no. Jacques has not attained that status reserved for the few "Originale", where, without thoughts of self and personal gain, he can give of himself, give freely his understanding and benefaction to his fellow man, no matter how he may find him, and find self-fulfillment in doing so. He is still striving for the stars in his accomplishments, and has not yet put both feet solidly on the ground.

What is "unheard of, but yet has taken place" is that, in spite of all this, Jacques has agreed to become godfather to the illegitimate child in the "Höhle der Unbescheidenheit". He has thus invested himself with the potential to become that rare "Original", to learn to give compassion, understanding and guidance, straight from the heart, to those who are no less worthy of his benefaction than any others. Jacques still has much to learn but, although it took nothing short of forcing him into it, he has taken an important step forward. The "Falke" here, forming the characteristic by which the "Novelle" is remembered, is the godfather figure. In his continued guidance and support throughout Jacques' learning experiences, the "Pate" comes close in many respects to Keller's notion of the "gutes Original", and Jacques, now godfather himself, has the opportunity to do the same.

III. THE FRAMING NARRATIVE: ITS STRUCTURE AND IMPLICATIONS

The "Rahmen-Novelle" which illustrates Jacques' education regarding the "gutes Original" ends after the first three stories of the Züricher Novellen. That Keller chooses to conclude the framing narrative here is unusual. The termination of the "Rahmen" at this point isolates the last two "Züricher Novellen", "Das Fähnlein der sieben Aufrechten" and "Ursula", leaving them situated outside the frame. This diverges from the usual cyclical structure of a collection of "Novellen" encompassed by a framing narrative. In order to arrive at an explanation for this particular construction, one must remember that the first three "Novellen" are provided as exemplary tales for Jacques, as illustrations to him of what does or does not constitute "Originalität" in Keller's understanding of the word. Because of this direct relevance of the three inner "Novellen" to the framing narrative, it may be concluded that Keller did not include the last two in the frame because they were not directly pertinent to the didactic concern with "das gute Original".

Keller himself never precisely comments on this, but certain clues can be found in his correspondence. In a letter of August 1875, Keller writes that the Züricher Novellen, soon to appear in 1876-77 in successive issues of the Deutsche Rundschau, will consist of "Herr Jacques", "Hadlaub", "Der Narr auf Manegg" and

"Der Landvogt von Greifensee". Keller goes on to state here that these particular "Novellen" are all "neugeschrieben" and "nirgends von alten Konzeptionen und Fragmenten gezehrt".¹ Since "Das Fähnlein der sieben Aufrechten" and "Ursula" were not new stories (the former written previously in 1860, the latter already conceived in the 1850s) and, as apparent from the above-cited letter, were not included under the title of the Züricher Novellen for the first publication, it may be assumed that Keller wrote the frame and first three "Novellen" separate and apart from the last two, intending the Jacques stories with their binding theme of the growth to "Originalität" to be a complete whole. For this reason, "Das Fähnlein" and "Ursula" will not be discussed in detail. A short look at these last two "Novellen" will suffice.

While it is possible to find certain elements of Keller's "Originalmensch" in the individuals of the last two "Novellen" ("Tüchtigkeit", "Bescheidenheit" and "Mässigkeit"), "Das Fähnlein" and "Ursula" do not essentially deal with the growth of the individual to exemplary "Originalität", as do the Jacques stories. Much more, they deal with "das Volk" as a whole and its sources of strength and unity. Karl, in "Das Fähnlein", for example, goes through no particular meaningful learning process and really distinguishes himself only once, with his admirable speech at the "Schützenfest". What he demonstrates here is his awareness of the importance of a feeling of national unity among all the individuals who go to make up a "Volk". In "Ursula", too, it cannot be said

that either Hansli or Ursula go through significant stages of growth for it is more by chance than anything else that the two of them are reunited at the end and are "saved". In keeping with the theme of "das Volk", Hansli emerges far more as "eine Versinnlichung des Volksgeistes" (ZN, 469), and Ursula is associated with "die Heimaterde" and described as "ein gesegnetes Fleckchen Erde" (ZN, 413 and 497).

Gerhard Kaiser takes this theme of "das Volk" one step further. He sees a possible relation between "Das Fähnlein" and "Ursula" and the Jacques-cycle in that the latter two show,

wie Gesellschaft und Staat darauf angewiesen sind, durch originale Menschen zur Erscheinung und Erneuerung gebracht zu werden. Die wahre Nation besteht aus echten Originalen, die echten Originale ermöglichen und bilden das Volk.

Kaiser feels the "Jacques-Novellen" emphasise the individual as an "Original", while "Das Fähnlein" and "Ursula" stress "das Volk" by way of its "Originale".²

A more obvious reason why Keller added "Das Fähnlein" and "Ursula" to the Jacques-cycle in the book edition of the Züricher Novellen which appeared almost a year later, seems evident in the title of the whole collection. It is the common setting that all of the "Novellen" share: Zürich and aspects of its cultural history. Keller himself indicates this in a letter to the publisher of the book: "Da alle diese Geschichten in Zürich spielen und auf wirklichen Personen und Geschehnissen beruhen vom

dreizehnten bis neunzehnten Jahrhundert, so habe ich vor, sie 'Zürcher Novellen' zu taufen"3

There remains the fact that the first three "Novellen" and the frame end before Jacques fully comes to understand what it means to be "original". An explanation presents itself here in that, by the end of the third and last exemplary tale, Jacques' godfather has shown him a wide spectrum of the "Originalmensch". "Hadlaub" concentrates on the youth and his struggles throughout the learning process, before finally reaching "Originalität". "Der Narr auf Manegg" demonstrates the growth to "Originalität" gone awry, and "Der Landvogt von Greifensee" portrays finally the mature "Original" who has already gone through the learning process and attained the goal. By the end of the "Landvogt-Novelle", Jacques has progressed sufficiently, "so dass der Herr Pate seinen Part der Erziehungsarbeit als durchgeführt ansehen konnte" (ZN, 297). It is now up to Jacques to put to use in everyday life what he has learned from the three exemplary tales, and this is the purpose of the concluding segment of the "Rahmen-Novelle". However, Keller chooses to terminate it before Jacques' education is complete. He simply indicates that Jacques has learned something and demonstrates the potential to continue to develop.

Karl Reichert has a different understanding of this ending. He feels that Jacques is basically not educated and does not develop.⁴ Such a contention, though, is not tenable. As my previous analyses show, by the end of the third "Novelle", Jacques

renounces his desire to become an "Originalgenie". He then endeavours to become a useful member of society as patron of the arts and shows further potential for growth by his agreement to become "Pate" to the illegitimate child.

In support of my assertion that Jacques does show development and, moreover, that Keller implies he may continue to progress, I refer to Carl Winter. Winter outlines three successive phases that recur among Keller's problematic young protagonists in their development toward a meaningful relationship to their fellow man. According to Winter, in the transition from the first to the second phase of development, Keller's young individuals pass from unbiassed acceptance of their environment to a point where they begin to reflect upon it. They come to critically view their society and become at odds with what they see. They find themselves "in einer Übergangszeit", seeking their future and their "wahre Wirklichkeit".⁵ This is the point that Jacques reaches in the first section of the "Rahmen" where he starts to look around himself, to seek his niche in life, and comes to feel there are no opportunities to distinguish himself.

Winter continues to delineate this second phase of growth. Inwardly driven and outwardly enticed by the uncertain future, "die originellen Individualitäten" forget their past and go astray as "Neulinge" in search of the new. This characterises Jacques' development in that portion of the "Rahmen" when he decides to imitate Hadlaub and create his own work for posterity. Like

Hadlaub, before he is brought back to awareness of and respect for the past with his discovery of the Kürenberg poems, Jacques forgets his past, forgets that his "Bundesgenossen . . . jederzeit wohl so klug und gebildet gewesen sind" (ZN, 141) as he feels himself to be. Jacques goes astray here in his attempt to be new and original, proving himself to be what Winter describes as the "spielender Träumer". The following story of "der Narr" reveals to Jacques how the "spielender Träumer", without further reflection and growth becomes the "gefährlicher Mann".⁶

Winter states that the transition from the second to the third stage of development is a decisive one, for those who remain "auf der unproduktiven, 'dilettantischen' zweiten Übergangsstufe" (as does "der Narr") are "rettungslos verloren". If, though, an individual is able to make the transition to the third phase, "der bisherige Spieltrieb" changes to an earnest, serious desire "zu Schaffen und Arbeit zu bewusstem Gestalten und Hervorbringen."⁷ After the example of "der Landvogt", one who has already proven himself on this third level, Jacques makes the all-important transition out of the second phase. He renounces his "bisheriger Spieltrieb" concerning the "Originalgenie" and settles down to serious "Schaffen und Arbeit" with the intention of becoming a productive member of society.

Winter concludes that, through the above-described growth process, and influenced both by "Innen" and "Aussen", superficial "Halbheiten" and "Neulinge" develop into complete and new

individuals who then have the possibility to shape a "new world".⁸ It cannot be said that, by the end of the "Rahmen-Novelle", Jacques is a complete and new individual, and it is unlikely that he will eventually have a part in moulding a "new world", since Keller leaves him essentially as a "Spiessbürger" who is using his role as patron to serve his own interests. However, Winter's model supports my contention that Jacques has learned something, has made a certain amount of progress, and does show potential for further development. By his agreement to become a "Pate", Jacques follows in the footsteps of the closest living example he has of a "gutes Original" (his own "Pate") and thus gives himself the possibility of likewise acting as one.

It is a mark of Keller's realistic writing that he leaves the ending open as to how much Jacques will continue to progress toward this kind of "Originalität". For any individual, practical experience and growth in life never end. In the Züricher Novellen, the exemplary stories are to portray the ultimate aim, the ideal, but the "Jacques-Novelle" is to reflect real life. For this reason, it could not have been Keller's intention to show Jacques as having attained "perfection", i.e., "gute Originalität". Rather, he leaves Jacques with room for development but clearly on the right path.

IV. "DAS GUTE ORIGINAL": KELLER'S
ALTERNATIVE TO THE "ORIGINALGENIE"

Es wird also am besten sein, sich über unser Epigonentum nicht zu ärgern und statt auf ein Postament sich auf einen warmen Ofen zu setzen.

Gottfried Keller¹

The realism of Gottfried Keller's writing reflects a dominant trend in the literature of his time. This was a reaction against Romanticism and "Junges Deutschland".² Disapproving of those who seek what he himself sees as the unattainable (Romantic "Genie"), Keller counters with: "Was unerreichbar ist, das rührt uns nicht, / Doch was erreichbar, sei uns goldne Pflicht!"³ He equates Romantic strivings with "Arbeitsscheu",⁴ as well as with "dem Krankhaften und Untüchtigen"⁵ (as did Goethe). Keller is convinced, "dass man nur durch harmlose und nichtgrüblerische Arbeit, mit welcher man nicht den Himmel stürmen soll, endlich zu etwas Gesundem und Glücklichem gelangt".⁶ He refers to the time of the "Jungdeutsches Genie" as "diese krankhafte und impotente Periode",⁷ and writes of breaking away, "endlich konsequent und aufrichtig vom Witz, Unwitz, und Willkürtum der letzten Romantik [i.e., 'Junges Deutschland']", and of returning "zur ehrlichen und naiven Auffassung".⁸

In opposition to what he sees as arbitrary and misdirected strivings, Keller bids farewell to this kind of "Genie" in the

Jacques-cycle of his Züricher Novellen. He includes in his dismissal here a focus on the "Sturm und Drang Genie", underlining from where the figure that he opposes has developed. This is evident in the link that Jacques has with Rousseau (see pp. 28-9), as well as in the reference to the Stolbergs (p. 30). Keller takes issue with one of the central aspects of their "Genie" thought--the striving for total originality.⁹ It is significant that he labels their endeavour as the "Originalitätsübel" (ZN, 167) and devotes the greater portion of the Jacques-cycle to bringing his young protagonist to renounce the misguided desire to become an "Originalgenie".

Keller interprets "Originalität" in a sense that is far different from its traditional understanding. This is what he seeks to express in the "Jacques-Novellen" where he presents his alternative: "das gute Original". This figure is first and foremost a "tüchtiger Bürger". The exemplary characters of Hadlaub and the "Landvogt" demonstrate this. Keller's "gutes Original" is in fact an anti-"Originalgenie", a complete reversal of this notion. The emphasis here is not so much on artistic creativity as it is on social responsibility. "Gute Originalität" does not arise spontaneously. It develops over time by way of a learning process, learning from others and from practical experience (Hadlaub). While this originality can be developed, it does not result from a forced attempt to be new or impressive ("der Narr"). Moreover, the growth to "Originalität" as Keller sees it, is facilitated by

acceptance of one's limitations. By the desire to do the best within these limits, the "gutes Original" becomes an asset to those around him ("der Landvogt").

As Jochen Schmidt points out, a possible criticism of Keller's re-evaluation of "Originalität" is that, by portraying the "gutes Original" essentially as a useful "Bürger", the idea of originality loses its significance.¹⁰ In my view, however, rather than trivialising the idea, Keller brings out a less evident, though no less valid dimension of originality. The "gutes Original" has not so much to do with "Ursprünglichkeit" as it does with exemplarity. It is the model that invites and deserves to be copied. The "Pate" undertakes to teach Jacques that an "Original" consists in being such a person who is worthy of imitation. He stresses that "ein gutes Original" does not need to demonstrate anything "Erzursprüngliches"; "ein gutes Original ist nur, wer Nachahmung verdient!" (ZN, 17)

Does Keller mean to say, then, that anyone who so desires can develop into a "gutes Original"? The answer, I suggest, is no. "Gute Originalität" remains an exceptional occurrence, and Keller, through the "Pate", emphasises it is "wenig häufig", or more to the point, "selten" (ZN, 17). It is an ironic touch that Keller uses the "Novelle", the basic idea of which is to portray something new and unheard of, to illustrate that the "gutes Original", while being unusual, need not be anything "Unerhörtes".

Just as Keller acknowledges a valid form of originality, he also seems to have had some idea of a "wahres Genie" which he associated with Goethe. "Genie" implied greatness without affectation and without a deliberate attempt to be "genial". Looking back in time, he admired Goethe as a "grosses Genie",¹¹ and likewise felt Wilhelm Hauff (1802-27) to be "ein wahres Genie" because he had "jenen einfachen, naiven und doch so tiefen und bezaubernden Stil, der an Goethe so hinreisst Da ist nichts Gesuchtes, nichts Geschrobenes" ¹² Since Keller's statements here (written in 1843 and 1838 respectively) predate the Züricher Novellen by more than thirty years, he may have become more critical in his view of "Genie" over this time.

It is possible that Keller's negative reaction to the high-flown notion of "Originalgenie" also results in part from his tendency to see himself and his contemporaries as epigones, caught in a transitional period between a great past (German Classicism) and an unknown future. Keller comments on this position: "Unser ist das Los der Epigonen, / Die im weiten Zwischenreiche wohnen".¹³ Keller sees this fate as inescapable, and consequently criticises all desperate anti-epigonal claims to "Originalität" and "Genialität" as empty reaction, as Jochen Schmidt puts it.¹⁴ Keller's own words are much stronger:

Ein ärgerliches Gelächter haben mir dieser Tage einige Hefte der Zeitschrift "Teut" erregt, worin ein Rudel Schwachköpfe die Stiftung einer neuen "Sturm- und Drangperiode" verkünden, aus deren

Gärung die potenzierten künftigen Goethe und Schiller hervorgehen sollen. An sittlicher Haltung und an allgemeinem Verstand ist man seit hundert Jahren im ganzen nicht viel vorwärts gekommen, sonst wären dergleichen Kindereien nicht möglich.¹⁵

Keller resigns himself to this epigonal fate, but nevertheless sees the potentiality to be productive within its limitations. He explores the possibilities of his situation as a basis for his writing:

Hier muss [der Dichter] sich nun sagen, dass er nichtsdestoweniger das ihm Zunächstliegende ergreifen und vielleicht gerade seine Lage . . . darstellen soll Und überdies hat jede Zeit gesunde brauchbare Momente.¹⁶

He envisions an ideal that can be realistically striven for ("das gute Original") and endeavours to guide his contemporaries in this direction. "Gute Originalität" can be learned, and what can be learned can be taught, and thus arises the didactic intent in Keller's works.

Keller's epigonal perspective and with it, his didactic aim, form the basis for his exploration of "Originalität" in the "Jacques-Novellen". Jacques feels that he is living in a time, "in der man unbedingt kein Originalmensch mehr werden könne . . . , was umso schmerzlicher sei, wenn man die letzten Ueberbleibsel schönerer Tage noch vor sich sehe" (ZN, 10-11). Jacques' epigonal complaint here and his godfather's attempt to help him overcome it can be viewed as parallels to the prevailing feeling in Keller's

day and Keller's own desire to steer his generation toward a practical goal. By way of the exemplary "Novellen", the "Pate" instructs Jacques, "den Keim der Zukunft", that "gute Originalität" has always been difficult to attain, as much in the past as in his own day, yet that it is possible to develop in this direction, even in epigonal times.¹⁷ So too does Keller instruct the individuals of his day by way of the "Jacques-Novellen" that they must and can learn to work with their epigonal awareness. He sees it his duty, "nicht nur das Vergangene zu verklären, sondern das Gegenwärtige, die Keime der Zukunft so weit zu verstärken . . . , dass die Leute noch glauben können: ja, so seien sie, und so gehe es zu".¹⁸

Keller feels his day may not achieve the greatness of Goethe and the "Klassiker", but by being practical and purposeful, a foundation will be laid for "den rechten Mann" when he does arrive:¹⁹ "Dass es [das unbekante Neue] so lange . . . ausbleibt, berechtigt uns zu keinem Pessimismus; sobald der rechte Mann geboren wird, . . . wird es da sein".²⁰ Even though the "gutes Original" is an alternative in the meantime, the figure possesses its own valid "Originalität", a "Wirkung, die manchen eigentlichen Geniemenschen versagt ist" (ZN, 167-68).

Notes

INTRODUCTION

¹Gottfried Keller, Gesammelte Werke, with an introduction by Emil Ermatinger (Zürich: Rascher, 1947-48), vol. 2: Der grüne Heinrich, part 3, p. 176.

I. HISTORICAL OVERVIEW

¹For an extensive examination of the history of the "Genie" concept in Germany, see Jochen Schmidt, Die Geschichte des Genie-Gedankens in der deutschen Literatur, Philosophie und Politik, 1750-1945, 2 vols. (Darmstadt: Wissenschaftliche Buchgesellschaft, 1985).

²Christian Fürchtegott Gellert, cited in Jacob and Wilhelm Grimm, Deutsches Wörterbuch, rev. by Rudolf Hildebrand and Hermann Wunderlich, 1897 ed., s.v. "Genie", 4:3412.

³For further reference regarding the development of the term "Genie", see Grimm, Deutsches Wörterbuch, s.v. "Genie", 4:3396-3450, and Friedrich Kluge, Etymologisches Wörterbuch der deutschen Sprache, 1967 ed., s.v. "Genie", p. 248.

⁴Johann Kaspar Lavater, in Physiognomische Fragmente (1775-78), cited in Friedhelm Radandt, From Baroque to Storm and Stress, 1720-1775 (London: Croom Helm, 1977), p. 131.

⁵Grimm, Deutsches Wörterbuch, s.v. "Genie", 4:3404 and 3412.

⁶Johann Jakob Breitinger, in Critische Dichtkunst, cited in Radandt, From Baroque to Storm and Stress, pp. 53-54.

⁷Johann Georg Hamann, in Fünf Hirtenbriefe das Schuldrama betreffend, cited in Radandt, From Baroque to Storm and Stress, p. 129.

⁸Edward Young, Conjectures on Original Composition, ed. Edith J. Morley (Manchester: University Press, 1918), p. 7.

⁹Ibid., p. 11.

¹⁰Ibid., p. 17.

¹¹Johann Gottfried Herder, Über die neuere deutsche Literatur, ed. Alexander Gillies (Oxford: Basil Blackwell, 1969), p. 44.

¹²Herder to Karoline Flachsland, ca. 1 November 1770, Johann Gottfried Herder: Briefe, 1763-1803, gen. ed. Wilhelm Dobbek and others (Weimar: Hermann Böhlau, 1977-84), 1:278.

¹³Herder, "Auszug aus einem Briefwechsel über Ossian und die Lieder alter Völker", Herders Werke, with an introduction by Wilhelm Dobbek, 4th ed. (Berlin, Weimar: Aufbau, 1969), 2:218.

¹⁴Herder, "Von Ähnlichkeit der mittlern englischen und deutschen Dichtkunst", ibid., 2:275.

¹⁵Herder, "Shakespeare", ibid., 1:251 and 247.

¹⁶Jean-Jacques Rousseau, A Complete Dictionary of Music (1767), trans. William Waring (London: J. Murray, 1779; reprint ed., New York: AMS Press, 1975), p. 182.

¹⁷Herder to Karoline Flachsland, 9 January 1773, Herder: Briefe, 1763-1803, 2:289.

¹⁸Johann Wolfgang von Goethe, "Frankfurter gelehrten Anzeigen", Goethes sämtliche Werke, ed. Eduard von der Hellen (Stuttgart, Berlin: J. G. Cotta, [1902-07]), 36:60.

¹⁹Goethe, "Die Leiden des jungen Werther", Goethes Werke, Hamburger Ausgabe, ed. Erich Trunz and others (Hamburg: Christian Wegner, 1948-1960), 6:15-16.

²⁰Goethe, "Aus meinem Leben. Dichtung und Wahrheit", ibid., 10:160-61.

²¹Goethe, Wilhelm Meisters Wanderjahre, ibid., 8:250.

²²Goethe, "Maximen und Reflexionen", ibid., 12:480.

²³Johann Peter Eckermann, Gespräche mit Goethe in den letzten Jahren seines Lebens, new ed., ed. Fritz Bergemann (Wiesbaden: Insel, 1955), pp. 714-15.

²⁴Friedrich Schlegel, "Athenäums-Fragmente", Charakteristiken und Kritiken (1796-1801), ed. Hans Eichner, vol. 2 of Kritische Friedrich-Schlegel-Ausgabe, ed. Ernst Behler (München, Paderborn, Wien: Ferdinand Schöningh, 1967), p. 183.

²⁵Schlegel, "Ideen", *ibid.*, p. 260.

²⁶Adalbert Stifter, "Vorrede zu 'Bunte Steine'", Gesammelte Werke, ed. Michael Benedikt and others (n.p.: Sigbert Mohn, [1956-60]), 3:9-10.

²⁷Franz Grillparzer, "Über Genialität", Grillparzers sämtliche Werke, ed. Moritz Necker (Leipzig: Max Hesse, [1903]), 15:150-52.

²⁸Theodor Mundt, Aesthetik: Die Idee der Schönheit und des Kunstwerks im Lichte unserer Zeit, with an afterword by Hans Düvel (Berlin: M. Simion, 1845; reprint ed., Göttingen: Vandenhoeck & Ruprecht, 1966), pp. 83-84.

²⁹Ludolf Wienbarg, in Ästhetische Feldzüge, cited in Jost Hermand, ed., Das Junge Deutschland: Texte und Dokumente (Stuttgart: Reclam, 1966), p. 173.

³⁰Ernst Willkomm, in Die Europamüden, cited in Hermand, Das Junge Deutschland, p. 179.

³¹*Ibid.*, p. 180.

³²Heribert Rau, in Genial, cited in Fritz Martini, Deutsche Literatur im bürgerlichen Realismus 1848-1898, 4th ed., rev. and enl. (Stuttgart: J. B. Metzler, 1981), p. 87.

³³Friedrich Theodor Vischer, cited in Kurt Rothmann, Kleine Geschichte der deutschen Literatur, 4th ed., rev. (Stuttgart: Reclam, 1981), p. 179.

³⁴Theodor Fontane, in "Von Zwanzig bis Dreissig", cited in C. P. Magill, "The German Author and his Public in the Mid-Nineteenth Century", The Modern Language Review 43 (October, 1948): 497.

³⁵Fontane, "Die gesellschaftliche Stellung der Schriftsteller", Sämtliche Werke, ed. Walter Keitel and others (München: Carl Hanser, 1969), part 3, 1:576.

³⁶Martini, Deutsche Literatur im bürgerlichen Realismus, p. 85.

³⁷The term "Genius", as opposed to "Genie", was often used deliberately by these writers (cf. Theodor Fontane, p. 19 in my thesis). As Grimm explains, some of the old "Zauber" was still associated with the word "Genie". At the same time, certain negative connotations clung to the term and expressions such as "ein verkanntes Genie", also "verkommenes, verbummeltes Genie" came into existence. Therefore, if one wanted to avoid misunderstanding, preference was given to the use of "Genius" (from the original Latin), which had not yet deteriorated. Grimm, Deutsches Wörterbuch, s.v. "Genie", 4:3448.

³⁸Fontane, "Unsere lyrische und epische Poesie seit 1848", Sämtliche Werke, part 3, 1:239.

³⁹Emil Ermatinger, Deutsche Dichter, 1750-1900: Eine Geistesgeschichte in Lebensbildern, 2nd ed., rev. by Jörn Göres (Frankfurt am Main, Bonn: Athenäum, 1961), p. 726.

⁴⁰Gottfried Keller to Berthold Auerbach, 25 June 1860, Gottfried Kellers Leben: Seine Briefe und Tagebücher, ed. Jakob Baechtold (Berlin: Wilhelm Hertz, 1894-97), 2:466.

⁴¹Keller to Berthold Auerbach, 25 February 1860, *ibid.*, 2:448.

⁴²The idea that the function of poetic writing is to give both instruction and delight goes back to Horace. In the Ars Poetica he writes: "The man who has managed to blend profit with delight wins everyone's approbation, for he gives his reader pleasure at the same time as he instructs him". Horace, "On the Art of Poetry", Classical Literary Criticism, trans. and with an introduction by T. S. Dorsch, 6th ed. (Harmondsworth, England: Penguin, 1974), p. 91.

⁴³Miguel de Cervantes Saavedra, The Exemplary Novels [sic] of Miguel de Cervantes Saavedra, trans. Walter K. Kelly (London: Henry G. Bohn, 1855), p. x.

⁴⁴Johann Wolfgang von Goethe, "Unterhaltungen deutscher Ausgewanderten", Goethes Werke, Hamburger Ausgabe, 6:139.

⁴⁵Goethe to Johann Peter Eckermann, 29 January 1827, cited in Novelle, ed. Josef Kunz (Darmstadt: Wissenschaftliche Buchgesellschaft, 1968), p. 34.

⁴⁶See Kunz, Novelle, pp. 53 and 55.

⁴⁷*Ibid.*, pp. 67-8 and 74.

⁴⁸Josef Kunz, Die deutsche Novelle im 19. Jahrhundert (Berlin: Erich Schmidt, 1970), pp. 10-11.

II. KELLER'S ZÜRICHER NOVELLEN: "DAS GUTE ORIGINAL"

¹Keller, Züricher Novellen, Gesammelte Werke, intro. by Ermatinger, 6:1. All subsequent references are to this edition, hereafter cited as ZN.

It is historically interesting to note that Jacques' reading of this book, "gegen das Ende der achtzehnhundert und zwanziger Jahre", would have taken place more or less at the time of the "Junges Deutschland" outcry for individuality and "Genialität" (see pp. 16-17). It is ambiguous here as to whose opinion it is that the book is "vorlaut". If it is the narrator's view, a criticism of those who asserted the need for extraordinary and original "Genie" is implied. Should it be Jacques' judgement of the book, a resulting urge to prove the book's assertion wrong would increase his yearning to become a unique individual. Such is typical of Keller, for he frequently declines to make direct statements.

²Gerhard Kaiser, Gottfried Keller: Eine Einführung (München, Zürich: Artemis, 1985), p. 28.

³Bernd Neumann, Gottfried Keller: Eine Einführung in sein Werk (Königstein: Athenäum, 1982), p. 204.

⁴Lester G. Crocker, "Rousseau, Jean Jacques", Encyclopedia Americana, 1982 ed., 23:811.

⁵Jacques' idea for such a work is taken from the Roman poet Ovid's Metamorphoses (8 A.D.), stories from Roman and Greek mythology, involving a variety of miraculous transformations from primeval chaos to the metamorphosis of Julius Caesar into a star.

⁶"Minnesang" poetry ("Minne" = love) dates from around the years 1150-1400 and deals with the convention of courtly love, generally that of a man of knightly standing for a lady of higher rank. Due to her status, the woman is unattainable for the man and it is traditional that his usually secret love for her remains unrequited. The "Minne" songs tell of respect, praise, and devotion for the woman and, while hope of winning her favour is expressed, there is no real expectation on the part of the man of having his love returned. This unfulfilled love has the intended effect of refining and purifying his soul and strengthening his spirit. The notion of elevated, spiritual love is typical of "hohe Minne" poetry, but it degenerated later on to "niedere Minne", poems in which the man and woman concerned are of a less noble rank, love is less idealised and is usually fulfilled, and there is often a crude note to the love songs.

- ⁷Schmidt, Geschichte des Genie-Gedankens, 2:61.
- ⁸Ibid., 2:124-25.
- ⁹Edward Franklin Hauch, Gottfried Keller as a Democratic Idealist (New York: Columbia University, 1916; reprint ed., New York: AMS Press, 1966), p. 80.
- ¹⁰Kaiser, Gottfried Keller: Eine Einführung, p. 71.
- ¹¹Fritz Martini, "Gottfried Keller: 'Hadlaub' oder Falschklang der Kunst und Wahrhaftigkeit der Liebe", Zu Gottfried Keller, ed. Hartmut Steinecke (Stuttgart: Ernst Klett, 1984), p. 128.
- ¹²Ibid., pp. 132-33.
- ¹³Schmidt, Geschichte des Genie-Gedankens, 2:124-25.
- ¹⁴That Keller describes Rüdiger Manesse as being exemplary without, however, having to behave like an "Originalmensch", is an implied criticism of those "Originale" who need to call attention to their actions in order to demonstrate they are "original".
- ¹⁵Louis Wiesmann, Gottfried Keller: Das Werk als Spiegel der Persönlichkeit (Frauenfeld, Stuttgart: Huber, 1967), p. 181.
- ¹⁶J. M. Lindsay, Gottfried Keller: Life and Works (London: Oswald Wolff, 1968), p. 194.
- ¹⁷"Fastnacht" (Shrove Tuesday or Mardi gras): a time of carousing, merrymaking, and the wearing of masks.
- ¹⁸Gerhard Kaiser, Gottfried Keller: Das gedichtete Leben (Frankfurt am Main: Insel, 1981), pp. 457-58.
- ¹⁹Schmidt, Geschichte des Genie-Gedankens, 2:125.
- ²⁰Keller, Diary entry of 2 May 1848, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 1:313.
- ²¹Kaiser, Gottfried Keller: Das gedichtete Leben, p. 473.
- ²²Benno von Wiese, Die deutsche Novelle von Goethe bis Kafka: Interpretationen (Düsseldorf: August Bagel, 1965), 2:164.
- ²³Lee B. Jennings, "Keller's Epiphanies", German Quarterly 55 (May 1982): 320. Jennings also makes mention here of another possible version of the proverb which has a carpe diem inference:

"Zeit bringt Rosen und nimmt sie wieder hin". It is unlikely that Keller intends Salomon's "Fest" to convey this particular message, though, because it does not explain the enduring contentment and peace within himself that Salomon has cultivated over time and which he firmly exhibits throughout the "Fest" and the later years of his life. Salomon does not merely enjoy the present, he has learned to create lasting fulfillment for the years yet to come.

²⁴Hermann Boeschstein, Gottfried Keller: Grundzüge seines Lebens und Werkes (Bern: Paul Haupt, 1948), pp. 74-5.

²⁵Wolfgang Wittkowski, "Erfüllung im Entsagen. Keller: 'Der Landvogt vom [sic] Greifensee'", Zur Literatur der deutschsprachigen Schweiz, ed. Marianne Burkhard and Gerd Labrousse (Amsterdam: Rodopi, 1979), pp. 58-9.

²⁶Ibid., p. 66.

²⁷Schmidt, Geschichte des Genie-Gedankens, 2:127.

III. THE FRAMING NARRATIVE: ITS STRUCTURE AND IMPLICATIONS

¹Keller to Adolf Exner, 27 August 1875, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 3:207-8.

²Kaiser, Gottfried Keller: Eine Einführung, p. 21.

³Keller to Ferdinand Weibert, 20 May 1875, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 3:184.

⁴Karl Reichert, "Die Entstehung der 'Züricher Novellen' von Gottfried Keller", Zeitschrift für deutsche Philologie 82 (1963): 483 and 490.

⁵Carl Winter, Gottfried Keller: Zeit - Geschichte - Dichtung (Bonn: Bouvier, Herbert Grundmann, 1971), pp. 422-24.

⁶Ibid., p. 425.

⁷Ibid., pp. 426 and 425.

⁸Ibid., p. 426.

IV. "DAS GUTE ORIGINAL": KELLER'S ALTERNATIVE
TO THE "ORIGINALGENIE"

¹Keller to Marie Melos, 16 July 1881, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 3:477.

²Fritz Martini, "Ironischer Realismus: Keller, Raabe und Fontane", Ironie und Dichtung, ed. Albert Schaefer (München: C. H. Beck, 1970), p. 114.

³Keller, "Prolog zur Schillerfeier in Bern 1859", Gesammelte Werke, intro. by Ermatinger, 9:253.

⁴Keller, Der grüne Heinrich, Gesammelte Werke, intro. by Ermatinger, vol. 2, part 3, pp. 182-83.

⁵Rätus Luck, Gottfried Keller als Literaturkritiker (Bern, München: Francke, 1970), p. 216.

⁶Keller to Hermann Hettner, 29 August 1851, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 2:184.

⁷Keller to Ferdinand Freiligrath, 10 October 1850, *ibid.*, 2:139.

⁸Keller to Ludmilla Assing, February 1857, *ibid.*, 2:372. Carl Winter explains that Keller's reference here to "der letzten Romantik" applies to the writers of "Junges Deutschland". Winter, Gottfried Keller: Zeit - Geschichte - Dichtung, p. 282.

⁹Keller's critical view of the striving for complete originality does not restrict itself to the Züricher Novellen. In 1861 he states that the attempt to be new will always be in vain since "es überhaupt nichts Neues gibt unter der Sonne". "Am Mythenstein", Gottfried Kellers Werke, ed. Martin Hürlimann (Zürich, Berlin: Atlantis, n.d.), 7:376.

Earlier still, in 1854, Keller asserts that the "Originalgenie" who claims to have written something new, is simply one who has not taken the time to realise that his "original" creation has most likely been already written down long before. He contends, "es gibt keine individuelle souveräne Originalität und Neuheit im Sinne der Willkürgenies und eingebildeten Subjektivisten". Keller to Hermann Hettner, 26 June 1854, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 2:258 and 259.

¹⁰Schmidt, Geschichte des Genie-Gedankens, 2:124.

¹¹Keller, Diary entry of 15 August 1843, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 1:218.

¹²Keller (1838), cited in Emil Ermatinger, Gottfried Kellers Leben, 8th ed., rev. (Zürich: Artemis, 1950), pp. 95-6.

¹³Keller, "Gaselen", Gesammelte Werke, intro. by Ermatinger, 10:3.

¹⁴Schmidt, Geschichte des Genie-Gedankens, 2:118.

¹⁵Keller, cited in Luck, Gottfried Keller als Literaturkritiker, p. 303.

¹⁶Keller, "Reflexionen", Sämtliche Werke, ed. Jonas Fränkel and Carl Helbling (Bern: Benteli, 1926-49), 22:337-38.

¹⁷That Keller has placed his exemplary "Originale" (Hadlaub, "der Landvogt") in historical settings, is not an indication that he could envision "gute Originalität" only in the past, as Karl Reichert states. Rather, Keller uses examples from the past in order to demonstrate that "gute Originalität" has always been a rare occurrence, just as it continues to be in the present. See Karl Reichert, "Die Entstehung der 'Züricher Novellen' von Gottfried Keller", Zeitschrift für deutsche Philologie 82 (1963): 484.

¹⁸Keller to Berthold Auerbach, 25 June 1860, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 2:465.

¹⁹Theodor Fontane, a contemporary of Keller's, feels likewise (see p. 19 in my thesis).

²⁰Keller to Hermann Hettner, 4 March 1851, Baechtold, Gottfried Kellers Leben: Seine Briefe und Tagebücher, 2:161.

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Title of Thesis

Gottfried Keller's Farewell to the "Originalgenie":
An Examination of the Züricher Novellen

Author



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August 2, 1988