

KITSCH IN THE PROSE WORKS OF THEODOR STORM

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ABSTRACT

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The twofold purpose of this study is to clarify, on the one hand, the question of literary evaluation in general and of kitsch in particular, and, on the other, to analyse the prose works of Theodor Storm in the light of the theories of literary evaluation thus established.

It therefore follows that the investigation falls into two main sections. The first is in essence theoretical. It consists of seven chapters, in which are examined the terminology, etymology and history of literary evaluation; the many different approaches to tackling and understanding the problem of kitsch (pedagogic, socio-economic, political, religious, moral, philosophical etc.); kitsch in its relationship to art; kitsch in literature and elsewhere (kitsch of both style and philosophy); kitsch and the consumer, especially the female consumer; kitsch's causes and functions under a variety of political and social regimes; and, lastly, the possible dangers of kitsch and the remedies suggested to help counteract it.

The second section commences with a survey of prominent trends in Storm research old and new, followed by an exploration of Storm's awareness of and relationship to his reading public and to his publishers, and the effect on his work of the demands of family finances. Three chapters are devoted specifically to Storm's wide-ranging techniques for appealing to his reading public, and four to one of the most important aspects of his work in relation to kitsch, the women figures and love and marriage in the 'Novellen'. Three more are given over to problems in his works, with particular emphasis on the function of social critic now widely claimed for him. Two chapters deal with Storm's literary aims, both in respect of artistic achievement and popular acclaim, how far he was successful in achieving them, and what shortcomings threatened to diminish the literary value of his works. Finally, there is a chapter on Storm's reception under various regimes and how prevailing ideological factions adapted the works for their own use, whilst Storm's reception in the immediate post-war era and in the present day is the subject of the conclusion.

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INTRODUCTION

The title of this study, "Kitsch in the Prose Works of Theodor Storm", is to some degree misleading in that not only is a good half of it devoted to a wide-ranging analysis of the problem of kitsch, but because it suggests that the sole aim is to denigrate an author whose works by no means belong exclusively to those lower echelons of literary production implied by the word 'kitsch'. Nevertheless, this study does tackle the problem of aesthetic evaluation and 'Rangordnung', and that probably to a degree greater than is normally inherent in academic critical investigations. It is always possible to question the validity of imposing a scheme of values on works of literature which, whilst they may make no pretensions to the status of art, may perform some function in moral, political, social or other spheres (which does not imply that a work of literature cannot combine the aesthetic along with other functions). However, in cases where an author claims to have produced a work or works deserving in his opinion of the status of art, it is perhaps justifiable to enquire into the legitimacy of this claim. This is very relevant as far as Theodor Storm is concerned in the light of attestations which he himself repeatedly makes in his correspondence with family, friends and fellow-authors, regarding his own literary production.

It is the purpose of the initial section of the present study to explore the many different aspects of the kitsch problem, in order to help formulate some of the precepts upon which the later assessment of Theodor Storm is to be founded. As an author, the latter has constantly been a topic for literary criticism, and interest in him has perceptibly increased in the last twenty or thirty years. However, despite the mass of critical material, there is as yet no study which focusses on the difficulties associated with kitsch and kitsch criticism with specific reference to Theodor Storm. This is surprising in view of the fact that

quite a number of critics have recognised definite leanings towards a sentimental 'Weltanschauung' and an oft-times sentimental expression of it in his works. Moreover, it is precisely this problematical angle which renders Storm suitable for a diagnosis of this nature - his works are particularly challenging in that they could be said to lie on many occasions in the peripheral areas between kitsch and art, and it could be for this very reason that many have tended to overpraise him, as an over-reaction, perhaps, to his obvious sentimentality.

His case is relevant, too, in that it illustrates both something of the relationship between the author and his reading public and that between the author and his publisher in the nineteenth century, a formative era for modern literary practice and literary production, above all for the mass society, which is evidently essential to the problem of kitsch. It is for this reason that the present study concentrates mainly on the prose rather than the poetic works, for generally speaking, poetry will always enjoy a smaller and probably more select audience, so that it is less easy to illustrate its effects on a mass public and the techniques it employs to achieve this. Storm's extensive correspondence demonstrates his consciousness of his readership and some of his attitudes towards the literary practice of the day. If his works are designed to achieve public sympathy, how this is done, and how far the works accord with Storm's avowed artistic credo, is revealed in his correspondence and elsewhere, as well as in the works themselves.

It is the aim of the following investigation, then, to assist in establishing a clearer picture of the phenomenon 'kitsch', as well as illustrating it by recourse to a particular example, Theodor Storm.

CHAPTER I

JUSTIFICATIONS AND TERMINOLOGY

Prior to embarking upon an examination of the works of Theodor Storm, it is necessary to look at the subject of kitsch and the present 'Forschungsstand' in order to determine whether unambiguous and feasible theories can be brought to bear upon this "Kobold Kitsch".¹

However, before moving on to a more detailed discussion, it is an unavoidable necessity to draw attention to certain opinions which place in jeopardy the entire raison d' être not only of the present study, but also of all others connected with kitsch, despite Burghard Rieger's optimistic contention that it is superfluous nowadays to justify dealing with trivial literature.²

It has been asserted that even if the term 'literature' may be applicable,³ works of inferior literary standing are scarcely worthy of the attention of critics, whose efforts would be more profitably directed towards the investigation of works of generally accepted literary merit. Formerly, 'literarische Wertung' itself was not deemed an integral part of literary criticism, and for a long time was even considered 'unwissenschaftlich'.⁴ 'Wertung' and 'Interpretation' were therefore commonly held to be two completely separate procedures. Many, such as Fritz Lockemann, still ascribe to this view,⁵ though others, such as René Wellek and Austin Warren, rightly suppose that

"though separation between the exegesis of meaning (Deutung) and the judgement of value (Wertung) can certainly be made, it is rarely, in 'literary criticism', either practised or practicable",⁶

so that the inference may be drawn that 'Wertung' will be at least implicit in any form of literary definition or designation.⁷ Any value judgements that were undertaken in the early decades of this century seldom extended into areas other than those enjoying the general sanction of literary

criticism. Leonhard Beriger, in his early study of 'literarische Wertung', was not unduly concerned with kitsch or anything approaching it; he believed that it was "wertvoller, Einwände gegen Goethe zu erheben als gegen Kotzebue."⁸ This attitude has become increasingly outmoded in the course of the present century, though there are those who still espouse it. Jochen Schulte-Sasse has justifiably taken Walter Müller-Seidel to task for the expression of a similarly restricted view. Speaking of Hedwig Courths-Mahler, the latter states:

"Solche Prosa verdient in der Tat das Etikett Kitsch. Wir nehmen es zur Kenntnis, wenn wir es nicht schon wussten, und regen uns nicht weiter auf. Aber nachdem das Urteil ausgesprochen ist, geht die Wissenschaft diese Prosa nicht mehr viel an. ... In Sachen der literarischen Wertung ... beginnen die Probleme jenseits der weithin eindeutigen Urteile."⁹

Harold Rosenberg, too, has inveighed against scholarly concern with kitsch (this time from a sociologist's point of view) in a review of a collection of sociological essays entitled Mass Culture, compiled by Bernard Rosenberg and David Manning White:¹⁰

"Every discovery of 'significance' in Li'l Abner or Mickey Spillane helps to destroy the distinction between kitsch and art. One of the grotesqueries of American life is the amount of effort that goes into displaying the wisdom secreted in bad movies and in proving that modern art is meaningless. But it is nothing else than the intellectualization of kitsch, in which the universities, foundations, museums play their part, that makes popular media into such a tremendous social force against the individual in this country, as in the Soviet Union. If only popular culture were left to the populace!"¹¹

According to Harold Rosenberg, then, scholarly involvement with kitsch merely serves to elevate it to a position of greater importance than it deserves. Yet the significance of kitsch cannot be denied any more than the significance of art, and to suggest, as Harold Rosenberg does, that "there is only one way to quarantine kitsch: by being too busy with art",¹² is hardly an acceptable solution. Even if kitsch is ignored by intellectuals it is most unlikely to go away, and just because it is

studied by them it would be false to assume that the intellectual mind itself had fallen prey to kitsch. In all fairness, though, Harold Rosenberg rightly points out that "one aspect of mass culture is kitsch criticism of kitsch", and even thinks that "it might be more important than kitsch itself, since it relates to the morale and capacity of the intellectuals who are not yet in the service of mass manipulation."¹³ There may be a good deal of substance in this, and certainly Harold Rosenberg is not the first to have been aware of the danger of critics lapsing into the very mode they so decry in others, either in respect of their ideas or their enunciation of them, perhaps in an excess of zeal to do justice to their cause. One of the earliest books on the subject, Fritz Karpfen's Der Kitsch, which appeared in 1925,¹⁴ evoked adverse criticism in a review of the same year,¹⁵ on account of its stylistic extravagances, criticism subsequently reiterated by later commentators.¹⁶ Hans Dieter Zimmermann has attacked the ideas of some critics of kitsch who tend to oversimplify the issues involved, maintaining that "das Ergebnis der Arbeiten dieser Literaturwissenschaftler ist nicht selten fast so trivial wie die Literatur, die sie untersuchen."¹⁷ Jochen Schulte-Sasse has warned that interpretations of kitsch all too readily deteriorate into emotionalism and subjectivity.¹⁸ This does serve to underline the need for caution on the part of any future contributors to this field if this particular hazard is to be avoided.

It is also easy for those who concern themselves with kitsch to become the target for accusations of 'theme-hunting'.¹⁹ Wolfgang Clemen, as early as 1962, considered that the possibility of discovering new angles of approach towards authors of high literary standing was rapidly becoming exhausted, and that therefore critics were turning their attention towards "bereits halb oder ganz vergessene Autoren, entlegene Gebiete und Werke von fehlendem künstlerischen Wert".²⁰ Clemen, too, expressed the fear that in so doing works of limited merit might tend to be ranked

alongside the genuine work of art, and thus all critical standards would be lost. Others, such as Hermann Bausinger, have taken the opposite view, and think that the study of trivial literature will, in fact, help in establishing working criteria for the distinction between worthy and mediocre or bad literature.²¹ Hans Friedrich Foltin also maintains: "...vielleicht wird gerade die Erforschung des ästhetisch Minderwertigen und Überholten unseren Blick für das Originelle und Vollkommene schärfen."²² It is surely true that comparison forms an important element of literary criticism, for it is logical to assume that if there are no criteria whereby a work may be pronounced bad, it is equally impossible to introduce a standard whereby a work may be said to be meritorious. However, there are those who warn against attaching too much importance to this. Manfred E. Keune, in his review of the collection of essays by Heinz Otto Burger, Studien zur Trivialliteratur, states that this optimism

"darf nicht zu allgemeinen Lehrsätzen verleiten, denn eine rein positivistische Methode z.B., die sich im Hinblick auf ein Lesepublikum mit Absatzziffern und Konsumentengruppen begnügt, kann in ihrem wissenschaftlichen Eifer durchaus nicht das Mysterium des dichterischen Kunstwerkes offenbaren."²³

It is evident from the above that it is not merely the literary critic who has begun to be concerned with kitsch. It has also permeated the spheres of the sociologist, the psychologist, the moralist, the philosopher, the theologian, the librarian and the pedagogue. Their approaches to the problem will come under scrutiny later; at this point our concern must be to establish the field of study to which kitsch most properly belongs, or whether all can lay claim to some degree of relevance.

Although representatives of the afore-named disciplines have brought forth valid testimonies as to the significance of kitsch for their own particular area, there are some who have queried the study of kitsch by the literary critic. Joachim Müller, for instance, has maintained

that this may be left to the sociologist, though he admits of "mancherlei Grenzerscheinungen" which could involve both parties:

"Es kann nicht geleugnet werden, dass die gesellschaftliche Funktion der Vulgär- und Trivialliteratur sehr ernst zu nehmen ist... Insbesondere muss aus gesellschaftskritischer Perspektive die Rolle genau erforscht werden, die im 19. und 20. Jahrhundert die Masseliteratur gespielt hat. Ursache und Folge des 'Konsums' an solcher Literatur der breiten Leserschichten bedürfen der wissenschaftlichen Erkundung. Aber diese Aufgaben sind in erster Linie dem Gesellschaftshistoriker zu überantworten, der nach anderen Prinzipien analysieren muss, als sie der Literaturhistoriker bei der Betrachtung des Sprachkunstwerks anwendet. Oder will jemand der Marlitt oder der Courths-Mahler die Ehre antun, sie mit den Kriterien der modernen literaturwissenschaftlichen Strukturanalyse zu untersuchen, mit denen wir uns Hölderlins 'Friedensfeier' wissenschaftlich zu eigen machen?"²⁴

However, since trivial literature is, after all, literature, it must certainly be the legitimate business of the literary critic, especially in so far as aesthetic and theoretical criteria are concerned, though this does not mean that there is no place for investigations of a different nature. Indeed, there have been innumerable calls for increased interdisciplinary involvement. In 1972 Heinrich Breloer and Rainer Zimmer were aware that this was an essential requirement:

"...Solange die Literaturwissenschaft sich nicht als Gesellschaftswissenschaft versteht und als solche in Zusammenarbeit mit den anderen Sozialwissenschaften deren Ergebnisse integriert, wird sie nur von einem mehr oder minder allgemeinen, d.h. vagen Konsensus ausgehen können. Erst wenn sie in interdisziplinärem Zusammenwirken effektive Verfahrensweisen zur Untersuchung von Fragen der Produktion und Rezeption von Literatur entwickelt, wird sie eine wissenschaftlich befriedigend abgesicherte Folie für die Konfrontation von Fiktion und Realität heranziehen können."²⁵

Four years before, in 1968, Hermann Bausinger displayed even greater optimism in welcoming the interdisciplinary initiatives that were already underway,²⁶ and in the last decade there has definitely been evidence of an intensified consolidation of these efforts.

Despite recent progress, the cautious, even dilatory advance in the admission of 'literarische Wertung' in general and kitsch in particular

as legitimate fields of study is witnessed by the apparently impelling need on the part of many critics to qualify or modify their own statements, as if fearing censure from more orthodox quarters of their discipline. This applies especially to literary critics. Hans Friedrich Foltin, for example, whilst advocating on the one hand the desirability of co-operation between different disciplines and of the production of a greater number of relevant investigations, declares in the same essay that "es wäre natürlich verfehlt, wenn man diesen ganzen Bereich ebenso gründlich und vollständig erfassen wollte wie die Hochliteratur",²⁷ which appears rather an unfortunate contradiction, but it does illustrate the reservations still prevalent even amongst some of the keenest and most notable contributors. Be that as it may, the importance of interdisciplinary activity should not be underestimated, for there is always a certain amount of overlap between disciplines, and each can draw profitably on the other's experience, the various angles of approach facilitating a more complete understanding of the issues involved.

It seems from all this that doubts cast upon the desirability or otherwise of dealing with kitsch and its cognates are largely unfounded, and, on the whole, the notion that trivial literature and its exponents are unpalatable items within the ivory towers of literary scholarship is now almost outdated, as is proved by the growing number of critical works available. Even in 1955, Jacob Reisner, in one of the first university dissertations on kitsch, lamented:

"Das Meer der Meinungen über Kitsch mit ihren oft befremdlichen Widersprüchen hat uns, statt Einsicht zu bringen, eher in Verwirrung versetzt. Wenn man je zu wissen glaubte, was Kitsch ist, weiss man es nach der Lektüre auch nur der hier genannten (zahlreich vermehrbaren) Literatur über Kitsch nicht mehr",²⁸

whilst in 1966 Erik Lunding complained of the "bald ins Uferlose wachsende Forschung über Massstäbe für Kunst- und Kitschbewertung".²⁹ These lamentations would be even more appropriate today owing to the huge increase of

interest in the last ten or fifteen years. The many different approaches emphasise that there is as much scope here as in the case of high literature, if not more so, since despite all the confusion it is, after all, only comparatively recently that a more broad-minded interpretation of the function of literary criticism has begun to prevail. However, the lack of a real theory of 'literarische Wertung' is still bemoaned,³⁰ and notwithstanding all attempts to tackle the problem, it is scarcely any nearer a solution, though since all literary criticism is based upon an assortment of individual opinions, frequently widely at variance with one another, the expectation of any sudden consensus is as infeasible in this area of scholarship as in any other.

In spite of the fact that critical literature did not begin to employ the term 'kitsch' until early this century, the mass of material since then³¹ is such that it will not be possible within the confines of this study to discuss in detail the many different trends and ideas. Nevertheless, a general survey of the main areas of controversy is obviously indispensable.

There is an abundance of terms to cover practically all aspects of trivial literature. It has often been noted that the majority, including kitsch, have no satisfactory equivalent in English, nor in any other language, though this does not necessarily mean that Germany was the only country to have produced vast quantities of such literature.³² As yet no definitive explanation for the German preponderance has been put forward, and whilst this matter deserves passing mention, it need not be dwelt on here, since most critical works on kitsch and related topics have been produced by German scholars, and because of the lack of satisfactory equivalents most of the terms of reference used are of necessity in German, the word kitsch being commonly used as a loan word nowadays in English and other languages.³³

Contrary to expectations, perhaps, the availability of a copious

vocabulary is by no means entirely positive in its effect. The lack of unanimity even as regards the very basic matter of designation is one of the major hurdles with which any new study of kitsch is faced, and this confusion is symptomatic of the general disagreement surrounding almost all aspects of the subject. The plethora of designations is apparent from the extremely useful article by Hans Friedrich Foltin, "Die minderwertige Prosaliteratur. Einteilung und Bezeichnungen".³⁴ The author voices his regret at the fact that little or no consensus exists as regards designation and classification.³⁵ He attempts to bring a semblance of order into what has become an utterly perplexing state of affairs by categorising the multitudinous designations according to various different criteria, such as subject matter, intended readership or method of distribution, to name but a few. More important here are the designations based upon a qualitative division (though there is usually some functional overlap as well). Again, because there are so many, only those most commonly employed and most frequently debated will come under consideration. It is also appropriate to point out that Foltin's overall heading, 'minderwertige Prosaliteratur', could be misleading in the sense that all forms of literature can be subject to the same processes of evaluation, so that whilst only prose works are dealt with in this particular article, a more accurate subsumptive term for general use might be 'minderwertiges Schrifttum'.³⁶ However, it is true that most studies on the lower realms of literary production are concerned with prose, probably for the simple reason that most literature written solely, or chiefly, for entertainment purposes and to cater for the requirements of a mass market takes the form of prose works, shorter or longer as the case may be.³⁷

The designations relevant to this study are, not necessarily in order of merit or importance, kitsch, 'Schundliteratur' (or simply 'Schund'), 'Unterhaltungsliteratur' and 'Trivialliteratur'. As inferred above, all these terms, with the possible exception of 'Unterhaltungsliteratur',

are usually, but by no means always, used as qualitative, as opposed to purely functional categorisations. Their connotations are, as a rule, derogatory in nature, though again, there are frequent deviations from this. Whilst only four of the most important designations have been set aside for closer scrutiny, it would be a mistake to assume that the task is rendered easier by such economy. Quite the reverse, for there are so many diffuse estimations as to what constitutes each of these, their relationship to one another, and their relative effects for good or evil, that such an assumption would be totally fallacious.³⁸

The terms most regularly set alongside one another for purposes of comparison are kitsch and 'Schund'. It is most common in these cases to equate 'Schund' with literature whose content is in some way salacious or with violent or criminal propensities, presented in such a manner as to deliberately incite the baser human instincts.³⁹ Kitsch, on the other hand, is not so excessive; it tends towards the portrayal of the banal and sentimental rather than the obscene and pornographic. The objections to 'Schund', therefore, are largely moral, though there are complaints about the appalling aesthetic quality as well.⁴⁰ The ethical reservation does implicate kitsch, however, for there have been doubts expressed as to the morality of the propagation of poor taste and aesthetic inadequacies.⁴¹ From this it may be readily assumed that 'Schund' is regarded as the more dangerous and destructive, but strange as it may seem, there are those who consider that 'Schund' is, in fact, by far the lesser of the two evils, and this on account of its very crassness and flagrancy. These features of 'Schund', it is claimed, make it easy to recognise and hence to combat, whereas kitsch, being more subtle and ingenious in its effects, is harder to root out.⁴² According to some sources, the difference between kitsch and 'Schund' lies in the fact that kitsch is not produced intentionally, while 'Schund' involves premeditation and purposeful calculation to enable it to come into being, though this argument would be extremely

difficult to prove.⁴³

The debate surrounding the terms 'Unterhaltungsliteratur' and 'Trivilliteratur' is no less complex. 'Unterhaltungsliteratur' tends to find favour because of its apparent lack of inherent value judgement, yet in reality, deprecatory overtones already adhere to this word. Gustav Sichelschmidt stated in 1969:

"Schon terminologisch herrscht in diesem Literaturbereich ein wahres Begriffschaos. Der negative Begriff 'Trivilliteratur' reicht jedenfalls nicht aus, um die massenhaft verbreitete Literatur zusammenzufassen. Er wertet nämlich ausschliesslich ästhetisch und bezeichnet bestenfalls einen Teilbereich der meistgelesenen Literatur. Am ehesten lässt sich daher noch mit dem wertneutralen und gängigen Begriff 'Unterhaltungsliteratur' operieren, der alle Niveaustufen der literarischen Unterhaltung von der sogenannten gehobenen Unterhaltungsliteratur bis hin zum Schund umfasst."⁴⁴

Werner Grebe also considers this the most neutral term,⁴⁵ and Albert Klein believes it can be used "ausschliesslich als wertfreier Funktionsbegriff".⁴⁶ Peter Kaupp, in terms strikingly similar to those of his predecessor Sichelschmidt, opts for 'Unterhaltungsliteratur' as being "wertneutraler und gängiger", and because it covers "alle Niveauunterschiede in der literarischen Unterhaltung".⁴⁷ 'Trivilliteratur', on the other hand, is unpromising because "damit [ist] immer noch a priori ein Werturteil verbunden."⁴⁸

All these deliberations pay scant attention to the fact that the preferred term might equally well furnish a description of works of so-called 'hohe Literatur',⁴⁹ in so far as literature is nearly always produced, at least in part, for entertainment purposes. There is often a marked unwillingness to admit of the legitimacy of 'Unterhaltung' as part of its function, so it is scarcely surprising that the concept has acquired dubious overtones.⁵⁰ Gustav Sichelschmidt, for instance, admits only tentatively to the function of 'Unterhaltung' in high literature:

"Das allgemein verbindende Kennzeichen dieser 'zweiten Literatur' ist ihre Unterhaltungstendenz. Gewiss be-

sitzen zuweilen auch Bücher der hohen Literatur Unterhaltungscharakter. Sie stellen aber die Ausnahme der Regel dar".⁵¹

'Trivialliteratur' has also been employed with an astonishing degree of flexibility, ranging from its use in a broad sense to cover all literature not belonging to 'hohe Literatur',⁵² to the narrow and uncompromisingly restricted interpretation by Walter Nutz, who has used the term 'Trivialroman' to indicate

"nur jene Romane in Buchform, die von vertraglich bestellten Autoren geschrieben, von bestimmten Herausgebern gedruckt und verlegt und nur in Leihbüchereien gegen eine gewisse Gebühr für eine befristete Zeit entliehen werden."⁵³

The main objection is that this term is insufficiently neutral to be of any real value; Günter Waldmann, for example, gives preference to 'minderwertete Literatur', but resigns himself to 'Trivialliteratur' chiefly for reasons of practicality, as the concept is already in such common usage.⁵⁴ Erland Munch-Petersen also thinks it best avoided, but since many of the alternatives are little more than euphemisms, the rather wordy concoction "literature passing through" is proposed as the most appropriate circumlocution, should one be thought necessary, referring as it does to the ephemeral nature of the greater part of this literature.⁵⁵

The final term, kitsch, is perhaps one of the most popular among specialists and laymen alike, and has given rise to even more acrimonious debate than the others. There is a constant proneness for it to overlap with the other terms, and this is only encouraged by the fact that they are not infrequently deliberately equated. Jochen Schulte-Sasse does this,⁵⁶ as does Walther Killy before him,⁵⁷ though he then makes the perplexing statement that "man darf jedoch nicht übersehen, dass 'Trivialliteratur' allgemeiner ist als 'Kitsch'."⁵⁸ This is the policy of Otto F. Best as well,⁵⁹ but Dorothee Bayer regards kitsch as something quite separate from 'Trivialliteratur' and 'Unterhaltungsliteratur', though she is aware of an acute danger of these lapsing into kitsch.⁶⁰ Gert

Ueding is of similar mind, kitsch being for him

"nur ein Moment jenes umfassenden Ganzen der von der offiziellen Germanistik missachteten Kunst und Literatur, nicht aber diese selber, wie die populäre Kitsch-Kunst-Alternative suggerieren will."⁶¹

It is with some justification that Werner Grebe remarked that "der schillerndste Begriff im Wortfeld der Trivialliteratur ist der Kitsch."⁶²

The use of terms such as 'Trivialliteratur', so often rejected on account of the disparaging value judgement already inherent within them, manifests a certain logic in spite of this, since all literature not classed, however arbitrarily, as 'hohe Literatur', must, by analogy, be second-rate. In that case, should the second-rate be narrowly associated with the trivial,⁶³ or is greater flexibility permissible, so that the introduction of a category of third-rate literature becomes necessary?⁶⁴

This leads conveniently to a matter which has posed something of a dilemma for some considerable time, but will very likely remain unresolved, namely the question of the 'Schichtenschema', or the number of strata ('Qualitätsschichten') needed in order to integrate satisfactorily the whole range of literary production. In his valuable contribution, "Die minderwertige Prosaliteratur. Einteilung und Bezeichnungen",⁶⁵ Hans Friedrich Foltin has dealt concisely with diverse attitudes, many of which are ill-defined or not defined at all. The author himself advocates a twofold division of the lower areas, and thus, across the total spectrum, a threefold division, if 'hohe Literatur' or 'Dichtung' is included.⁶⁶ Theories upholding this 'Zweiteilung' (or 'Dreiteilung') usually affirm that 'Unterhaltungsliteratur' constitutes the 'Mittelschicht', with 'Trivialliteratur' ranked lowest, though, predictably, the situation is confused by variations in terminology.⁶⁷ Foltin himself favours these three terms, but does not consider them ideal;⁶⁸ 'Schund' and kitsch he dismisses as wholly unsuitable.⁶⁹ The criteria upon which his division is based seem a little vague, however, and certainly rather one-sided, illustrating

the difficulty of establishing relevant criteria for segregation of this kind:

"Bei allen Untersuchungen der Unterhaltungs- und Trivialliteratur in bezug auf Inhalt, Struktur und Stil lassen sich Konstanten (die gewissen stets vorhandenen Grundbedürfnissen des Menschen Rechnung tragen) und Variablen (bestimmt von der jeweiligen historischen, lokalen oder sozialen Situation) sichtbar machen. Konstant sind in der minderwertigen Literatur diejenigen inhaltlichen, kompositorischen und sprachlichen Elemente, die den Wünschen nach Unterhaltung, Stimulierung, sinnvoller Ordnung der Umwelt und nach Überhöhung oder zumindest Veränderung der realen Existenz entgegenkommen. ... In hochrangigen Werken wird diesen Bedürfnissen nur soweit Rechnung getragen, wie es die dichterische Gesamtkonzeption zulässt (bzw. erfordert!); in minderwertigen dagegen wird ihnen ein so grosser Spielraum gewährt, dass der künstlerische Eindruck erheblich gemindert ('Unterhaltungsliteratur') oder gar völlig zerstört wird ('Trivialliteratur')."70

The same problem is to be observed even more acutely in the case of Klaus Gerth, who, though he (very wisely) admits of "ein Kontinuum von Qualitätsabstufungen" within 'Trivialliteratur', insists that it is possible to compile a list of eleven characteristics typical of triviality, and subject the work in question to a similar examination to see how many it contains. From this, the conclusion may be drawn that

"wenn von elf Kriterien mindestens fünf in einem Werk angetroffen werden, handelt es sich um Trivialliteratur. Was nur vier Kriterien enthält, gehört zur Unterhaltungsliteratur."71

Whilst the characteristics Gerth has established may in themselves possess a certain degree of relevance, the process of applying them can at most represent a purely academic or theoretical exercise. Admittedly, Gerth does qualify his statement slightly by conceding that "diese Zahlen dienen nur der Veranschaulichung und wollen nicht endgültig sein."72 None the less, this system would doubtless lead to a rigid academic pomposity that should be avoided at all costs.

The chief aim of these attempts was to overcome what has been called the "wirklichkeitsfremde[r] Rigorismus"73 in the separation of high and

low literature, whereby the nether regions are envisaged as an amorphous mass, and the fact that there are as many variations in type and quality as within high literature is either not known, or is disregarded. Hermann Bausinger, for instance, has criticised Hans Friedrich Foltin for perpetuating the old antagonism between the spheres because in admitting to the existence of 'minderwertige Prosaliteratur' in the title of his afore-mentioned article and directly opposing it to 'echte Dichtung',⁷⁴ Foltin, albeit implicitly, subscribes to the familiar pattern he purports to reject.⁷⁵ Bausinger probably judges with undue severity, however, for the nature of the problem is such that all demarcations are basically arbitrary. Rough guidelines are all that can be reasonably expected, so that the unwelcome dichotomy between the literary spheres is a logical consequence of the very act of pronouncing a value judgement of any kind. The existence of innumerable categories and sub-categories should not be forgotten, of course, but probably the best that can be hoped for in terms of scholarship is to adhere to some solution that is more or less practicable and adequate under the circumstances, even if this suggests the necessity of considering an individual literary work as an entity in itself. Even so, in practical terms, stratification may be the only viable answer. There is an increasing consciousness that too great a rigidity should be averted where possible, but there is undeniably cause for some pessimism; Albert Klein has stated that

"die rigorose Trennung der Bereiche von Dichtung und geringwertiger Literatur, welche kaum Zwischenformen akzeptiert, ist ein belastendes Erbe der Literaturgeschichte."⁷⁶

Ironically, Bausinger himself has been the victim of a similar accusation from Helmut Kreuzer. The former has propounded the thesis that "das Problem des Kitsches ist in gewisser Hinsicht immer ein Mutationsproblem", whereby the main area of difficulty lies in establishing the point at which "de[r] Umschlag ins Triviale" takes place.⁷⁷ Although

he apparently rejects what he calls the "sture Zweiteilung",⁷⁸ exactly the same process of selectivity is evident in the fact that should the moment when triviality begins be firmly established (which seems improbable), then it follows that some sort of division will have taken place. Kreuzer maintains that Bausinger's 'Mutationsproblem' is "gar kein objektives Stil-, sondern ein subjektives Geschmacksphänomen".⁷⁹ In a later essay Bausinger replied to this, admitting that Kreuzer was justified in criticising "die Erwartung, dass der Mutationspunkt bestimmt werden könne, an dem gute Literatur 'umschlägt' in triviale."⁸⁰ However, in defence of his proposals, he (rather warily) continues:

"Möglicherweise aber lassen sich dominante Degenerationstendenzen feststellen. Der Punkt, an dem für den einzelnen das Triviale beginnt, ist in der Tat subjektiv bestimmt, was freilich auch heisst: gesellschaftlich vermittelt. Der tatsächliche oder vermeintliche Konsensus stellt sich vielleicht eben dadurch her, dass die Richtung der Kritik auf verschiedenem Niveau die gleiche bleibt, weil eben auch die Trivialisierungsrichtung (im Stilistischen oder Strukturellen, im Stofflichen oder in der Idee) jeweils die 'gleiche' bleibt."⁸¹

Kreuzer for his part also merits censure, however, in that he advocates totally dispensing with both the terminology and the threefold division, which he believes will actually further literary evaluation rather than restrict it.⁸² It is not easy to see the consistency of this argument, but it is compatible with a method of approach which is, as he describes it, vertical rather than horizontal:

"Statt ästhetische Familien verwandter, geschichtlich und gattungsmässig zusammengehöriger Werke oder Stilphänomene - unabhängig von ihrer traditionellen Einordnung in Literatur oder Trivialliteratur - vertikal in der Betrachtung zusammenzufassen und vergleichend in ihrem Rang zu differenzieren, gegeneinander abzuwägen, lässt man sich von der Dichotomie dazu verführen, dass man in der Untersuchung ausschliesslich Werke, die man für schlecht hält, lediglich horizontal - 'unter dem Strich' - zusammenfasst, um sie in ihrer Gesamtheit, undifferenziert, einem scheinbar geschlossenen Kollektiv der Dichtungen negativ zu konfrontieren."⁸³

Most methods of approach can boast of at least some validity, but

at the same time, a great many, such as that of Kreuzer, do serve to lend credence to the point made earlier, namely that there is a pronounced fear of evaluation. Whilst objectivity is highly desirable as a prerequisite for literary, and, indeed, any other form of criticism, it would be fatuous to deny the existence of an element of subjectivity, and even the justification for it. Nor is any useful purpose served by disavowing the fact that most terms of reference already contain at the very minimum hints of an evaluation as an integral part of their meaning, and that bias of some kind is an inevitable, if inconvenient, aspect of our vocabulary. Klaus Gerth, for instance, apparently objects to the use by Klaus Ziegler of the words 'Kunst' and 'Dichtung' as evaluatory terms,⁸⁴ and Hans Friedrich Foltin declares with regard to the expression 'die minderwertige Literatur': "...schon diese Bezeichnung enthält - leider! - eine Wertung und verrät einen bestimmten Standpunkt".⁸⁵ It is for this reason, too, that Malte Dahrendorf disdains the existing terminology and calls for the creation of a completely new set of concepts⁸⁶ (as if these would not also in the course of time acquire certain associations, prejudicial or otherwise!). Ultimately even he is forced to relent, and decides that 'Trivialliteratur' might be the least defamatory out of a poor list of alternatives, at the same time hastening to add that he is only using it "in Anführungszeichen".⁸⁷ This timorous attitude towards taking a definite standpoint surely verges on the paranoiac, and even if this is an exaggeration, it is indisputable that it has led to a regrettable impasse, in that the results of these investigations - despite all protestations to the contrary - inevitably lead to the same conclusion: that trivial literature (whatever its nomenclature) is, after all, simply not as good as some other works of literature the world is fortunate enough to possess.⁸⁸ It is to be hoped that this raw statement of fact does not prove too shocking and even too unacademic in its prosaicness, but the reality of the situation is all too often lost sight of amid a

welter of nebulous concepts. The so-called "Kunst-Kitsch-Debatte",⁸⁹ a complex issue in itself, has been rendered almost unfathomable by so many prevarications and circumventions, and has at times become abysmally pedantic.

It would be some comfort to think that critics were not being intentionally abstruse, but it is not to be wondered at that some, such as Walter Nutz,⁹⁰ have been charged with attempting to evade the thorny problem of 'Wertung' by sheltering under the guise of an approach which they claim obviates the necessity for any aesthetic evaluation or other species of value judgement (Nutz avers that he is tackling the problem "als Anhänger einer vorurteilsfreien Soziologie"⁹¹). Naturally, this would be ridiculously artificial were it carried through to the last letter, for value judgements of one sort or another are surely indigenous to practically all disciplines - it may be possible to minimise them, but never to shut them out completely.

The fact that there are viable arguments for and against the use of the many terms and for the partitioning of literature into a certain order of merit, seems to indicate that selectivity of this nature must always be partially arbitrary. The watchword of this study, therefore, would have much in common with Jacob Reisner's avowal that

"unsere Unterscheidungen von Qualität sind aufs grösste vereinfachende Begriffe, deren objektive Gültigkeit überdies erheblich beschränkt ist, weil jeder seine eigene Einteilung der jeweiligen Unterbereiche vornimmt."⁹²

As inferred by the title, the term 'kitsch' has been elected for the present undertaking, at the same time bearing in mind the multiplicity of reservations against it. The chief of these revolves around its propensity for use as a 'Schlagwort' in the interests of a particular cause,⁹³ which probably dates back to the 'Schundkampf' at the beginning of this century,⁹⁴ when 'Schund', and slightly later, kitsch, were the subject of a campaign by moralists and educationalists concerned with

the spiritual and physical well-being of young people in order to ward off the dire and dreadful consequences of the consumption of such reading-matter - the rallying-cry of these activists being 'Kampf dem Kitsch!' or words to that effect.⁹⁵ The outcome of this has been that kitsch is now regarded as too emotive a word to comply with the objectivity demanded of academic terminology. Jochen Schulte-Sasse has described the word as 'subjektiv' and 'emotional',⁹⁶ though does not reject its use; Werner Grebe calls it 'emotionsgeladen' and 'beliebt',⁹⁷ and the fondness for the word amongst the general populace may be partly to blame for its outright rejection in some rather more élitist quarters. The term 'kitsch' as used here is closely connected to the English (or German) word 'trivial', and no attempt will be made to conceal its implicit value judgement, but it is equally hoped that it will be employed rationally rather than emotively, particularly since neither a moral outcry nor a pedagogic stratagem is the object of this study. In any event, 'kitsch' is a practical term to use because of its flexibility - it can be used to denote a certain sector of literary production, but can also delineate specific elements within an individual literary work. It would seem an obvious prerequisite for any form of criticism that its terms of reference be defined as clearly and unambiguously as possible, yet the widely varying and often chimerical definitions force the conclusion that in the face of such apparent obscurity, any new study must make clear from the outset what its own terms of reference are, and how they are to be understood within that particular context. Admittedly, there exists the danger that this will only serve to add to the existing disorder, but it will doubtless remain a matter of debate for many years to come.

CHAPTER II

KITSCH AND ART - THE 'KITSCH-MENSCH' - THE BESTSELLER

It would be foolish to assume that the recognition of kitsch is a straightforward matter, however, or that this can be attained by simple perception of its distinguishing features, for there have (predictably) been as many proposals and counter-proposals regarding the nature of kitsch as there have been regarding terminology and stratification. It must therefore suffice to select and discuss those characteristics usually diagnosed as essential hallmarks of kitsch.

'Verlogenheit' or 'Unechtheit' is often understood to be the most salient feature,¹ presupposing as it does imitation, deception and illusion, exaggeration and hypocrisy, spiced with a liberal dose of bad taste, and even irreverence.² More important, though, is to disclose wherein this fundamental mendacity lies, for it forms the basis of some of the most important theories of kitsch. There is common agreement that it stems from the portrayal of false characters, situations and emotions, fortified by the use of clichés and stereotypes.³ For this reason it is logical to associate it with a severe incapacity to come to terms with reality,⁴ but another proposal is that kitsch and reality cannot be directly compared, for art and reality are never entirely consistent even in Naturalism, but whilst the artist offers a new and individual approach to reality as he sees it, the exponent of kitsch is unoriginal and moves in well-trodden and familiar paths and bases his experience upon imitation, so that the result is sadly derivative.⁵ Others believe that kitsch lies in an attitude of mind and even in an entire approach to life rather than in the material object itself.⁶

This recalls the position of Hermann Broch, whose ideas were instrumental in the formulation of many other modern kitsch theories. The source of kitsch for Broch is the 'Kitsch-Mensch'; it is the product of "eine

bestimmte Lebenshaltung":⁷

"Denn Kitsch könnte weder entstehen noch bestehen, wenn es nicht den Kitsch-Menschen gäbe, der den Kitsch liebt, ihn als Kunstproduzent erzeugen will und als Kunstkonsument bereit ist, ihn zu kaufen und sogar gut zu bezahlen".⁸

Kitsch is not only "das Böse im Wertsystem der Kunst",⁹ it is even

"das Böse an sich, das als absolut negativer Pol mit jedem Wertsystem in Verbindung steht, deshalb wird der Kitsch nicht nur von der Kunst, sondern von jedem Wertsystem aus, das nicht Imitations-system ist, böse sein".¹⁰

This is intimately bound up with the predisposition of kitsch to mendacity and hypocrisy.¹¹ The notion that kitsch is evil is nothing new, however, - Jochen Schulte-Sasse has drawn attention to the fact that in the eighteenth and early nineteenth centuries it was already being described in strikingly similar terms.¹²

The link between Hermann Broch's ethical and anthropological axiom and that of the moral theologian, Richard Egenter, has often been noted (Karlheinz Deschner describes this as a 'metaphysical' approach, and has commented rather scathingly upon it¹³). Egenter, too, condemns kitsch as a moral rather than as a solely aesthetic aberration,¹⁴ examining it against the background of the Christian doctrine and ethical code. It is related directly to 'Erbstünde' and the Fall of Man, and is thus a latent tendency in every human being. The author's zeal has unfortunately led him to couch his ideas in rather excessive phraseology:

"Im Paradies hätte es keinen Kitsch gegeben. Das Auge des Theologen sieht den Boden des Kitsches in den Folgen der Erbstünde, die auch im religiösen Menschen wirksam bleiben, besonders wo sich dieser mit persönlicher Schuld belud. Durch die Erbstünde wurde die gnadenhafte Harmonie der Lebensschichten und Triebkräfte im Menschen aufgehoben und die concupiscentia, das ungeordnete Genussbegehren macht sich in dem Gegensatz von Geist und Fleisch schmerzlich bemerkbar."¹⁵

He further maintains that

"wenn wir von Kitsch reden, ist immer eine mehr oder weniger bewusste Unechtheit, ja Verlogenheit des

Künstlers in das Kunstwerk selbst eingegangen; ... Satan, der Vater der Lüge (Joh. 8, 44), ist der Meister des Kitsches, der selbst in der Gestalt eines Lichtengels (2 Kor. 11, 14) den unwachen Christen zu täuschen vermag".¹⁶

There is a blatant inconsistency in Egenter's rationale which has been reproved, among others, by Jacob Reisner. His apparently unshakeable convictions are conveniently set aside when he declares: "...Lieber eine echte, herzliche Marienverehrung in der Form eines kitschigen Liedes oder Bildchens als keine (echte) Marienverehrung."¹⁷ In the light of previous statements this is beyond comprehension, and there is a strong suspicion that Egenter has succumbed to the temptation to mollify his argument in order to promote an individual religious crusade. Reisner, in fact, does not notice that Egenter even cancels out his theory of 'Ersünde' at the end of his treatise Kitsch und Christenleben. "Es gibt keinen besseren Rat für jemand, der den Kitsch vermeiden will als jenen: Lass Christus in dir Gestalt gewinnen!"¹⁸ he cries, not realising that by this well-meant counsel he has just rendered the last two hundred pages or so null and void!

None of this alters the fact that Egenter has exerted a significant influence on later critics of kitsch. One of the most important of the many recent contributors, Ludwig Giesz, attaches more value to his ideas than to those expressed in any other analyses, because they highlight the fundamental mendacity in which all other characteristics of kitsch, such as "Süsslichkeit, Billigkeit, Flachheit, Dumpfheit, Aufdringlichkeit" find their roots.¹⁹ Certainly Giesz's own anthropological approach would be unthinkable without his precursors Egenter and Broch. With reference to the former he states:

"...die zunächst so barbarisch-theologisch anmutende Herleitung des Kitsches vom 'Vater der Lüge', nämlich dem Satan, bzw. von der Erbsündenlehre, ... [ist] viel belangvoller als die am objektiven Vergleichen interessierte Kitschanalyse vieler Kunsthistoriker. Die blosse Beschreibung von ästhetischen Mängeln, wie sie sich aus dem Vergleichen so ergibt, verzichtet nämlich

auf die Frage nach der Bedingung der Möglichkeit des Kitsches, während die theologische Fragestellung diese Bedingung gerade sehr tief sucht: nämlich im (erb-sündigen) Wesen des Menschen selber."20

For Giesz the basic untruthfulness of kitsch lies in its 'Tendenz',²¹ rather than in any technical shortcoming, since technical proficiency is manifest in both art and kitsch,²² and in this he even equates it with the obscene:

"Jedenfalls steht der Kitsch dem Obszönen insofern nahe, als er, da die 'Tendenz' weniger zum Tragen kommt als die Sinnfälligkeit, exhibitionistisch wirkt, und - bei entsprechender Primitivität - die Tendenz als Legitimierung einer bewussten Uneigentlichkeit gern mit in Kauf genommen wird."23

In line with his "anthropologische Ästhetik",²⁴ the author insists that he is not concerned with evaluation as such, but is interested in the actual process of 'Kitscherleben', and repudiates a purely objective analysis based on the kitsch object.²⁵ Central to his study is his philosophically based theory of 'Genuss', that is to say, the subjective processes taking place within the human being in the confrontation with kitsch and art,²⁶ though this is complicated by the possibility of experiencing art as kitsch and vice versa.²⁷ He ultimately concludes that the problems of differentiating between kitsch and art stem from the "Allgegenwart einer anthropologischen Möglichkeit: der kitschigen Zustände nämlich",²⁸ but that "was Kunst also vorwiegend vom Kitsch unterscheidet, ist ihre Transzendenz oder ihre Überwindung des Kitschigen als latenter menschlicher Möglichkeit."²⁹ It is characteristic of this particular study, however (and this is true of the majority), that there is frequently a decided lack of definition precisely where it would be helpful and appropriate. Whilst Giesz is obviously correct in describing kitsch as 'proteushaft' in that it evades exact definition, especially as there exists no 'Kunstkanon' as such and that this in any case would be historically variable,³⁰ he does not inform us of what he means, for example, when he implies a difference between that which is merely

"ästhetisch unbefriedigend" and that which deserves the epithet 'kitschig'.³¹

One of the relatively small number of scholars outside the German-speaking countries to have shown an interest in kitsch is the French scholar Abraham Moles, who has produced one of the most unusual modern contributions,³² though his pursuits lie more in the sphere of artefacts than in literature. He, too, has interpreted kitsch as

"eher eine Seinsweise als ein Objekt oder gar einen Stil. ... Der Kitsch überwuchert das autonome Objekt, den Kitschträger, und wird zum Signum einer Bewusstseinshaltung, die sich nur beiläufig in Gegenständen kristallisiert."³³

The librarian Josef Peters has likewise expressed the view that kitsch is rooted "weder im Gegenstand, noch unbedingt in der formalen Gestaltung, sondern im Erleben",³⁴ just as for Carl Baumann it resides in the 'Kitschler' rather than in the object itself.³⁵ Other prominent representatives of the 'Kitsch-Mensch' theory are Otto Friedrich Bollnow and Karl Markus Michel. For the former kitsch is

"keine immanent ästhetische, sondern eine allgemein philosophisch-anthropologische Frage, denn es bestimmt sich nicht aus den inneren Merkmalen des betreffenden Werks, sondern allein aus der Einstellung des danach verlangenden Menschen",³⁶

whilst Michel states: "Ein autonomes Kunstwerk mag existent sein auch ohne Publikum und trotz des Publikums - der Kitsch entsteht erst durch seinen Konsum".³⁷

Conversely, there are those who propound a thesis from the opposite end of the spectrum, maintaining that 'Wert' is something autonomous, existing quite independently of the human factor. Herbert Seidler is of the opinion that

"der Wert ist eine Erfahrungsgewissheit, er ist etwas an sich; wir schaffen ihn nicht im Bewusstsein, wir erfassen oder verfehlen ihn. Der Wert ist immer schon da, bevor man ihn erlebt. Gerade auch, dass man sich in bezug auf ihn täuschen kann, ist ein Beweis für sein Dasein."³⁸

Seidler evidently does not take into account that the subjective element in any value judgement completely invalidates this idea, for it is the very disagreement between individual philosophies that permits of the contention surrounding evaluation, and it would be impossible to set up apparently objective or metaphysical criteria. It seems that for Seidler the only worthwhile judgements are his own, and any deviation from these constitutes the deception of which he speaks. Wolfgang Kayser appears to be describing a similar process when he states:

"Die Interpretation und Wertung werden vom Werk bestimmt, nicht von der Subjektivität des Interpreten. Die echte Interpretation entspringt dem seltsamen Vorgang, da nicht wir uns das Werk, sondern das Werk sich uns aneignet."³⁹

A more reasonable standpoint is probably to be found somewhere between these two extremes. Richard Egenter, for instance, whilst adopting an anthropological line, does not exclude the probability that the interpretation of an object as kitsch might be occasioned, or at least encouraged, by the object itself.⁴⁰

Although indispensable to modern kitsch theories, the anthropological approach has merited, and received, some adverse commentary. Frank Hoffmann has condemned the label 'Kitsch-Mensch' as used by Ludwig Giesz as too one-sided⁴¹ (which, of course, echoes the reservations of Giesz himself with regard to other theories whose basic ingredient is the kitsch object, as opposed to the 'Kitsch-Mensch'⁴²). He has rightly assumed the impossibility of applying the theory in a practical sense to an individual work, surely a most stringent test for any theory purporting to contain some sort of solution to the kitsch problem. Gert Ueding has censured both Giesz and Broch because the 'Kitsch-Mensch', being totally divorced from the social context, is consequently little more than an abstract,⁴³ a complaint also articulated by Norbert Honsza, since the social, psychological and historical context of the 'Kitsch-Mensch' is in the main ignored.⁴⁴

Ludwig Giesz is also indebted to Hermann Broch for the idea of the "Tropfen Kitsch" in all art,⁴⁵ although Fritz Karpfen had many years before formed the notion of "Kitsch im Genie", which occurred when an artist lapsed into 'Pseudokunst'.⁴⁶ Indeed, most critics admit of the possibility of "kitschige Entgleisungen",⁴⁷ even if some dispute their existence. Emil Betzler, for instance, denounces this proposition in no uncertain terms.⁴⁸ Rüdiger Corsten is slightly more cautious, but thinks it would be extremely difficult, if not impossible, for an artist to sink to the levels of kitsch,⁴⁹ and for Erik Lunding it is a problematic undertaking to attempt to discover such features within a genuine work of art.⁵⁰ This over-reaction is unwarranted, however, for the existence of trivia in high art need not imply that it is to be equated with the trivial per se.⁵¹ The mainstream seem to favour the idea, anyway, and a variety of reasons are given as to why such deviations take place. Abraham Moles suggests that the cause lies in the elements of conventionality and the consideration for the function of entertainment to be found in all art;⁵² Karpfen's explanation - "es fehlt darin das kosmische Geheimnis"⁵³ - is somewhat less than satisfactory. Hans Tietze attributes such "kitschige Stellen" to the democratising of modern culture,⁵⁴ and in his interesting and original study of musical kitsch, Tibor Kneif regards the challenge of pinpointing these deficiencies within a work of art as more inspiring than analysing their presence, say, in the modern 'Schlager', since their existence and function in these cases is so much more easily identified.⁵⁵

Kitsch, then, has been investigated in its relationship to art in all its forms, just as it has been compared many times to 'Schund' and similar emanations. . Sadly, most of these attempts founder on the vagaries which, as the present study has illustrated, are symptomatic of the entire subject. Obviously there is no ready answer, but it is interesting - if confusing - to look at at least some of the explorations into this

difficult area; the subject is far too vast to do complete justice to it here, but a few hints and indications may be of service.

It is understandable that owing to the intangible nature of the problem, there is frequent orientation towards indistinct and strongly subjective ideas, particularly in the effort to define art. Exemplary are Karlheinz Deschner, who believes that an individual possesses what he calls an 'Organ' for art,⁵⁶ or Richard Egener, for whom art is a mystery, and as such, imponderable.⁵⁷ Even if there were some substance in these theories, it is easy to see why they are generally unwelcome in academic circles, for they are of little use in establishing objective and workable criteria (in so far as these are attainable). This may to an extent be consistent with the traditional glorification of art and the unwillingness to discover cracks in the mystique surrounding it.⁵⁸ This is evident from much of the literature on kitsch already mentioned, such as the cosmic reverence for art displayed in the linguistic excesses of Fritz Karpfen.⁵⁹ It may at first glance seem illogical and even impertinent in the face of such time-honoured traditions, but the course of this investigation may well reveal that, in contradiction to Ludwig Giesz, who believes that there is equal difficulty in defining both kitsch and art,⁶⁰ that it is easier to spot an aberration within the context of a work of art and even to define its incongruity, than it is to determine precisely why a work is good.⁶¹ This is the probable, if unavowed, reason why so many critics of kitsch do not venture onto a definition of art, or at most pass over the question with a few cursory comments, in the hope that no one will notice this omission - which would be less important if only there were some indication of the true reasons for avoidance of this immensely complex area.

There has been a considerable range of conflicting opinion as to whether kitsch should be ejected altogether from the sphere of art. According to Martin Greiner, kitsch (or trivial literature, as he calls

it) has nothing to do with art; it is "etwas ganz anderes",⁶² which, in a sense, constitutes a furtherance of the ancient and rightly maligned dichotomy between kitsch and art,⁶³ though he does admit of many "Zwischenstufen und Wertschattierungen zwischen hoch und niedrig":⁶⁴

"Es handelt sich hier gar nicht darum, das eine zu verklären und das andere zu verdammen; vielmehr kommt es darauf an, zu verstehen und einzugestehen, dass zwischen hoher und niederer Literatur ein inniger und lebensnotwendiger Zusammenhang besteht, ja, dass vielleicht das eine nicht ohne das andere zu haben ist."⁶⁵

Kitsch is therefore to be treated as something quite separate, at the same time allowing for a close relationship to art, though this seems rather a contradiction in terms.⁶⁶ Günter Waldmann's view that trivial literature "kann nicht als literaturwissenschaftliches 'Spezialgebiet' mit eigenen literarischen Gesetzmässigkeiten aufgefasst werden, sondern muss im Rahmen ästhetischer Literatur überhaupt behandelt werden",⁶⁷ appears preferable, since the triviality of trivial literature is, after all, based upon a comparison with the non-trivial, or in other words, with art, and to deny this would be almost tantamount to a refusal to accept that it is of poorer quality. The attitude of Martin Greiner is a very ancient and widespread one; Jochen Schulte-Sasse has reminded us that kitsch was regarded as the antithesis to art even in the early nineteenth century,⁶⁸ and in connexion with this there are still many for whom kitsch is 'Scheinkunst', 'Unkunst', or 'Pseudokunst', often, but not always, thereby implying that it is something quite different from art.

Is kitsch synonymous with bad art? Jochen Schulte-Sasse believes that the dividing-line between kitsch and bad art is uncertain, and insinuates that kitsch is lower on the scale of values than bad art,⁶⁹ as does Hermann Broch, who thought that in the Middle Ages there was no kitsch, but only bad art, kitsch being the progeny of the modern age,⁷⁰ and, unlike "schlechte Kunst", a "geschlossenes System, das wie ein Fremdkörper im Gesamtsystem der Kunst sitzt".⁷¹ For Karlheinz Deschner

kitsch is "eine künstlerische Schwäche, eine ästhetische Entgleisung, ein dekoratives Versagen."⁷² J. Elema clouds the issue even further by his contention that kitsch is bad art, but not all bad art is kitsch,⁷³ and matters are rendered still more obscure by statements such as the following: "Guter Kitsch ist Kunst, und schlechte Kunst ist Kitsch, und damit ist bewiesen, dass der Unterschied zwischen beiden nur in der Gradeinteilung liegt, in der Abstufung, aber nicht in einem Gegensatz."⁷⁴ This is yet another instance of the ridiculously fastidious line of argument which, as has already been shown, is a regrettably pervasive failing of the 'Kunst-Kitsch' debate.

In addition to all this, it is impossible to ignore the problematic dichotomy between intention and result. Just as it was claimed with reference to 'Schund' that it was always produced with malice aforethought, and could thus be differentiated from kitsch, since the latter was always produced without conscious awareness,⁷⁵ there have been propositions to the effect that there is some kitsch created intentionally and some that only comes into being because of the artistic deficit of the author. Erwin Ackerknecht has termed these respectively "unerlebte[r] Kitsch, der aus kalter Spekulation zusammengeschustert ist", and "erlebte[r] Kitsch", also called "redliche[r] Kitsch".⁷⁶ It has even been put forward that if a work is well-meant, it cannot justifiably be condemned as kitsch.⁷⁷ Although there may be some merit in the idea of two sorts of kitsch (so-called unpremeditated kitsch has actually been labelled 'Pseudokitsch'!⁷⁸), the theory suffers from the same lack of proper explanation and definition visible in so many critical attempts, for there is a marked paucity of information as to how each type may be identified, just as we are never informed how to distinguish 'Schund' from kitsch by this means. This is probably because there is no reliable way of so doing,⁷⁹ unless, as in certain cases, there is sound documentary evidence in the form of letters and manuscripts giving some indication

of the author's aims and intentions.

Some critics are very charitable indeed towards kitsch despite their condemnations, believing that most kitsch is really only the outcome of failed artistic ambitions and that most authors strive for higher things, rather than deliberately producing inconsequential rubbish,⁸⁰ which some even assume to be true of writers working as a team in the production of modern 'Heftromane', according to a formula prescribed by the publisher in order to be reasonably sure of commercial success.⁸¹ However, without adequate research in the form of questionnaires, interviews and other investigations aimed at these writers (an approach whose authenticity depends in any case upon the honesty of their answers), this would be extremely difficult to verify. It is obvious that many authors who create kitsch, especially those whose works are normally of a higher standard but who are guilty of declining into this mode from time to time, do so unintentionally, but the notion that this is true of all authors, above all those working in a modern team or collective, undermines the very plausible idea that the producers of kitsch are, in fact, excellent psychologists, as Ludwig Giesz, among others, has maintained:

"...Kitsch und Massenpsyche haben dieselbe Struktur. Es sind nicht naive Gemüter, die den Kitsch heutzutage produzieren, sondern raffinierte Massenpsychologen, kurzum Menschen, bei denen das Kitschbewusstsein durchaus anzutreffen ist, ja diese Mittler erforschen sogar systematisch die Techniken zur Erzeugung spezifischer Kitscherlebnisse. Die Organisationen der grossen Filmgesellschaften, des Rundfunks, der Illustrierten usw., finanzkräftig und zielbewusst, sind selbst nicht Masse, haben selbst durchaus keinen Gefallen am Kitsch, fördern sogar in Geberlaune so am Rande, was sie selber für Kunst halten, produzieren aber Kitsch. Schlagerkomponisten und Schlagertexter, Drehbuchautoren, Devotionalienfabrikanten, Verleger und Autoren der Konsumliteratur, Gebrauchsgraphiker und Fotografen, Rundfunkexperten - sie alle arbeiten mehr oder weniger zynisch, reflektiert, technisch und psychologisch nüchtern, routiniert. Sie wissen, im Unterschied zur Masse, die sie gleichzeitig hervorbringen bzw. im Massendasein fixieren, dass Kitsch nicht Kunst ist."⁸²

Far from being naive, they are well aware of the ingredients likely to

ensure commercial (or ideological) success.⁸³ It seems more likely, above all with reference to modern, mass-produced 'Heftromane' and other literature of this type (but by no means excluding earlier exponents of trivial literature, who were usually perfectly attuned to pleasing their public⁸⁴), that it would be more accurate to presume that these writers are, on the whole, devoid of artistic ambition.⁸⁵

Be that as it may, the functional and entertainment value of high literature is an integral feature just as for low literature, though Walter Nutz implies otherwise in supposing that trivial literature can be recognised by its 'Warencharakter'.⁸⁶ It is probable that these considerations are merely secondary for good literature, yet cannot be entirely discounted,⁸⁷ whereas the mainstay of kitsch is its public appeal. In fact, there are some who have affirmed that this is the chief means of discerning kitsch. As early as 1920 Ferdinand Avenarius asserted that "kitschig ist dem Künstler ein Bild, das dem breiten Publikumsgeschmack entspricht und gleichzeitig leichte Verkaufsware ist";⁸⁸ one recent contributor even observed that "die Geschichte des Kitsches ist die seines Publikums."⁸⁹ This, whilst undoubtedly apposite, is a decidedly unilateral approach, for such is the multiplicity of factors involved that it would be a fatal error to lend too much weight to one factor to the exclusion or detriment of any number of others, and the very fact that high literature cannot be seen as exempt from commercial interests does not favour the validity of this as the sole mechanism for recognising kitsch, albeit of some moment.

It is also worth bearing in mind that such one-sidedness rarely allows for what might be termed "historical variables", again furnishing proof of the impediment caused by narrow dogmas and inflexible systems to a broadly-based understanding of the term 'kitsch'. Historical variables are, in a sense, analogous to the individual or subjective element at work in all value judgements. Jean Améry states:

"Wir müssen uns zunächst darüber klar sein, dass Urteile wie 'künstlerisch' beziehungsweise 'kitschig' Werturteile sind und als solche niemals verifizierbare. Kitschig und künstlerisch sind, wie schön und hässlich, liebenswert und hassenswert, gut und böse, nicht 'Eigenschaften' eines Gegenstandes..., sondern sie bezeichnen das Verhältnis des Betrachters zu seinem Objekt. ...worin einer Verlogenheit sieht, erblickt der andere Wahrheit; wo der eine süß sagt, sagt der andere süßlich - was gestern als Kunst angesehen wurde, verweist man heute in den Bereich des Kitsches."⁹⁰

This is reminiscent of Helmut Kreuzer's interpretation of "Trivialliteratur als Bezeichnung des Literaturkomplexes, den die dominierenden Geschmacksträger einer Zeitgenossenschaft ästhetisch diskriminieren."⁹¹ Trivial literature(s) are not to be judged "als Gegenstand der Stilistik oder systematischen Ästhetik", but "als historisch vorfindbare Epochenphänomene."⁹² In many respects the latter follows in the wake of Levin L. Schücking, who was one of the earliest to show an interest in the socio-economic background to the question of 'Wertung' in his book, Die Soziologie der literarischen Geschmacksbildung (1931),⁹³ and in his articles on the subject,⁹⁴ even if these studies do not receive mention as often as they deserve. Levin L. Schücking also remarks that "nicht der Geschmack wird in der Regel ein anderer und neuer, sondern andere werden Träger eines neuen Geschmacks",⁹⁵ and he equates 'good taste' with what he calls "der Geschmack der führenden Bildungsschicht zu einer bestimmten Zeit."⁹⁶ The Marxist critic Rita Schober intimates much the same thing, if with predictable emphasis on the rôle of the class structure:

"Art und Weise der Beurteilung eines literarischen Werkes zu einer bestimmten Zeit hängt nicht nur von der in ihm realisierten Widerspiegelung seiner entstehungsgeschichtlichen Zeit, sondern ebenso von den gesellschaftlichen Verhältnissen seiner wirkungsgeschichtlichen Zeit, dem von seinem Receptor darin eingenommenen Klassenstandpunkt und den diesem entsprechenden Bedürfnissen ab."⁹⁷

From this there follows the question as to whether it is possible to identify a work as kitsch in its own time, or whether a certain historical distance is required. As might be expected, there are diverging

attitudes here as well. Walter Müller-Seidel considers that the existence of 'Fehlurteile', the overrating of authors who are then rapidly forgotten by succeeding generations (he quotes Paul Heyse and Emanuel Geibel as examples of this) proves "die Unzuverlässigkeit der Wertung, wenn jeder zeitliche Abstand fehlt."⁹⁸ In similar vein, Fritz Lockemann writes:

"So sagt, entgegen der Meinung mancher Kritiker, die Neuheit und Zeitgemässheit eines Stoffes noch nichts über die Ursprünglichkeit des Werkes, oft verbirgt sich in moderner Kleidung eine Klischeefigur; Geschehnisse und Situationen verraten manchmal durch die Gewaltigkeit, mit der sie konstruiert sind, dass sie Ursprünglichkeit nur vortäuschen. Die Gegenwart ist oft blind dafür, erst ein zeitlicher Abstand macht es offenbar. Und wenn heute die von der Kritik emporgelobten literarischen Tagesgrössen oft so schnell wieder verschwinden, so liegt es nahe anzunehmen, dass sie ihre Originalität mehr dem Stoff als der dichterischen Unmittelbarkeit verdanken."⁹⁹

Friedrich Sengle also speaks of "Blender ..., die erst die Folgezeit entlarvt."¹⁰⁰ Franz Stuckert, however, is a good deal more circumspect:

"...es [ist] nur bedingt richtig, dass die Nachwelt eine Dichtung tiefer und besser verstehen könne als die Mitwelt. Sie ist nur aus dem grösseren zeitlichen Abstand von Dichter und Werk vor den grössten Fehlurteilen ... geschützt - und auch das nicht immer. Aber gerade sie darf sich nicht mit dem Nachsprechen überlieferter Meinungen als angeblich richtig und historisch gesichert begnügen, sondern muss jede Zeit und jedes bedeutsame Werk im Nacherleben neu erobern."¹⁰¹

This accords to some extent with Levin L. Schücking's opinion that the judgement of future generations is really irrelevant for those passing sentence at one particular historical moment:

"Die sogenannten 'Fehlurteile' sind also - immer vorausgesetzt, dass sie nicht ... grundsätzlichen Unzulänglichkeiten entspringen - nichts als der Ausdruck eines persönlichen Geschmacks, der in der dominierenden Auffassung der Folgezeit keine Stütze fand. Eine solche Auffassung wird sich nun freilich mit dem Vorwurf auseinander zu setzen haben, dass es sich hier doch nicht um gleichberechtigte 'Geschmäcker' handle. Wenn die Entwicklung zu einer Umwertung geführt hat, wird man sagen, so ist das auf Grund einer besseren Erkenntnis des Wesens der Kunst, einer verständnisvolleren Würdigung ästhetischer Qualität geschehen, als man sie früher besass. ... Allein darauf ist zu sagen, dass es kaum etwas Tragikomischeres geben kann, als die Unfähigkeit,

die jede Generation von neuem zeigt, ihre eigene Auffassung von Kunst als zeitgebunden zu erkennen und die aus diesem Unvermögen herrührende Verabsolutierung von Anschauungen, deren Totengräber ... in der Regel bereits vor der Tür warten."¹⁰²

Schücking is surely correct in this assumption, for were the present generation to disregard all opinions of former ages, it would be nothing less than an arrogant presumption that we ourselves would never, at some future date, become victims of the same process. Schücking's outlook permits of the inclusion of the vital factor of taste not only as a subjective and individual phenomenon, but also as collective and historical. Those inflexibly disposed to respect the estimations of later generations as the cornerstone of the judgement of value do not allow for the inevitable shifts in taste, either in an individual or in a wider sociological and historical sense.¹⁰³ In any case, there is no infallible evidence as to the proper time-span required to provide an objective panorama, not to mention the fluctuations of opinion amongst groups and individuals within a particular epoch.¹⁰⁴ It would be more realistic to accept that every age has the advantages and disadvantages of either immediacy or distance at its disposal. It has often happened that works dismissed as valueless in later ages found favour with contemporary figures of some distinction. Goethe, for instance, was in the habit of reading so-called 'Trödler-Literatur'.¹⁰⁵ Well-known is his judgement on Sophie von la Roche's Das Fräulein von Sternheim, where he voiced his disagreement with the majority of contemporary (and later) critics: "Die Herren irren, wenn sie glauben, sie beurteilen ein Buch. Es ist eine Menschenseele."¹⁰⁶ Gottfried Keller, too, was unstinting in his praise of Eugenie Marlitt, though unlike her adoring audience, he also recognised her failings:

"Das ist ein Zug, ein Fluss der Erzählung, ein Schwung der Stimmung und eine Gewalt der Darstellung dessen, was sie sieht und fühlt, - ja, wie sie das kann, bekommen wir alle das nicht fertig. Wir wollen nur nicht ungerecht sein und der Schwächen wegen, die sie auch hat, ihr das wegstreiten. In dem Frauenzimmer steckt was von dem göttlichen Funken..."¹⁰⁷

The phenomenon of the 'Fehlurteil' can also be understood in reverse, for there are works overlooked or rejected by an author's contemporaries, only to be 're-discovered' by subsequent generations, a case in point being those of Georg Büchner.¹⁰⁸ There is a similarly intransigent attitude towards the survival of a work through the centuries and its relative popularity at various stages of its existence as possible indicators of value. Goethe himself was of the opinion that "was zwanzig Jahre sich erhält und die Neigung des Volkes hat, das muss schon etwas sein",¹⁰⁹ and many others have subscribed to this, asserting that only the genuine work of art will stand the test of time, whereas kitsch is a transitory manifestation, relevant only to a particular age and the fleeting concerns of the moment.¹¹⁰ Recently, though, this idea has become less reputable, partly on the grounds that it is a task verging on the impossible to ascertain the precise number of years - should it be fifty, a hundred, or longer than that? Then there is the dilemma posed by works generally held to be of lower merit, not belonging to the 'classics', whose life-span is as protracted as works of high literature - Karl May is a prominent example.¹¹¹ Both 'Dauer' and 'Wirkungsgeschichte', therefore, have rightly been discredited as useful evaluatory criteria,¹¹² even if some representatives of this school of thought are a little more tentative, suggesting that if a work survives a hundred years, this could be a sign that it really is good (yet simultaneously admitting that it is wise to repudiate 'Dauer' as an aesthetic criterion).¹¹³ Of course, there are still those, such as Wilhelm Emrich,¹¹⁴ who think it is significant, and Oskar Walzel recalls Goethe's maxim: "Was glänzt, ist für den Augenblick geboren; das Echte bleibt der Nachwelt unverloren."¹¹⁵ Nevertheless, it would be illogical to over-emphasise longevity as an arbitrary scale for purposes of evaluation, for this precludes the possibility of forming a serious assessment of modern literature.¹¹⁶ It seems advisable to make rather sparing use of this particular criterion,

for it is all too eagerly seized upon with scant consideration for its unreliability in many instances.

The phenomenon of the 'best-seller' is yet another moot point in the field of 'Wertung'. The best-seller as we understand it today is, in effect, a product of the modern age, for it is only comparatively recently (within the last one hundred or one hundred and fifty years) that it has been physically possible to attain sales in the vast proportions normally associated with a best-seller,¹¹⁷ and it is important to take into account the influence of book-clubs, advertising and the mass media in general, above all television, which in recent years has had a spectacular effect in manipulating sales.¹¹⁸ Such massive resources were not available formerly, so it is quite likely that many best-sellers today owe their success chiefly to the intervention of these outside influences.¹¹⁹ This in no way implies that the best-seller was not extant in the eighteenth century, which saw the inception of the literary industry as we know it today, though because of the still relatively primitive resources for printing and distribution, sales figures would be small in comparison to the present day, if significant for that particular epoch.¹²⁰ None the less, the improvements effected at about this time to the printing-press, together with the increased opportunities for education for the wider populace with the gradual introduction of compulsory education, and the spread of the public libraries, led to an accelerated production and consumption of reading-matter of all kinds.¹²¹ Reading became the fashionable thing to do, especially among the leisured female members of the middle classes, just as the cinema and its stars enjoyed a devoted following in their heyday, an allegiance now largely transferred to the exponents of popular music and culture in general. The advent of hack-writers in order to cope with (and profit by) the exigencies consequent upon this 'Lesewut' led inevitably to the propagation of much material that was at best dismally mediocre,¹²² and

it is probably due to this ready availability of unimpressive literature voraciously ingested by a large and generally indiscriminating audience that has caused the best-seller to be equated with kitsch, and rightly so in many cases.¹²³ Hence there has come to be a stigma attached to success (in the sense of huge sales, as opposed to longevity, where a reversal of the situation is apparent) in much the same way as a stigma often adheres to the aspect of 'Unterhaltung' in literature.¹²⁴

However, it would be a mistake to use this blindly as a method of aesthetic discrimination. Many authors now ranked among the classics enjoyed a wide readership in their own day, and were thus popular writers, read by the people rather than just a cultural élite.¹²⁵ Lord Byron, for instance, was almost deified and became a cult figure,¹²⁶ though this may have been due as much to his lifestyle and outrageous exploits as to his literary work. Erland Munch-Petersen has cited the case of Charles Dickens,¹²⁷ who, it may be noted in passing, not only wrote exceedingly long novels, but also had his work published in instalments in journals (like so many nineteenth century authors), both of which have been put forward as typical of inferior literature, since the work of substantial proportions provides a more lucrative source of income. Moreover, it leads the buyer to believe that he is getting more for his money,¹²⁸ and verbosity is commonly associated with profundity in the popular view.¹²⁹ The 'instalment technique' might add to the element of 'Spannung' often sought by readers of low literature.¹³⁰ Conversely, shorter works are not excluded from the best-seller list either - Storm's Immensee is a notable example - and the popularity of Dickens shows that factors such as these need not be incompatible with artistic virtuosity. Robert Escarpit has relativised the problem by the following analogy:

"There is no direct relationship between the value of a book and the size of its public, but there is a strong one between the existence of a book and the existence of a public. Similarly, the value of the currency issued by a country is not measured by the

size of its population, yet a currency has no meaning without reference to a specific country in which it is used."¹³¹

Escarpit's analogy serves as a reminder that even authors of standing found themselves to some extent under pressure, if not directly from the expectations of their readership, then from the exigencies, not infrequently dictated by the harsh realities of financial necessity, to compromise (preferably with as little detriment as possible to their artistic aspirations) with editors and publishers, who also had commercial interests to consider.¹³² It is known that publishers were wont to excise sections of a work they felt incompatible with the prudish moral standards of the day, for fear of offending their readership.¹³³ Obviously, these requirements did not necessarily impinge upon the artistic quality of the finished work, but it is all too often disregarded that authors of high literature had to abide under the same commercial and social conditions as trivial authors and were aware of this themselves¹³⁴ - Levin L. Schücking has noted that Byron never lost sight of his intended audience¹³⁵ - though this does not mean that they always accepted this state of affairs passively and without complaint.

Interest in the best-seller and its causes has been most intensive in recent years, above all as a social phenomenon, and many of these investigations have come from America, probably as the result of the present involvement with kitsch under the aspect of mass communications,¹³⁶ including media such as television, which has progressively usurped the place and function of trivial literature, but has by no means ousted it altogether.¹³⁷ Such studies are often based upon data referring to particular aspects of form and content of the best-seller and tend to deal extensively with statistics.¹³⁸ Nevertheless, the conclusion has been drawn that statistics and data calculations are of relatively limited value in assessing why a book becomes a best-seller, for the factors involved are both many and multifarious, and may equally apply to books

that do not achieve best-seller status, although sociological causes have lately been a favourite explanation.¹³⁹ Frank Luther Mott, for instance, has decided that it is possible to establish some criteria as to what will achieve success, but that there is no dependable formula:

"What makes a best seller? This is the sixty-four dollar question. It can be answered, though largely by guess and surmise, and never satisfactorily to the inquirer, who always wants a formula. There is no formula which may be depended upon to produce a best seller. There are too many impalpable considerations, too many chances and accidents, too complex a combination of conditions affecting the writing, publication, and selling of a book to make the attainment of the top rank by even the most promising candidate a certainty. The creation of a best seller does not follow an exact pattern, or patterns, any more than does the making of a successful man; there are too many intangibles, too many unmeasurable human values, too many vicissitudes of fortune involved. Moreover, since there is not just one best seller audience, no single formula could be expected to provide books for a buying public which is, thank God, pretty heterogeneous after all."¹⁴⁰

The function and causes of the best-seller and of kitsch in general will be examined in detail later.¹⁴¹ It has been amply demonstrated, though, that popularity is rarely stable; it fluctuates with the prevailing taste and may enjoy a renaissance long after its apparent demise, and despite accusations of élitism, especially from Marxist quarters, many reject out of hand the indiscriminating opinions of the multitude, with recourse to Nietzsche's axiom: "Sie klatschen Beifall, welchen Unsinn habe ich gesagt?"¹⁴²

CHAPTER III

'KITSCH STYLE' - RÉSUMÉ OF APPROACHES

That the trivial is, to a large extent, subject to the dictates of historical circumstance, is demonstrated by the possibility that a work once esteemed as art may later come under the rubric 'kitsch'. Jochen Schulte-Sasse has attributed this to the fact that

"dieselben Bewertungskriterien, die heute allgemein zur Bestimmung des Kitsches dienen, [dienten] vor der Entstehung und Ausbreitung von im spezifischen Sinn ästhetisch anspruchsloser Literatur gerade zur Bestimmung ästhetisch anspruchsvoller Werte, die freilich in einem anderen literaturtheoretischen Oppositionssystem standen."¹

Following on from this, it is not surprising that aspects of form and style which once betokened high art may now be associated with the trivial, and equally, the reverse process exists, whereby the trivial and its characteristics become elevated to the stature of art. The examination of kitsch style is, therefore, extremely problematic, because there is no single feature which could be said to belong exclusively to either art or kitsch, for there is constant overlap between them. The close kinship between high and low is exposed by the influence of certain vogues at different periods, which not only found expression in a wealth of shoddy and ephemeral material, but also affected works by authors of note.² Examples of the cross-influence between trivial and high literature include Schiller's play Die Räuber, which took its theme from the then current craze for 'Ritter-, Räuber- und Schauerromantik', or Goethe's Die Leiden des jungen Werthers, which not only received its initial stimulus from an already extant predilection for exaggerated and effusive emotional traumas, but became a cult in its own right, whilst lending additional momentum to the wave of feeling (and even suicide) to which it owed much of its success.³

In general, it seems that both high and low literature work with

the same features of form and style, and with the same basic stylistic tools (simile, metaphor and the like). Wherein, then, does the triviality of trivial literature lie? Is it to be found in form, in content or in both? The majority of critical opinion think content unimportant, and this because themes of high literature are also themes of low literature⁴ - certainly it is true that if identifying plagiarisms, for instance, were a definite method of recognising kitsch, then much of Shakespeare and medieval epic poetry would be guilty of it.⁵ Works of similar thematic content undoubtedly vary considerably in their artistic merit, which implies that quality depends chiefly upon the execution rather than upon the subject matter. Nevertheless, many believe that the two are so inextricably linked that it is infeasible to treat them as separate entities, for the final outcome depends on both.⁶ Caution is advisable, for not only can form never be taken as an absolute criterion, since the standards by which it is gauged may be historically variable, but it must be conceded that although practically any subject can be exploited in such a way as to result in kitsch, there are some which lend themselves only too readily to this, as the manufacturers of kitsch realise. These are usually themes with an intense emotional appeal, such as love, death, patriotism or religion.⁷ Kitsch may latch on to these elevated, even metaphysical themes, but the aim is far removed from any philosophical confrontation with them, but is rather the fullest possible utilisation of their emotive potential.

An interesting sideline here is the dichotomy between ethical and aesthetic values, originating as early as the eighteenth century from the tendency to equate poor aesthetic quality with low moral tone.⁸ Even today it is habitual to assume that the rank of an art work remains unaffected by morally reprehensible subject matter, for the theme will be expressed with considerable aesthetic delicacy. From this emerges the perhaps dubious formula: the more aesthetically perfect, the more ethically

sound.⁹ Emil Staiger professes his support for this, declaring: "...es ist ein romantisches Vorurteil zu glauben, Sittlichkeit habe nichts zu schaffen mit dem ästhetischen Rang."¹⁰ He bemoans the nihilism and prurience of modern authors, but hopes that eventually "Adel und Güte" will find their way back into contemporary literature:

"Wenn solche Dichter behaupten, die Kloake sei ein Bild der wahren Welt, Zuhälter, Dirnen und Säufer Repräsentanten der wahren, ungeschminkten Menschheit, so frage ich: In welchen Kreisen verkehren sie? Gibt es denn heute etwa keine Würde und keinen Anstand mehr, nicht den Hochsinn eines selbstlos tätigen Mannes, einer Mutter, die Tag für Tag im stillen wirkt, das Wagnis einer grossen Liebe oder die stumme Treue von Freunden?"¹¹

Though the same stylistic features are common to literature at all levels, it is likely that the crux of the matter lies in how these are put to use, and so in essence, the underlying attitude from which the treatment of the theme sprang. This may be overt (in the form of an intentionally directed political or didactic enterprise), or covert (stemming from a personal, rather than a tendentious opinion or philosophy). It is sometimes thought that kitsch, as Adorno expresses it, comprises the "Missverhältnis zwischen der Substanz und der Präsentation",¹² but this, too, is difficult to sustain, as the two may be purposely incongruous in order to produce a shock effect, especially in modern literature. The broader public, however, probably pays more attention to the content; it attaches more value to a good story, and is indifferent, if not blind, to the poor manner of relating it, provided it is capable of maintaining interest and creating suspense.¹³ Naturally, those with commercial investments at stake are at pains to write a story that achieves these ends, so it is worth pursuing the somewhat vexed question of kitsch style to disclose how this is done.

Initially, it would be helpful to analyse the process of 'Verkitschung'. This refers to the historical process whereby works of art become commonplace and even hackneyed as a result of over-use, or over-exposure

to a mainly indiscriminating audience. This is very strongly in evidence in music - the well-known Second Movement from Beethoven's Moonlight Sonata and even the composer's Fifth Symphony have been implicated in this process.¹⁴ It has been said that this degeneration ensues from the destruction of the unique quality of an art work by its incessant repetition;¹⁵ Ludwig Giesz has sensibly pointed out that the process is twofold, being objective in that it entails reproduction, and subjective in that it entails the reception of the reproduced work as kitsch.¹⁶ In such cases the commercial exploiter, rather than the original producer is to blame - for example, the continual reiteration of a memorable piece of music leads the mass audience to believe it is partaking of a very serious and profound cultural experience. The commercial manufacturers are secure in the knowledge that the uncultured cherish a desire to be what they are not, and so grasp the opportunity to provide them with a pseudo-culture, a veneer of erudition and self-improvement, largely dependent for its effect on snob and other undesirable social values.¹⁷ The use of excerpts, easily retained in the memory, acts as a convenient method of achieving this.¹⁸

The forces at work in the musical sphere are also active within literary style, and this explains the profusion of clichés and stereotypes, for these are words, expressions and general aspects of style and theme that have been over-taxed and over-exploited, but whose use still prevails because they are invaluable to the kitsch author in that they are widely-known and understood within a particular association, and are thus capable of exercising broad public appeal.¹⁹ They are almost guaranteed to provoke a specific set of (generally emotional) reactions in the reader. Obviously, this is slightly different from the actual repetition of a musical composition, but the principle is similar in that it involves the copying of a style or a number of different styles, selecting only those aspects best suited to instigate the desired response,

and leading to the depreciation of a style (or aspects of a style) once original, and, more importantly, in harmony with the world view to which it bore witness.²⁰

In this respect it may well be inferred that kitsch is akin to the epigonal, in so far as both show relics of former models,²¹ but others believe they need not necessarily be equated.²² Even so, the comparison is interesting. It has often been put forward that the transition from art to kitsch arises from a process whereby something revolutionary (the avant-garde of a culture) becomes popular, conventional and epigonal - in short, the taste of the multitude, where it was at one time the taste of the few.²³ Pawel Beylin draws attention to the opposite of this.²⁴ It can happen that stereotypes, and therefore kitsch, too, may cease to be understood as such, since their status depends upon the respective cultural and historical situation, but may continue to be received in negative terms for very long periods.²⁵ He does not overlook the fact, as many critics do, that kitsch can occur at all levels,²⁶ and that there is such a thing as kitsch for an élite, although this habitually goes unrecognised.

It is indicative of the significance of style in assessing the relative merit of a work that so many investigations, even those adopting a purportedly non-aesthetic stance, have been based to a greater or lesser degree upon an analysis of these stylistic aberrations. The chief studies of this nature are those by Karlheinz Deschner, Dorothee Bayer, Walther Killy, and, most recently, that by Franziska Ruloff-Häny.²⁷

Kitsch style is characterised by a series of features appearing on the surface to lend great profundity to the subject matter and which give the impression of extreme artistic virtuosity. On closer scrutiny, however, it transpires that these are features calculated to bring about predictable effects and reactions, and are thus typifying agents consisting of stereotypical characters, situations and milieus, with the

concomitant use of black and white characterisation and description, clichés and banalities in order to do this. The world conjured up by the employment of types may, or may not, be reasonably credible and true to life, and since types are also met with in art, Dorothee Bayer prefers to speak of 'Pseudotypisierung' with reference to kitsch.²⁸ The portrayal of characters is replete with predictable associations; blonde hair, for instance, frequently denotes a good and virtuous woman, whilst red hair is a signal of scheming sensuality and demonic qualities.²⁹

Clichés and stereotypes are reinforced by diminutives on the one hand, and exaggerations and superlatives on the other. This presupposes intemperate use of adjectives (always prominent in the arsenal of the kitsch author³⁰), backed up by clichéd similes and metaphors and 'clever' language constructions, such as alliterations and assonances. Closer examination reveals that descriptions and linguistic devices are, for the most part, incongruous with the subject matter in some way, and that, owing to their gratuitous use and stereotyped nature, they are readily interchangeable,³¹ serving no purpose other than that of creating what Walther Killy has called the 'Reizeffekt' of trivial literature.³² Not that this disturbs the consumer, for the picture is one of beauty, culture and noble emotion;³³ the style is an effective blend of floweriness and preciousness at one extreme and banality at the other. It seems that the public is easily impressed by mellifluous words and is inclined to accept them without question, at face value.³⁴

All these techniques clearly involve much repetition, resulting in 'Kumulation', the build-up to a totality of effect in emotional and sensual stimulation.³⁵ This calls for nothing less than an unrepenting commitment on the part of the reader to the reading-matter. The so-called 'lyrische Einlage', which crops up in a good many kitsch works, performs the function of continuing, and perhaps building a peak to the crescendo of special effects.³⁶ There are further features that serve to buttress

the structure moulded from the techniques already mentioned. Foremost amongst these are revealing and evocative names and titles,³⁷ and the regular inclusion of various motifs bearing quite formidable evocative powers, such as the moon to create an ethereal romantic atmosphere.³⁸ Such insertions tend to debase the rôle of the landscape to a mere stage-set, within which the stock character types - faithful retainers, beautiful young women, manly heroes, etc. - play their part. In line with this, the actual setting of the story is often unspecified or deliberately vague in time and place, and even if the geographical and temporal backcloth is indicated, it is, as a rule, without function or significance except in adding to the overall 'Stimmung' and assisting the pretence of reality.³⁹ In addition, foreign and historical settings serve as a disguise for the derivative and superficial nature of this literature, though they may also provide the essential ingredients of spice and exoticism required by the reader.⁴⁰ Science fiction avails itself of similar methods in many cases; the technicised and futuristic environment deceives the reader into believing that the story is highly novel and has a genuine message to convey, whereas all that has happened is that the stereotypical conventions of kitsch, both philosophical and stylistic, have been transported, without undue modification, into an exotic setting, at the same time persuading the reader that he, too, can be perfectly au fait with the complexities of the computerised existence of the not too distant future.⁴¹ Even the use of differing narrative techniques holds out slight hope of change; one particular analysis discovered that the use of individual narrators had little meaning, for they promoted the same attitude and their modes of expression did not vary, the chief purpose being to direct the reader towards the prescribed emotional response.⁴²

Ludwig Giesz has summed up the total effect of these sense impressions by the term 'Synästhesie',⁴³ the mixing of sense qualities to provoke a certain 'Stimmung'. Kitsch literature is also conspicuous for its

heavy-handed use of 'Zufall' and 'Schicksal', yet this accords nicely with the lack of proper motivation, the projection of spurious problems and conflicts and the enforced harmonising of events. What at first appear to be deep intellectual and true emotional dilemmas are revealed as shallow fabrications, their triteness masked by the skilful collusion of emotive language and style. The use of chance and fate is a convenient tool for overcoming possible charges of inconsistency or superficiality and to compensate for the shortage of plausible motivation. Illogical and incredible happenings can be explained away, and even enriched by the acquirement of a bogus metaphysical or philosophical tone.⁴⁴ In this context, 'Schicksal' has been described as a magic formula,⁴⁵ and has been placed alongside that other great abstract of kitsch literature, namely 'Gefühl'.⁴⁶ The immoderate concentration on feeling in the overall aesthetic programme of kitsch has been seen as a reinforcement of its function as a literature of wish-fulfilment and of social and political manipulation,⁴⁷ whilst the dependence on fate has been interpreted as a replacement for religion, or as a force to help surmount the difficulties of life and to restore harmony.⁴⁸

Owing to the prominence of feeling, unrestricted by the encroachments of objective, let alone intellectual criteria, kitsch is usually understood as a highly subjective form,⁴⁹ though subjectivism of itself need not imply, nor lead to, kitsch. It has been shown that the theme of the kitsch work is important in that if it is emotive, and preferably exalted as well, it presents a malleable substance for the adept inclusion of any number of supportive techniques, to encourage the reader's unremitting (sentimental) identification with the reading-matter.⁵⁰ This explains the recurrence of themes such as love and death, but the disclosure that there is very little eroticism in kitsch (as opposed to the intentionally pornographic novel, or 'Schund') is surprising indeed; evidently this literature adheres to conventional paths and refuses to

run the risk of shocking or frightening away its readers. With regard to the novels of Hedwig Courths-Mahler, for example, Hans-Jürgen Usko states:

"Das Sexualleben findet nicht statt. Nach dem 'Küsschen in Ehren' wird sich verlobt. Es gibt keine Zweideutigkeiten. Die Erotik ist steril wie ein Päckchen Verbandwatte. Die Liebe in ihren Romanen brüllt vor Langeweile. Der Gipfel der Verworfenheit sind drei Punkte nach einem Satz."⁵¹

Walter Nutz has also concluded that the current wave of permissiveness has scarcely entered the world of the kitsch novel.⁵² This, however, is not entirely accurate, for the almost nauseatingly coy eroticism of works such as Heinrich Clauren's famous Mimili proves that eroticism does intrude even upon older kitsch literature, though often under the guise of almost embarrassing bashfulness and scintillating virtue.⁵³ It is probable that the degree of erotic infringement nowadays is largely dependent upon the intended market.

The common themes of kitsch literature and their treatment vindicate the main grievance of its opponents, that of sentimentality. The Oxford Dictionary defines 'sentiment' as the

"tendency to be swayed by feeling rather than by reason, emotional weakness, false or unworthy tenderness or the display of it, nursing of the emotions."⁵⁴

Mostly, it is accepted that the term 'sentimental' implies artificial and vapid emotions, and that these are what kitsch portrays.⁵⁵ Even so, it is revealing to note Oscar Wilde's observation to the contrary that "all bad poetry springs from genuine feeling".⁵⁶ The speculation upon the reader's emotions by the collaboration of some, or all of the devices mentioned, and not least coincidence and fate, culminates in an atmosphere of excessive sentimentality, aided and abetted in many cases by the use of reminiscence in order to heighten this mood. The factor of memory in kitsch is quite extraneous, except as part of the evocative machinery;⁵⁷ Paul Ferdinand Portmann supplies the formula: "Kunst ist

Erlebnis, Kitsch ist Erinnerung eines Erlebnisses. Kunst ist Gegenwart, Kitsch ist Reminiszenz."⁵⁸ Sentimentality, then, is closely affiliated to 'Stimmung',⁵⁹ and is generally taken to be a separate entity from kitsch, and can therefore occur in contexts where it need not be so construed.⁶⁰ Nevertheless, its attachment to kitsch is so intimate that the dividing-line between them is frequently blurred, or non-existent.⁶¹ Kitsch is variously described as 'rührend', 'gefühlsselig', or 'sentimental', so that the one almost seems an inescapable qualification of the other, although kitsch is normally demoted to a more lowly rank than sentimentality. At all events, whether or not it is understood as an independent item, sentimentality should not be divorced from the aesthetic structures of inferior literature, as has been proposed by the usually circumspect Jochen Schulte-Sasse,⁶² for it creates both the *raison d'être* and the culmination and intention of the author's efforts.

It is also politic to examine the abiding relationship of sentimentality and idyll, for it is a widespread preconception that the sentimental will automatically display strong affinity with the idyllic. This is not always so; the idyllic element is apt to resemble the bitter-sweet rather than unalloyed harmony - not that the complications which may ensue are of a serious or profound nature. Instead, they are sufficient to engender an atmosphere of longing, of 'if only...', should the outcome be tragic (or, more accurately, sad), and of relief at the justice and goodness of the world should the outcome be happy. Dorothee Bayer is correct in maintaining that a happy ending is by no means a prerequisite for a work of trivial literature.⁶³ Far too often it is deduced that this is an ineluctable consequence of form and content⁶⁴ (and it is true that the editors of Die Gartenlaube insisted that their contributions should have a happy ending⁶⁵), but this is something that the trivial author can easily eschew. The emotional effect on the reader can still be accomplished even if the ending is sad, for whilst he may identify

closely with the story, he is in a position to do so at a safe distance, as it were, from the vantage-point of his own, individual existence.⁶⁶ This procedure has been called, quite fittingly, "sanfte[r] Terror"⁶⁷ - the reader's identification with the story will enable him to re-live the emotions of his own sad or happy experiences,⁶⁸ but there will, as a rule, be a distinct gulf between the fate of the characters in the trivial novel and the real world, despite the temporary overlap, which the reader controls according to his own will. Apart from all this, the endings, like so many other features, are frequently interchangeable, on account of the inconsequential storyline and feeble motivation.

The existence of pleasant and apparently less agreeable schemata has given rise to the terms 'sweet' and 'sour' kitsch⁶⁹ (sometimes also referred to as 'weich' and 'hart'⁷⁰). More extreme examples of so-called 'hard' kitsch are novels containing lascivious, sadistic or criminal material,⁷¹ which some would prefer to designate as 'Schund' or 'Schmutz'.⁷² Another popular epithet is 'Edelkitsch'; according to Carl Baumann, this belongs to the category of aesthetic kitsch.⁷³ Many argue that it is the most troublesome form of kitsch to define or even to distinguish from art, for it is characterised by a certain grandiosity and pomposity which serve very well to conceal its true nature,⁷⁴ and in this respect could be equated with academicised kitsch as the élite member of the kitsch hierarchy.⁷⁵ 'Edelkitsch' is also conspicuous for its skill in imitating elevated patterns and models - the heroic, the noble and self-sacrificing, the virtuous and righteously moral.⁷⁶ Religion constitutes a model that can be leaned upon with great finesse, in that for many it is very much an emotive rather than an intellectual force, and few subjects can boast more intensive metaphysical depths than religion for exploitation by the kitsch author. Dorothee Bayer points to the common ploy of sublimating a love story to the plane of religious dedication by the adroit manipulation of style and language in order to awaken the illusion that the

story is concerned with something 'higher'⁷⁷ - an illustration of the aspiration of kitsch to appear to be more than it really is, as if to compensate in some measure for its vacuousness.

In summary, then, it seems that the ambition of the kitsch author is to instigate the emotional identification of the reader with the work. Intellectual response is not called for; indeed, the whole structure and intent of the kitsch work inhibits intellectual concern, and the entire aim is to deflect profound inquiry into the norms dictated therein. In line with the subjectivism that many critics take to be its hallmark, kitsch is almost completely devoid of relativising and distancing agents, such as irony and humour. This want of distance may apply not only to the consumer and the work, but also to the creator and the work,⁷⁸ although since vast quantities of kitsch are produced quite calculatingly in order to achieve specific ends, it is more likely that the author would adopt an extremely objective and even ruthless attitude towards his writing.⁷⁹ It may be for this reason that kitsch is renowned for its excessive 'Absicht'⁸⁰ - this crassness is the result of the indiscriminate use of clichés, stereotypes and other techniques in the kitsch author's extensive repertoire; the whole apparatus ensures that the reader does not miss the point. Conversely, kitsch contains no small number of 'Unbestimmtheitsstellen', pauses where the reader can introduce his own emotions.⁸¹ This appears paradoxical in that, on the one hand, too much is said, and on the other, too little, but their dextrous combination within one text seems perfectly feasible and certainly not beyond the means of the artful kitsch author.

It is probably true that the uncritical reader pays slender regard to the means by which the trivial work secures his attention; individual inconsistencies and even glaring incongruities do not disquiet him. The inter-connecting techniques conspire with such virtuosity that at first glance they do not appear to be mere contrivances for the attainment of

particular effects. In this context Günter Waldmann has conceived of trivial literature as a 'Zeichensystem',⁸² within which the characters function purely as 'Zeichengegebenheiten',⁸³ contributory factors to the overall scheme. The attraction of this 'Zeichensystem' is founded on the innate capacity of the majority to grasp the import of the cliché, for kitsch is the purveyor of associations which the reader is pre-programmed, as it were, to digest in comfort.⁸⁴

This is probably why the schemata of kitsch literature remain so constant.⁸⁵ Obviously some elements change, but the continuity in evidence is amazing. Hermann Bausinger has credited this to the false promise of a better life, social privilege and greater fulfilment offered by trivial literature,⁸⁶ which has led to the comparison of kitsch with the fairy-tale, above all in the light of its extraordinary ability to resolve conflicts and promote harmony after an abundance of tribulations have been endured, in its assurance of poetic justice, rewarding the good and punishing the bad according to their deserts, and in the fact that chance happenings are taken for granted as an integral part of the order of the world.⁸⁷ Then there are a number of motifs common to both, such as the 'Aschenbrödelmotif',⁸⁸ and stock characters such as the wicked step-mother. Walther Killy even goes as far as to allege that kitsch actually stems from the 'Märchen', but has reproduced it in a secularised form.⁸⁹ Others visualise kitsch as a form of daydream for adults, replacing the fairy-tales of childhood - Hedwig Courths-Mahler, in fact, referred to her stories as "harmlose Märchen".⁹⁰ Another idea is that the difference between the two is that kitsch literature locates these fairy-tale motifs in what is purported to be a realistic setting.⁹¹ At the other extreme, Johannes Langfeldt, in a discussion of children's literature, insisted that from an aesthetic point of view, the fairy-tale is "'Kitsch' in reinsteter Form."⁹²

Similarly, kitsch has been regarded as a descendant of Romanticism.

Hermann Broch was one of the earliest to embrace this opinion, and many have allied themselves to it since.⁹³ Kitsch has undoubtedly made good use of those features of Romanticism best suited to its purpose, and in this superficial respect does have something in common with it, as with the 'Märchen'.⁹⁴ Again, though, the requisites of Romanticism are incongruous with the world of the kitsch work, since the framework of the Romantic 'Weltanschauung', within which they were originally conceived as part of a broadly-based philosophy, has been discarded, so that now their presence is entirely arbitrary, as in a vacuum. From this it can be seen how kitsch appropriates the superficial emanations of a whole attitude, and restructures them to create a mutant offshoot of the parent philosophy. This may be why Hermann Bausinger describes it as a reduction to secularised Romanticism,⁹⁵ which is analogous to Walther Killy's description of the relationship of kitsch and the fairy-tale. The inclination to fall victim to the lure of Romanticism has been viewed as a peculiarly German susceptibility, depending, of course, upon precisely what is meant by Romanticism. Under the Third Reich, for instance, an article on kitsch formulated the problem rather differently, with the typical equation of Romanticism and Teutonic myth:

"Die Angst, romantisch zu wirken, stammt zumeist aus dem Missverstehen dessen, was eigentlich 'romantisch' ist: im letzten doch schliesslich in allem ein Zurückgehen bis zu den Wurzeln dessen, was wir deutsch nennen, und zwar nicht zumeist oder ausschliesslich vom Intellekt her, sondern geistig und seelisch, Ahnungen folgend bis zu mythischen Urgründen."⁹⁶

More recently, however, Romanticism has been greeted pessimistically as "die gefährlichste Krankheit vor allem des von vielen Lebensbazillen bedrohten deutschen Volkes",⁹⁷ presumably an oblique reference to the recent disasters of German history. In any event, the destructive process of 'Verkitschung' is unmistakable here, and bears out Abraham Moles' contention that kitsch consists not of one style, but of many; it feeds parasitically upon earlier styles, but is not identical to any one of them.⁹⁸

Moreover, this helps explain the opacity surrounding any attempt to define kitsch style, and is a forceful reminder of the need (too often overlooked) to study these elements in context⁹⁹ - a need dictated by the very gratuitousness of so-called kitsch style.

Analysis of kitsch style (despite the reservations about what this formulation actually implies) demonstrates how kitsch springs from, and helps sustain, conventional norms,¹⁰⁰ for the orthodoxy of the kitsch 'Weltanschauung' is reflected in its form, its language and its style. The success of the kitsch author's well-tried methods make it perfectly easy to comprehend why there is a marked unwillingness to step beyond them, irrespective of the fact that this literature is thus rendered one of anachronisms, of 'Verspätung',¹⁰¹ albeit heavily cloaked in a variety of disguises. On this account it has been fittingly christened 'Konformliteratur',¹⁰² 'Anpassungsliteratur',¹⁰³ and 'Bestätigungsliteratur'.¹⁰⁴ Anything that appears revolutionary (for kitsch can present itself as both avant-garde and modernistic) can generally be uncovered as a more or less skilfully concealed affirmation of the status quo; the primary concern is simultaneous fulfilment and manipulation of reader expectation.¹⁰⁵ There is occasional disagreement with this on the grounds that art, too, may be conventional, but Pawel Beylin rightly defines the difference as follows: "Man kann zwar sagen, dass die künstlerischen Konventionen in der authentischen Kunst sich immer a posteriori ableiten lassen, während sie im Kitsch immer a priori vorhanden sind",¹⁰⁶ though he realises that this must be modified by the fact that there are many traditions in art and artistic practice that need not for this reason be equated with kitsch. The conventionality of kitsch may seem to contradict what Irving Howe has called "the ceaseless and hectic quest for novelty in the mass-culture industries"¹⁰⁷ - much of the so-called novelty, and, by implication, originality of kitsch, is nothing other than an elaborately executed counterfeit of something that has been served up, under various

aspects, many times before.

The numerous accoutrements of kitsch style, therefore, aim at the reassurance of the reader and an artificial embellishment of life. One of the major principles of kitsch is its invitation to retreat to the private sphere, introversion towards the secure perimeters of family life, and the possibility of "Glück im Winkel".¹⁰⁸ In line with its conventionality, kitsch preserves the outmoded forms of bourgeois existence;¹⁰⁹ it has been called the "Knotenpunkt der Haupttendenzen bürgerlicher Kultur",¹¹⁰ and its purpose "bürgerliche Affektabfuhr",¹¹¹ a refuge from the machine age and from social and political reality.

Finally, there remains to be considered why kitsch is usually disposed to take the form of prose narrative, mainly the novel, as distinct from lyric or drama.¹¹² There are several obvious reasons for this: prose is more convenient for private consumption, is closer to real life than the other genres, and it is thus easier to conjure up a private world, particularly one that appeals to an unsophisticated and undemanding readership.¹¹³ It also goes without saying that there is more money to be made, as a rule, from a prose work, especially a lengthy one.¹¹⁴ Even so, trivial literature can, and does, take all forms, though critics tend to pay negligible attention to it in any shape other than as prose.¹¹⁵ Burghard Rieger even thinks that the term 'Trivialliteratur' is synonymous nowadays with the term 'Trivialroman'.¹¹⁶ A curious variant to this is Marion Beaujean's contention, rightly disputed by Jochen Schulte-Sasse,¹¹⁷ that the trivial novel of the eighteenth century was not, at that stage, kitsch, being governed by different rules than the lyric and the drama:

"Wo Lyrik und Drama zum Trivialen herabsinken, sind sie 'Kitsch', denn sie treten mit dem falschen Anspruch auf, doch Kunst zu sein, und scheitern nur am Unvermögen des Verfassers, wirklich Kunst leisten zu können. Anders aber beim Roman: er wird technisch durchaus gemeistert und richtet sich von vornherein weniger nach den theoretischen Ansprüchen der Ästhetik als nach den praktischen Bedürfnissen seiner Leser."¹¹⁸

Those aspects of kitsch style just explored are significant in a wider sense, for much the same attributes are common to other forms of mass media, such as films, television and the rest. However, at this juncture, illogical as it may appear, there must be a radical reversal of all that has been said, for possibly every single aspect of style imputed to kitsch can also occur in high literature,¹¹⁹ just as the favourite themes of the kitsch author may also be treated by those of more lofty stature. Opponents of the approach to kitsch from the angle of style or aesthetics naturally seize upon this seeming inconsistency with immense glee, for they take it as irrefutable proof that such an approach is at best of restricted value, and at worst completely inapplicable.

Supporters of the stylistic-aesthetic approach have regularly been castigated by those professing greater respect for a multi-lateral, or even a wholly non-aesthetic approach, because of their inherent tendency to ignore the historical and social functions of kitsch.¹²⁰ It is true that many aesthetically based studies do neglect sociological and other external factors, but non-aesthetic investigators are all too frequently unaware of their own form of unilateralism. Certainly, there is little point in drawing up long and boring lists of unqualified and largely arbitrary 'Kitschmerkmale', as some have tried to do,¹²¹ and formal and aesthetic criteria are insufficient on their own, but on the other hand, even critics who purport to adopt a totally non-aesthetic approach are unable to evade altogether the question of kitsch style. Indeed, how could they, for it has been shown that style is the instrument used by kitsch to achieve its ends and to fulfil its functions?¹²² This is generally not perceived by those who advocate the severance of aesthetic and non-aesthetic criteria,¹²³ and who insist that the former should not be applied to trivial literature. (The same is also true of those who recommend the separation of the judgement of form and style and the judgement of value¹²⁴). Walter Nutz, for example, thoroughly disparages

the aesthetic approach; for him trivial literature is a mere consumer article.¹²⁵ Helmut Kreuzer, for one, has taken issue with this, believing that the dominant concern must be with the work itself and not with the supposed intentions of the author, though his opinion that the aesthetic judgement of a work must remain unaffected by such considerations is more problematic:¹²⁶

"Meines Erachtens hält diese Argumentation von Nutz nicht stand. Erstens muss sich die Literaturwissenschaft primär am objektivierten Werk orientieren; sie kann nicht primär von Vorgängen im Innern des Autors ausgehen - dem Bewusstsein der Anpassung an ein Publikum. Und zweitens hat in einer Marktwirtschaft nicht nur die Trivialliteratur, sondern alle verkäufliche Literatur Warencharakter. Ihre ästhetische Beurteilbarkeit bleibt davon unberührt."¹²⁷

Besides this, art, too, may be submitted to an apparently non-aesthetic evaluation, and commercial articles are themselves subject to the same qualitative comparisons,¹²⁸ so that the ostensible excision of aesthetic judgement is no protection against the much-feared act of discrimination. It is this fear which probably lies at the root of the hesitancy to indulge in estimations of worth - quite apart from the obvious desire to steer clear of the tortuous paths of literary evaluation, where little exists by way of unequivocal theories to guide those who do venture onto them. Walter Nutz, for all his protestations, is obliged to make at least cursory reference to aspects of language and style; he admits, for instance, that kitsch's accomplishments are due in great measure to "[die] alles vereinfachende und triviale Sprache"¹²⁹ - in league, naturally, with other factors.

How, then, are we to judge kitsch? The course of this study will reveal more about a substantial number of different lines of attack, but continuing from what has been said regarding the merits and de-merits of the approach via kitsch style, it might be profitable to make a fairly rapid appraisal of other methods, to see if these have more, or less, to offer.

Doubtless owing to the increase in social awareness inspired in large part by the enticements of Marxism, the sociological approach is perhaps foremost in popularity today.¹³⁰ This normally presupposes that trivial literature is completely unconnected with high literature, and is nothing but a marketable commodity designed to meet specific (social) requirements, as well as acting as a means of social communication.¹³¹ Much attention is devoted by critics adopting this stance to such extrinsic factors as publishing methods, book sales and distribution, though the results of the research into the producers and consumers of kitsch are definitely useful to literary critics because of the light shed thereby on the form and quality of the literary work itself.¹³² Unlike the aesthetic approach, over which it has virtually prevailed nowadays,¹³³ it refuses to consider the work itself except as regards its function, preferring to remain at a greater (and therefore safer) distance from it, so that the claim to objectivity may be the more easily credible. However, the drawbacks of such an outlook have already been indicated,¹³⁴ for most critics do evaluate although they pretend otherwise, and this proviso equally implicates other so-called non-aesthetic approaches. These include the political and ideological angles,¹³⁵ evidently closely linked to the sociological view, and also firm favourites amongst modern critics (and very important for the National Socialists, for whom kitsch was as much a political as a social and cultural problem, as it is for the denizens of the Marxist state¹³⁶). An extension to these approaches is the historical aspect, invaluable for illuminating some of the causal factors of modern trivial literature and of mass culture in general, as the exploration of theories such as those of Levin L. Schücking and others has shown.¹³⁷ Leonhard Beriger sums up the importance of the historical panorama of literary evaluation thus:

"Die Geschichte der literarischen Wertung spiegelt, wie nicht anders zu erwarten, die geistige Haltung

der literarischen Epochen. Jede Zeit fordert vom Kunstwerk Verschiedenes, jede stellt einen Gesichtspunkt allen anderen voran."¹³⁸

This demonstrates how imperative it is to appreciate the consanguinity between evaluation of all kinds and the preoccupations of the age, especially obtrusive under extremes such as Fascism, or in the dichotomy between evaluatory values in East and West today, which will come under scrutiny later.

There is naturally much overlap between the different disciplines, whatever their principle bias, but vital to the purportedly non-aesthetic approaches in general is the idea of kitsch as a psychological problem,¹³⁹ for this is indissociable from its functions of appeasement and manipulation, as will become abundantly clear in the later analysis of the social and other functions of kitsch.¹⁴⁰ Then there is the question of kitsch as a pedagogic and moral dilemma; this is rather less fashionable now than during the early decades of the present century and in the years just after the last war. Pedagogic and moral aspects of kitsch have been dealt with by the obvious representative figures in the shape of theologians, educationalists, librarians and moralists, with uncompromising and unflinching zeal. Most of these agree that poor aesthetic quality unavoidably leads to poor ethical stature, as indicated before. The majority have expressed greater anxiety over the tainting of body and soul from imbibing such reading-matter than over the actual diminution of aesthetic standards, so that their preconceived and often emotive ideals have provoked derisive comment and warnings that such evangelising will only serve to cloud judgement further.¹⁴¹ Nevertheless, it proves once more that they were unable to shun the aesthetic element absolutely, for in their estimation it has been responsible for a considerable amount of mischief.

Lately there has been extensive interest in questions of literary reception, and this has stretched from the field of high literature to

encompass the lower reaches. It is really hard to imagine that any of the other approaches so far dealt with, including the aesthetic one, could ignore the reader and the processes of reception altogether - indeed, they are nearly always included, albeit only indirectly.¹⁴²

Günter Waldmann strongly urges combining the reception approach with the aesthetic approach, so that a reasonably balanced picture of cause and effect emerges:

"Eine Wertung eines in der bezeichneten Weise strukturierten Textes ist überhaupt nur sinnvoll, wenn zusammen mit seiner Textstruktur deren instrumentale Funktion für die Übermittlung einer bestimmten Nachricht, etwa einer Nachricht der emotionalen Stimulation, des politischen Appells, der Konsumgüterauslobung, an einen bestimmten Rezipienten oder Rezipientenkreis aufgefasst ist. Literarische Wertung ist überhaupt nicht als textimmanente Strukturanalyse, sondern nur dann möglich, wenn der Textbezug auf den mit dem Text und seiner Nachricht intendierten Leser mit thematisch ist."¹⁴³

However, he voices grave reservations as to the usefulness of the anthropological approach of Ludwig Giesz and others:

"So wichtig es ist, den durch einen 'Kitsch'text intendierten Leser und sein Leseverhalten in die Untersuchung der mit einer 'Kitsch'qualifizierung eines Textes gegebenen literarischen Wertung mit einzubeziehen, so wenig ist damit getan, von 'dem Leser' auszugehen, denn entweder sind bei so allgemeinem Ansatz die mit ihm zu erzielenden Bestimmungen so weit und vage, dass sie nicht mehr operationell sind; oder 'dem Leser' sind ideologische Konstrukte wie 'der eigentliche Leser' als literarische Verkörperung des 'eigentlichen Menschen' supponiert, die die Analyse verfälschen (oder beides ist der Fall wie bei Giesz)."¹⁴⁴

There are inconsistencies, though, for it has been argued that it is not possible to determine exactly the effect of a particular text upon the reader, as there have been very few empirical studies on this, and dependable testimonies for earlier centuries are even rarer.¹⁴⁵ Whilst a great deal must be left to surmise, that surmise may be quite intelligently informed and logically evaluated, even if it cannot be absolutely unambivalent. This is proved by reference to the previous analysis of the best-seller¹⁴⁶ - producers do have at least a moderately sure idea

of what will sell (allowing that some of the reasons for success ultimately remain mysterious).

Today there are dwindling numbers who would support an approach wholly unaligned to other factors, for despite the new one-sidedness that has infiltrated literary and other criticism in the form of sociological and related interests, as opposed to the unilaterally aesthetic,¹⁴⁷ these approaches have performed valuable service in reminding those within the literary discipline that they should not divorce literature from social and other contexts, as was all too frequently done in the past, and is done to this day, especially as far as art is concerned.¹⁴⁸ There are many who rightly believe that trivial literature should be treated according to the same standards applied to art, since it is also a literary form and should be subjected to the same rules.¹⁴⁹ Critics who advocate the opposite course, such as Martin Greiner, are usually constrained to acknowledge that this literature is, after all, connected with art, and, as already suggested, disavowing the aesthetic claims of trivial literature only deepens the rupture between kitsch and art instead of overcoming it.¹⁵⁰ Moreover, it is strange that Dorothee Bayer, one of the foremost practitioners of the aesthetic approach, should maintain that trivial literature should not be judged aesthetically, but that "um das Wesen der Trivialliteratur zu erkennen, ist es nötig, sie mit der hohen Literatur zu vergleichen."¹⁵¹ She then proceeds to pass aesthetic judgements and make stylistic comparisons throughout the whole of her otherwise very commendable study,¹⁵² so that this denial arouses a powerful suspicion that this is a weak response to the pressures of the new mode of sociologically orientated interpretation. Clearly there are some forms of kitsch (political symbols and the like) not primarily conceived as purveyors of aesthetic value.¹⁵³ Aesthetic value is none the less a component of the seemingly unaesthetic; in such cases it may be more indirect, but it still performs a function in evoking a certain

appeal and hence conveying the inherent message. It could be that the aesthetic approach has been rendered more acceptable in some instances by its up-dating, in the guise of computerised data calculations,¹⁵⁴ but the limitations of this are self-evident. In summary, then, it seems that Helmut Kreuzer's idea of a vertical scale is a good one, but it should not preclude the employment of a horizontal scale as well - the validity of the one need not imply the invalidity of the other.¹⁵⁵

Probably the best solution is that already proposed, namely interdisciplinary analysis.¹⁵⁶ Literary critics should be among the first to accept this, since their discipline is all too readily exposed to charges of élitism. Gerhart Wolff has summed up the multiple approach to trivial literature perhaps most succinctly; he has advised a three-fold assault by means of the analysis of 'Warencharakter', 'Wirkungscharakter' and 'Werkcharakter'.¹⁵⁷ The main objective of the foregoing examination of kitsch style, however, followed by the brief résumé of alternative lines of attack, was to illustrate the importance of kitsch style to all these other methods, so that notwithstanding its contrarities and ambiguities, the stylistic-aesthetic approach should be afforded a prominent place amongst them, but by no means instead of them. Some of the approaches described have already been explored, and many others till now only touched upon will receive further comment later.

CHAPTER IV

ETYMOLOGY - SOME HISTORICAL ASPECTS - NAZI KITSCH

Following the profuse, but inexpendable discussion of some of the most salient features of the kitsch problem, it is now possible to explore other aspects, with particular regard for the variety of attitudes towards kitsch from early times to the present day.

A good starting-point is the actual etymology of the word, which has been ignored until now for the very prosaic reason that the word's origins, shrouded in obscurity as they are, lend but meagre assistance towards an understanding of its present connotations.¹ Despite this the etymological question crops up in nearly all longer studies of kitsch and in many of the briefer ones as well, and it is hoped that the relatively succinct reiteration here will not prove too tedious (though it is perhaps not entirely superfluous in view of the uncertainty surrounding the word).

Mostly, those probing into these areas of linguistic science do not omit mention of Ferdinand Avenarius, editor of the journal Kunstwart, whose short article in that journal of 1922 has already received mention in the second chapter.² In this same article the author claimed to have personal knowledge of the word's source:

"Es ist ja klar, dass es mit dem englischen 'sketch' und unserem 'Skizze' und skizzieren zusammenhängt. Zufällig weiss ich aus eigener Erinnerung noch recht deutlich, wie das Wort aufkam. Im Anfang der achtziger Jahre war's, und in München."³

Notwithstanding this confident assurance, Avenarius' statement has been queried with increasing regularity. Jochen Schulte-Sasse, for instance, also quotes, besides Avenarius, Trübners Deutsches Wörterbuch of 1936, according to which the word comes down from the dialectal 'kitschen':

"Der Ohrenzeugenbericht Avenarius' wirkt anscheinend

so authentisch, dass die Herleitung aus dem Englischen auch heute noch oft unkritisch als gesichert angesehen wird. Seine Glaubwürdigkeit ist jedoch bereits 1936 in Trübners Deutschem Wörterbuch mit Recht angezweifelt worden. Trübners Wörterbuch macht die Herleitung aus mundartlichem kitschen, d.h. 'den Strassenschlamm mit der Kotkrücke zusammenscharren', glaubhaft. 'Der geglättete Schlamm, das Gekitschte, konnte zur Schelte des schlechten Bildes im sossigbraunen Farbton der Ateliertunke werden.'"4

Schulte-Sasse also points to another possible source, quoted from Wolfram von den Steinen in his article, "Kitsch und Wahrheit in der Geschichte",⁵ which suggests that the word derives from the Russian 'ki[t]schiza', or "'sich für mehr ausgeben als man ist'".⁶ Schulte-Sasse, however, considers that "diese verführerische Bedeutungsverwandtschaft dürfte jedoch zufällig sein."⁷ Nor is it by any means unanimous that the place of origin was Munich, in spite of the confident statement in the very recent study by Frank Hoffmann: "Ein grundlegender Consensus besteht jedoch hinsichtlich der Stadt, in der das Wort Kitsch zum ersten Mal im modernen Sinn auftaucht, und zwar in München um 1860."⁸ Trübners Deutsches Wörterbuch, to cite just one example, disagrees and names Berlin, not Munich, as the place and the year as 1881, rather than 1860.⁹

The only certainty is that the expression did not come into general use until the end of the last century or the early years of the present one. This has led to the assumption that the term did not emerge till then because it was previously unneeded, and that it thus arose concurrently with the phenomenon it represented. Wolfram von den Steinen attaches great importance to the fact that the word appeared at the beginning of this century, for he understands kitsch as a purely modern emanation. He thinks the nineteenth and twentieth centuries are guilty of an inability to recognise the genuine artist, a failing he sees as wholly untypical of earlier epochs.¹⁰ Even towards the end of Goethe's life, it is claimed, the word would have been meaningless:

"Das Wort kam zu seiner Stunde, und es ist nur

merkwürdig, dass es sozusagen aus dem Nichts kam, nicht aus Umwertung eines längst vorhandenen Wortes. Noch zur Zeit des alten Goethe hätte das Wort Kitsch keinen Sinn gehabt, ja man hätte es als frevelhaft empfunden. Denn über das Schickliche, über das Verhältnis von Naivität und Kultur, über das Verhältnis des Künstlers zum Publikum machte man sich damals so eindringliche Gedanken, dass man ein derart rasches und zugleich generelles Verdikt wie Kitsch, ein zugleich moralisches und ästhetisches Werturteil, nicht geduldet hätte. Damals erfand man ein Wort wie zopfig. Das hat zwar auch einen prinzipiellen Beiklang, aber es heftete sich doch genau und unmissverständlich an eine bestimmte Sitte einer bestimmten Generation."¹¹

Despite von den Steinen's assertions to the contrary, it is clear that the word 'zopfig', as used in this context, has very similar connotations to the modern word 'kitsch'. Even if purely as a term it may be felt to contain more of the aura of the late eighteenth and early nineteenth centuries, this furnishes no real proof that it refers to something quite different, and the author himself does not categorically deny this.

Jochen Schulte-Sasse has provided much that is valuable for the modern kitsch debate, and has done so by being one of the first to take into consideration the fact that there was far more activity in the critical reception of trivial literature since the eighteenth century than is commonly known. The author has shown that there were ever more strident lamentations about the poor-quality entertainment literature dished up for a voracious reading public, and has proved conclusively that the word and the phenomenon 'kitsch' did not come into being simultaneously, but that the 'Dilettantismus' rigorously censured by both Goethe and Schiller could, today, be labelled 'kitsch', even in the different social context of the age.¹² He is also aware of the confusion manifest within the terminology, as the present study has copiously illustrated.¹³ Paul Ferdinand Portmann, for example, has taken kitsch to be "sogar ein Feind des Dilettantismus, während Kunst aus richtig verstandenem Dilettantismus entsteht."¹⁴ Schulte-Sasse relativises this statement as follows:

"Diesem Wortverständnis liegt die Überzeugung zugrunde, dass der Dilettant die technischen Mängel seiner Werke

beheben kann, wenn er seine Fähigkeiten handwerklich ausbildet und zu Fertigkeiten werden lässt. Das Wort 'Kitsch' dagegen dringt in den Bedeutungsbereich vor, der über ein Jahrhundert mit den verschiedensten Namen, vor allem aber mit 'Dilettantismus' belegt wurde, und okkupiert ihn allmählich vollständig. Es meint nun die psychologische und ethische Fehlhaltung, die einem unkünstlerischen, gefühlsselligen Schaffen und Geniessen zugrunde liegt."¹⁵

The question as to whether the terminology came into being alongside the phenomenon itself is closely bound up with the actual age of kitsch (the related problem of kitsch and bad art has already been mentioned¹⁶). Opinions vary widely; some assert that kitsch is as old as art¹⁷ - indeed, studies of trivial literature from the Middle Ages and later centuries have been provided,¹⁸ and it has been demonstrated that there were trivialised versions of the works of medieval 'Minnesänger', a visible process of 'Verkitschung' as described in the previous chapter. However, it is necessary to concede that in certain epochs kitsch is much more seldom than in others, and that the Middle Ages is one where it is harder to discover, but this must not be imputed solely to a lack of kitsch production at this time, but also to our own fluctuating interpretation of what constitutes kitsch.¹⁹ Mostly it is seen as an outgrowth of the modern age, a result of the Industrial Revolution, since the coincidence of improved educational standards and the technical feasibility of mass production in many different spheres facilitated the spread of poor quality and paltry taste to match, and resulted in the disintegration and dissolution of the former world order.²⁰ The National Socialists, too, agreed with this, but a typical Fascist standpoint was betrayed by contributions such as the following:

"Im Mittelalter wurde seine Ausbreitung durch den gesunden Instinkt des Volkes, durch gediegene Schulung der Künstlerschaft, durch Verträge, die solides Material forderten, d.h. durch innerlich geleistete und durch eine von aussen geforderte moralische Haltung der Schaffenden hinten an gehalten. Heute, bei der nahezu absoluten Freizügigkeit des Kunstschaffens wie der Warenerzeugung, fehlt hierbei jede moralische

Bindung, die ehemals durch religiöse wie völkische wie künstlerische Zucht unserer Kultur wie selbstverständlich zustande kam."²¹

In similar vein, it has often been put forward that primitive societies are devoid of kitsch, although it has been suggested that it is pleasing to children and simple people.²² Probably the most apt solution to the age of kitsch is that ascribed to by Werner Grebe:

"Über die Entstehungszeit der Trivialliteratur scheint sich die Fachwelt einig zu sein. Mit weitgehender Übereinstimmung wird sie in das 18. Jahrhundert verlegt. Diese Ansicht ist nur bedingt akzeptabel. Trivialliteratur als populärer belletristischer Lese- und Erzählstoff ist so alt wie die Literatur selbst. Mit Sicherheit oder grosser Wahrscheinlichkeit ist Trivialliteratur vor 1800 zum Beispiel in den Amadis-Romanen, in den spätmittelalterlichen Rosen- und Ritterromanen, in Beispielen der Schwankliteratur, des Fastnachtsspiels und des Meistersangs, wie auch im ungemein beliebten spätantiken Roman nachweisbar. Lediglich in lesersociologischer Hinsicht und von den verbesserten technischen Voraussetzungen her, aber nicht nach formalen und inhaltlichen Kennzeichen kann das 18. Jahrhundert als Entstehungsperiode besonders des Trivialromans angesprochen werden. Die Lesefähigkeit einer relativ grossen Bevölkerungsschicht, ein - an früheren Anschauungen gemessen - emanzipiertes Bürgertum mit seinem legitimen Wunsch nach mehr Unterhaltung und verbesserte technische Möglichkeiten liessen im 18./19. Jahrhundert jenes Phänomen einer in grossen Quantitäten hergestellten und gelesenen Literatur entstehen."²³

This, then, is a view which distinguishes between the sociological and aesthetic aspects confused as a rule by the majority, who place the beginnings of kitsch in the eighteenth century, yet it is undeniable that it has been encouraged to reach gargantuan proportions by modern conditions, and is thus an ever-increasing problem. Quentin Bell declares that "the golden age of bad art is the nineteenth century"²⁴ (the term 'bad art' as used here is to be equated with kitsch), and Tibor Kneif has dated the expansion of musical kitsch from about 1800 to 1830,²⁵ and in support of this points out that Walther Killy's compilation of kitsch prose extracts only commences in the year 1816, though no doubt earlier examples could have been discovered.²⁶ In relation to kitsch as 'Publikums-kunst', Wolfram von den Steinen is convinced that this is one of the

reasons why kitsch did not exist in former ages:

"Wenn Hermann Burte²⁷ einmal erklärte, kitschen heiße aufs Publikum schielen statt bei den künstlerischen Zielen zu bleiben, so deutet er damit auf eine offenkundige Voraussetzung des ganzen Wortes: nämlich dass die Kunst und die Allgemeinheit heute nicht recht miteinander harmonieren. Und das ist ohne Frage eine besondere historische Situation, die im klassischen Athen, in den mittelalterlichen Städten oder im Florenz der Renaissance nicht gegeben war. Da überall hatte der Künstler eben kein 'Publikum', sondern seine mitgewachsene Mitbürgerschaft, und wenn er auf sie sah, versicherte er sich eben damit seiner künstlerischen Ziele. In der modernen Welt hingegen tritt hierin Disharmonie bald krasser, bald gelinder, jedenfalls empfindlich hervor, und darüber gäbe es viel zu erforschen."²⁸

Whilst great significance should be attached to kitsch as 'Publikums-kunst', the perils of such one-sidedness have already been made clear.²⁹ In any case, the author is surely at fault in supposing that in earlier times the artist never considered his public, for although the public may have taken a different form throughout various ages, it would be unrealistic to imagine the artist existing in a Utopia, with no reference to the outside world. Even if the public were not the major concern of the artist, Wolfram von den Steinen seems to discount totally the dependence of these people upon a wealthy patron, or, in ages when free expression was taboo, the necessity to find favour with a despotic or absolute ruler or face unfortunate consequences.³⁰ It is easy to understand that these restrictions exerted an artificial (though not perhaps wholly deleterious) influence on the artist, and much depended on his ability to compromise with the prevailing system without too much impairment to his art.³¹ It is highly likely that before the swelling hordes of eighteenth-century hack-writers during the 'Lesewut' of that period, there were, in lesser numbers, those who wrote for purposes of entertainment, or with the sole or chief aim of financial or political gain, so that the notion of kitsch as 'Tendenzkunst', promulgated, among others, by Hermann Broch,³² must also be relativised in this light, since almost any literary work - even,

and especially, the Bible - could be said to be a means of propagating an intrinsic message.

Nevertheless, it is true that the storm of protest against trivial literature did not begin in earnest until its emergence en masse in the eighteenth century. Jochen Schulte-Sasse has traced this process in his book, Die Kritik an der Trivialliteratur seit der Aufklärung,³³ and has demonstrated the close relationship between this early critique and modern kitsch criticism, showing that many modern theories find their roots at about this period. The author makes known from the wealth of documentary evidence he provides that the bulk of the complaints were directed towards the reading public itself for its impoverishment of taste, rather than towards the actual producers of trivial literature. Schiller wrote to Goethe on May 15th, 1795: "[Es] ist für schlechte Autoren eine herrliche Zeit, aber für solche, die nicht bloss Geld verdienen wollen, desto schlechter",³⁴ and to Fichte on 3rd August, 1795:

"Es giebt nichts roheres als den Geschmack des jetzigen deutschen Publikums, und an der Veränderung dieses elenden Geschmacks zu arbeiten, nicht meine Modelle von ihm zu nehmen, ist der ernstliche Plan meines Lebens. Zwar habe ich es noch nicht dahin gebracht, aber nicht weil meine Mittel falsch gewählt waren, sondern weil das Publikum eine zu frivole Angelegenheit aus seiner Lectüre zu machen gewohnt ist, und, in aesthetischer Rücksicht zu tief gesunken ist, um so leicht wieder aufgerichtet werden zu können."³⁵

Such complaints were by no means isolated, and were continued by the Romantics. Exemplary is Heinrich von Kleist's oft-quoted letter to his fiancée, to whom he wrote from Würzburg: "Nirgends kann man den Grad der Kultur einer Stadt und überhaupt den Geist ihres herrschenden Geschmacks schneller und doch zugleich richtiger kennen lernen, als - in den Lesebibliotheken", and with reference to his inquiries for works by Goethe, Schiller and Wieland:

"Halten zu Gnaden, diese Schriften werden hier gar nicht gelesen.' ... 'Was stehn denn also eigentlich für Bücher an diesen Wänden?' - 'Rittergeschichten,

lauter Rittergeschichten, rechts die Rittergeschichten mit Gespenstern, links ohne Gespenster, nach Belieben."³⁶

Friedrich Schlegel, too, was already aware of the emergence of two specific literatures, or, to be more exact, the division of literature into two distinct poles:

"Ganz dicht neben einander existieren besonders jetzt zwey verschiedene Poesien neben einander, deren jede ihr eignes Publikum hat, und unbekümmert um die andre ihren Gang für sich geht. Sie nehmen nicht die geringste Notiz von einander, ausser, wenn sie zufällig auf einander treffen, durch gegenseitige Verachtung und Spott; oft nicht ohne heimlichen Neid über die Popularität der einen oder die Vornehmigkeit der andern."³⁷

Here we see the origins of the severance of high and low literature dealt with previously;³⁸ it has its historical roots in the development of entertainment literature in the eighteenth century, not, it must be emphasised, for the first time, but, as the discussion of the age of kitsch has shown, for the first time in such quantities as to constitute a real threat to those fearful of its possibly adverse consequences. Naturally, mass production equally afforded the opportunity for the dissemination of good literature, but in so far as this was, and is, not appreciated by the greater part of the reading public, the lamentations induced by their awful taste are as relevant today as in the eighteenth century, despite all objections from Marxist philosophies.³⁹

The later critic Robert Prutz was also cognisant of the partitioning of literature. In the middle of the nineteenth century, in "Über die Unterhaltungsliteratur, insbesondere der Deutschen", he wrote resignedly:

"...es dünkt uns töricht, scheel zu sehen auf die Existenz einer Literatur, und ob sie auch wirklich nur eine Literatur zweiten Ranges wäre, so lange wir die Tatsachen, welche ihre Existenz nötig machen, so wenig wegschaffen als wegleugnen können. Es wäre freilich wohl schön, wenn die Kunst von niemand weder geübt noch gesucht würde als lediglich um ihrer selbst, um ihrer keuschen, innigen Umarmung willen. Allein was ist damit gesagt, als dass es wohl schön wäre, die Welt wäre anders, als sie ist?"⁴⁰

Moving on to the twentieth century, Ernst Schultze's book Die

Schundliteratur. Ihr Vordringen. Ihre Folgen. Ihre Bekämpfung,⁴¹ is one of the earliest treatises on this sort of literature, though the word kitsch does not appear in the title, nor, indeed, in the text itself. This has already been noted by Jochen Schulte-Sasse, who has made it clear that although the first actual book using the term did not come out until 1925⁴² (as opposed to articles, for there had been several of these), the terminology used in this and in other early studies is to be equated with that which would normally be called kitsch nowadays. Twentieth century literature on kitsch really begins, however, with Gustav Edmund Pazaurek,⁴³ called by Jacob Reisner (not without exaggeration) "[der] Stammvater der gesamten Kitschliteratur",⁴⁴ though he uses the terms 'Geschmacksverirrungen' and 'Kitsch' interchangeably, as Reisner has demonstrated.⁴⁵

The present study has, until now, mainly focussed on literary kitsch, but it must not be forgotten that the word applied from its inception to many different spheres, including art (painting), architecture, sculpture, music and films, and there has been much discussion of kitsch as it occurs in household goods and ornaments, souvenirs⁴⁶ and other artefacts. In 1909 there was even a kitsch exhibition in the Königliches Landes-Gewerbe-Museum in Stuttgart, together with a guide-book by its organiser, Gustav Pazaurek.⁴⁷ It also gave rise to a considerable number of articles and reviews.⁴⁸ The first actual university dissertation to use the term 'kitsch' (according to Hermann Schöling), Jacob Reisner's "Zum Begriff Kitsch", was likewise chiefly devoted to kitsch in art and sculpture, though it does include a review of some other critical literature on kitsch. In spite of its relatively early date, Reisner's study nevertheless contains some of the most pertinent and pragmatic comments to have been made on this difficult subject.

It has already been suggested that the coming of the Industrial Revolution and the increasing use of machinery was instrumental in ensuring

the availability and widespread circulation of cheap goods of all kinds, as well as encouraging the production of books as conveyor-belt items for a mass market.⁴⁹ However, it is necessary to ask whether the use of cheap, substitute materials such as plastic made to resemble wood or marble, for instance, is an unmistakable hallmark of kitsch.⁵⁰

The first of these questions must remain in abeyance for the moment. The answer to the second must inevitably be ambiguous, for it is possible to produce a tasteful, and, if need be, functional object (though functionality and aesthetic appeal do not necessarily go hand in hand) in material which proves, upon close examination, to be a mere substitute. Conversely, many artefacts produced in genuine materials may be considered tasteless in the extreme (not forgetting the unavoidable element of subjectivity forming an integral part of any value judgement). In any event, the argument could be taken to preposterous lengths, in that it would be absurd, for example, to deny an art lover the pleasure of possessing a print of any work by the great masters simply because he was unable to afford the real thing. So it seems, in answer to the first question, that mass production does not have to be injurious in its effects, though admittedly it often is, for reasons which will be examined in greater depth later.⁵¹ It may, then, be the progenitor of the excellent and valuable, but it is far more commonly associated with facilitating the profusion of the cheap and tawdry.

The discussion of kitsch as it appears in painting and artefacts leads naturally to investigation of its occurrence in areas where it may act as a medium to assist in conveying some message, be it in the areas of eroticism, patriotism, religion, politics, or any other sphere. Religious kitsch usually takes the form of an assortment of artefacts such as crucifixes, statuettes, decorative texts, paintings of biblical figures (with great prominence bestowed upon the Madonna and Child), and many similar things, not discounting the possibility of kitsch in religious

literature.⁵² It has been asserted, with justification, that it is above all the Catholic Church, with its penchant for the employment of icons and other artefacts for the purpose of imparting in a more concrete manner the metaphysical reality of its religion, which is most susceptible to the influence of kitsch.⁵³ In fact, the spread of religious kitsch (recently increasingly in evidence with the advent of an itinerant papacy⁵⁴) has given rise to a large number of articles and even some longer works testifying to the concern for the spiritual sanctity of the populace, which is the burden of the outstanding example published in 1950 by the moral theologian, Richard Egenter, entitled Kitsch und Christenleben.⁵⁵

Religious kitsch is always a conspicuous feature in the recent spate of kitsch anthologies,⁵⁶ which deal with kitsch in all its guises, and are as a rule copiously illustrated. Erotic kitsch is also a popular topic for anthologies, since its subject matter is generally sufficient to instigate a definite response of some nature, be it an enraged outcry or tolerant amusement. The use of erotic stimuli in kitsch literature has already been mentioned,⁵⁷ and the attempts to combat it will be explored in the later analysis of the dangers of kitsch (both real and apparent) and the efforts to counteract them.⁵⁸ Nevertheless, it is true that Victorian pornography, for instance, is still of value as historical documentation of the social mores of the time.

The Victorian age, with its predisposition towards 'Epigonentum' in many different fields, is often considered to be the era in which kitsch came to full fruition,⁵⁹ yet it is interesting to note that many Victorian artefacts have discovered a new lease of life as collectors' items, so that historical interest has placed them within a new scale of values inconsistent with the purely aesthetic, and which may override the question of taste in this sense, by virtue of the reverence inspired by their antiquity.⁶⁰

It might well be maintained that in all ages, even simple and small artefacts are symbolic of the sentiments of either individual, or, in a broader sense, the social proclivities of the age. This is even more striking in the case of large-scale items reflecting the desires and aspirations of the community, such as buildings, statues and other monuments, an abstract emotion becoming a concrete revelation within the artefact itself.

The close connexion between emotive concerns and kitsch has already been established with regard to literary kitsch.⁶¹ It is just as dramatically in evidence, and perhaps more strident and catastrophic in its effects, in all forms of patriotic kitsch, in literature and elsewhere. The onrush of patriotic fervour brought about by the Prussian victory over France in 1871 and the subsequent unification of Germany as a nation under Prussian leadership gave rise to the erection of such grandiose symbols as the 'Niederwaldsteindenkmal',⁶² and this patriotic or 'Hurra-kitsch',⁶³ as it is sometimes called, was seen in many other periods, and assumed particularly extravagant proportions during the two World Wars. These were the distorted and dangerously emotive forces which helped generate the atmosphere for the rise of Nazism in Germany.⁶⁴

Nazism and its protagonists took deliberate steps to foster an aura of grotesque pomposity and racist, quasi-patriotic bigotry which was not recognised for what it really was, but was hailed as the Teutonic myth it purported to represent. The close links between kitsch and the Nazi Party poseurs, with their vacuous ideologies, their pseudo-scientific manipulation of race theories and their insidious propaganda mechanisms have frequently been remarked upon.⁶⁵ It is singular, therefore, that whilst Adolf Hitler failed to recognise that his ideals and their manifestations were kitsch, with consequences of the worst and most destructive kind, the Nazi Party was none the less conscious of the existence of kitsch in the new system it had created. There was particular concern

about the misuse of Party symbols (swastikas on coffee cups and the like), and this led to the formulation of an 'Anti-Kitsch-Gesetz' in order to combat this danger.⁶⁶ There were also exhibitions in the style of Pazaurek's in Stuttgart; one such in Cologne displayed on one side reprehensible and tasteless uses of the national symbols, and their tolerable manifestations on the other.⁶⁷

Kitsch was held to be a remnant of an era prior to the advent of National Socialism, from a time when Germany possessed insufficient consciousness of her own nationhood:

"Der patriotische Kitsch der Bismarckepigonzeit und der Wilhelminismus war ein Anzeichen für tief-
liegende Mängel des deutschen Nationalbewusstseins;
dafür, dass diesem die letzte innere Selbstverständ-
lichkeit, Sicherheit und Kraft fehlte, die aus einem
guten nationalen Gewissen stammt."⁶⁸

Conversely, it was proclaimed:

"Niemals hätte die Flut von nationalen Kitscherzeug-
nissen, besonders im Geschäftsleben, solche Ausmasse
annehmen können, wenn die geschäftstüchtigen Erzeuger
nicht wüssten, dass die Seele des Volkes sich dem
Nationalsozialismus zugewandt hat."⁶⁹

The inculcation of a true sense of national identity and pride was pre-
scribed as an integral feature of the struggle against kitsch:

"Kampf gegen patriotischen Kitsch heisst: Kampf für
Reinigung und Kräftigung des nationalen Selbstbewusst-
seins; Kampf gegen seine Verfälschung durch Reaktion
und kleinbürgerliche (oder auch grossbürgerliche)
Geschäftsmacherei, Kampf für ein starkes, reines und
von mythologischer Vernebelung freies (gesamtdeutsches)
Geschichtsbewusstsein, aus dem eine völlig neue,
jugendlich straffe und zugleich sachlich-reife Haltung
des nationalbewussten Menschen erwächst."⁷⁰

The notion of 'Volk' enjoyed great eminence in all these arguments, as might be expected, and so besides laws governing the abuse of Party symbols there was much invective about what was permissible in art and literature in order to ensure the development of the requisite frame of mind amongst the ordinary people. Apart from the well-known 'Mal- und Schreibverbote' imposed upon those recalcitrant in the face of the new

orthodoxy, there were also measures taken to enforce certain standards upon public lending libraries so as to proscribe the dissemination of ideas alien to National Socialism, especially amongst impressionable young persons.⁷¹ Diametrically opposed to the concept of 'Volk' and all that it implied was Judaism and the supposed malevolence of its influence:

"Die jüdische 'Kulturpolitik' der Systemzeit hatte sich des Schlagworts 'Kitsch' bemächtigt, um alle die künstlerischen Äusserungen verdächtigen zu können, die gesundem deutschen Naturempfinden entsprachen. Nur noch das Gekünstelte, Gequälte, das intellektualistisch Erklügelte war 'hohe Kunst'; alles Naturnahe, Schlichte und Volkstümliche, zumal alles bewusst deutsch Empfundene war 'Kitsch'."⁷²

In later years of the regime there seemed, to some at least, cause to express cautious optimism that a "gesundes Volksempfinden" was beginning to prevail. An article in the Brüsseler Zeitung proclaimed:

"Tatsache ist, dass der Kitsch heute einen weit geringeren Nährboden hat als im ersten Weltkrieg oder gar in der Zeit der Inflation, da die Raffkes regierten. Zumal die nationalen Embleme geniessen gegenwärtig einen natürlichen Schutz, der weniger staatlichen Vorkehrungen als dem gesunden Volksempfinden zu danken ist, das dem Ungeschmack geschäftstüchtiger Spekulanten schon jetzt gewisse Schranken zieht."⁷³

However, the claim that National Socialism was instrumental in hindering the proliferation of kitsch can be seen in retrospect to be nonsensical. On the contrary, the grandiose architecture, not to mention the art and literature propagating and affirming the 'Helden-Mythos' of the Third Reich provide some of the best examples of modern kitsch available.

The fact that the notion of the 'Volk' was indispensable to the National Socialist ideologies also brought about the need to define the position of so-called 'volkstümliche Dichtung' within a scale of literary values (though this was by no means a set of entirely immutable criteria, and many of these ideas were already current long before the National Socialists came to power). The problem was analysed thus in an article of 1929:

"Volkstümlich ist ein Schrifttum, das dem Volkstum nahesteht und nach Inhalt wie Form dem Volk zugänglich ist. ... Wer heute als Deutscher mit Hilfe der Literatur seines Volkstums bewusst und froh werden will, tut gut, auf ein deutsches Buch immer ein südgermanisches (schweizerisches) und zwei nordgermanische Bücher zu lesen. ... Volkstum eignet einem Volk. Literatur ist Angelegenheit einer verhältnismässig dünnen Schicht eines Volkes. Volkstum ist die Wurzel des Baumes, der Volk heisst. Literatur eine Blüte an ihm, neben anderen Blüten wie Musik und bildende Kunst. ... Ein 'Gebildeter' kann jede Woche zwei Bücher verkonsumieren und sich dabei, wenn er Lust hat, das ganze Jahr auf leidlich anständiger literarischer Höhe halten. Anders der Leser der breiten Volksschichten. 'Literatur' ist dem eine fremde, unnahbare Göttin. Hübsch ausgedachte Versuche, ihm Leitern aufzustellen, an denen er sich, ohne es selbst recht zu merken, zu ihr 'emporliest', sind fehlgeschlagen. Auf sein Lesebedürfnis spekulieren der Schund und der Kitsch. ... Es ist zu wünschen, dass die zwischen der hochthronenden Literatur und den seichten Gewässern des Kitsches klaffende Lücke durch ein gutes, gehaltvolles volkstümliches Schrifttum ausgefüllt werde."⁷⁴

The examples given show that National Socialist 'Literaturpolitik' was reasonably unanimous in the view that good 'Unterhaltungsliteratur' should provide affirmation of the official ideology, though there were definite contradictions in that works which appeared perfectly suitable were, in fact, denounced:

"Der Erziehungsarbeit im Dritten Reich ist gar nicht damit geholfen, wenn wir Herzog, Stratz, Ganghofer, Bloem usw. führen. Was in diesen Autoren an Volkstum vorhanden ist, ist derartig verwässert, literarisch industrialisiert, sentimentalisiert oder mit falschem Pathos ausdruckschwach gestaltet, dass wir unserem Volk einen schlechten Dienst erweisen, wenn wir mit unseren Erziehungsversuchen in deren Fussstapfen treten wollen."⁷⁵

The National Socialists also rejected the world conjured up by authors such as Marlitt, Courths-Mahler and others, in which "das Leben und die Lebensziele [werden] auf dem Grund einer bürgerlichen oder feudalen Lebensauffassung in oberflächlicher, unwahrer und süsslicher Weise dargestellt".⁷⁶ However, according to the thesis of Gertrud Willenborg,⁷⁷ the works of Hedwig Courths-Mahler are totally consistent with the anti-democratic tendencies at work for many years before the Third Reich, but especially conspicuous in the period 1918-1930, so that Willenborg sees

it as a logical consequence that this coincided with the zenith of Courths-Mahler's success.⁷⁸ The latter once described her novels as "harmlose Märchen, mit denen ich meinem Publikum einige sorglose Stunden zu schaffen suche".⁷⁹ Gertrud Willenborg, though, has demonstrated the propinquity of these works to the authoritarian structure of the Fascist state. Her sociologically-orientated investigation is based upon the "authoritarian personality", as originally defined by Theodor W. Adorno:⁸⁰

"Der Untersuchung liegen 50 repräsentativ ausgewählte Titel zugrunde. Aufbauend auf einer Inhaltsanalyse lässt sich nachweisen, dass das Weltbild, das die Romane enthalten, grosse Ähnlichkeit mit dem Weltbild der autoritären Persönlichkeit hat. ... Die Lehre von der autoritären Persönlichkeit erbringt den Nachweis, dass zwischen einer bestimmten Persönlichkeitsstruktur und gewissen Ideologien ein Zusammenhang besteht. Sie nimmt an, dass bestimmte Strukturen heterogener ideologischer Elemente in einer bestimmten Persönlichkeitsstruktur verankert sind, im besonderen, dass faschistische Ideologie und autoritäre Persönlichkeit einander eindeutig zugeordnet sind."⁸¹

She distinguishes two main groups which she terms 'ingroup' and 'outgroup'; the former comprises the 'good' characters (actually a euphemism for conformity with established social mores and accepted norms), whilst the 'bad' characters forming the 'outgroup' are the direct opposite. This results in a strict and highly artificial stereotyping of characters, disallowing realistic intricacies of personality and attitude, above all because the novels are written from the standpoint of the 'good' characters.⁸²

This excellent study has been favourably received on the whole. Christa Bürger, for instance, fully recognises its value, though she considers an investigation into the effects of these features a desideratum of this research.⁸³ Certainly, Gertrud Willenborg does not seem to include the psychological perspective of reassurance and affirmation of decreed patterns of existence, which cannot really be excluded from sociological investigations.⁸⁴ There have, of course, been other

contributions working from similar precepts, confirming the significance of Gertrud Willenborg's findings. Amongst these are studies of the works of Ludwig Ganghofer⁸⁵ and Alexandre Dumas,⁸⁶ and two studies of Erich Segal's best-seller, Love Story,⁸⁷ which prove that the ideological bias inherent in the works of Hedwig Courths-Mahler is likewise endemic in both older and in very recent trivial literature:

"...La dame aux Camélias (1848), ein klassisches Beispiel der 'gehobenen' Unterhaltungsliteratur, ... das zuerst als Roman, dann als Drama und Oper und schliesslich noch als Film eine gewaltige und langandauernde Wirkung besonders auf das bürgerliche Publikum ausgeübt hat und dessen Spuren zu verfolgen sind bis in den Illustriertenroman unserer Tage, bis in die human interest-Serien des Fernsehens und nicht zuletzt bis in den grössten Verkaufserfolg der letzten Zeit, in Erich Segals Love Story, deren Grundstruktur derjenigen der Kameliendame verblüffend ähnlich ist."⁸⁸

Peter Kaupp, however, disputes the validity of Gertrud Willenborg's ideas, because he believes that if Courths-Mahler's novels were really so closely related to Fascist ideology, it is unlikely that her work and that of her daughters, Margarete Elzer and Friede Birkner, would have been suppressed during this period (Friede Birkner was even imprisoned for a time as a 'Volksschädling').⁸⁹ This seeming anomaly (as in the case of Ganghofer and others) is easily explained in that within National Socialism as a movement discrepancies like this were rife. This is exemplified by the fact that their disapprobation of Hedwig Courths-Mahler did not prevent their attempting to exploit her phenomenal success and mass influence for their own purposes. She was approached as early as 1933 with the request that she should portray her positive characters as heroes in S.A. or S.S. uniform in order to operate as propaganda for the new regime. Not only did this formidable woman stoutly refuse to do this, she also returned the questionnaire sent to her from the 'Reichsschrifttumskammer' without filling it in, a truly resolute, if foolhardy, act of defiance.⁹⁰

Such inconsistencies are equally obtrusive in the inability of

National Socialist 'Literaturpolitik' to formulate a clear-cut theory of the demarcation line between kitsch, 'Schund', 'Unterhaltungsliteratur' and other literary terms, with the result that fundamental problems of definition remained, even under such a relatively inflexible and rigorous political system.⁹¹ It was generally acknowledged that 'Unterhaltung' was 'gesund' as long as it concurred with the expectations of the political rulers. Some of the chief protagonists of the movement even produced contributions of their own as examples of the essential qualities of the tendentious literary production demanded, such as Goebbel's book Michael - Ein deutsches Schicksal in Tagebuchblättern, which first appeared in 1929. 'Blut-und-Boden' kitsch and the 'Helden-Mythos' flourished,⁹² and the word 'deutsch' epitomised all the most unsavoury aspects of these ideas.⁹³ The absurdities in the use of this word were even ridiculed during the Nazi period itself; in 1936 Hans Reimann inveighed against this as follows:

"Beängstigend, was alles deutsch geworden ist! Der flinke Schreibersmann ergreift mit seiner deutschen Rechten den deutschen Füllhalter, tunkt in deutsche Tinte und schreibt mit deutscher Lateinschrift auf deutsches Papier. Ein fünfjähriger Knabe kommt später als gewöhnlich aus der Spielschule heim. Die Mutter fragt ihn, wo er so lange gesteckt hat. Allen Ernstes antwortet der Stöpsel: 'Ich war bloss noch ein bisschen deutsche Luft atmen.'"94

It is all too easily forgotten that this was already a key word in both literature and literary criticism as early as the nineteenth century, particularly during the 'Gründerzeit', and one which persisted until the apparent collapse of these doctrines after the Second World War, though even today their demise is by no means complete.

CHAPTER V

MARXISM AND KITSCH - PEDAGOGIC ASPECTS - MASS CULTURE

Kitsch criticism is by no means solely a feature of western criticism; indeed, much has been published on this problem in recent decades in East Germany and other Eastern Bloc countries.¹ Not surprisingly, perhaps, many East German critics have maintained that kitsch is the product of capitalism and imperialism, and that in a healthy socialist state it will not flourish:

"Der Beginn der Kitschproduktion hängt engstens zusammen mit der industriellen Revolution, wie sie in Deutschland im 19. Jahrhundert vor sich ging. Der höhere Stand der Produktivkräfte machte es notwendig, auch das Bildungsniveau der breiten Volksmassen zu erhöhen: Analphabetismus und moderne technische Produktionsprozesse schlossen einander aus. Zugleich war es eine Existenzfrage für die herrschende Klasse, dass die Volksmassen von den neuerworbenen Fähigkeiten und Kenntnissen nicht einen Gebrauch machten, der sie gegen die herrschende Klasse selbst richtete. Auf diesem sozialen Nährboden erwuchs die Kitschproduktion. Sie ist ein Stück Klassenkampf von oben, geführt gegen die Volksmassen, deren Bewusstsein man manipulieren will. Im imperialistischen Stadium des Kapitalismus nahm daher die Kitschproduktion nicht etwa ab, sondern sie vergrösserte sich ständig."²

There is, however, an awareness of a (limited) existence of kitsch within the socialist structure, although parallels with the pre-1945 Fascist state cannot be overlooked, for kitsch is again denounced as a remnant of a bygone era:

"Bei uns ist die Kitschfabrik stillgelegt worden, ihr fehlt die soziale Basis; gegen die Einzelherstellung von Kitsch, gegen Kitsch im Sinn der ästhetischen Nichtbewältigung eines Gegenstandes, bietet allerdings auch der Sozialismus keine ehernen Garantien. Auch auf unserer Literaturwiese blüht zwischen Klischeewurz und Schablonenkraut euphorisch so manche Papierblume, und in unserer bildenden Kunst ist dies und jenes eben doch von Pappe. Aber die Kitschfabrik gehört für uns der Vergangenheit an."³

It is interesting to note the proximity of the Marxist attitude

towards the function of 'Unterhaltungsliteratur' and that of the National Socialists - indeed, such is the concern with the place of entertainment in all its forms in the socialist state that it has even been the subject of whole conferences in East Germany,⁴ and has prompted quite a few studies, though these are often exceedingly dreary.⁵ The purpose of good 'Unterhaltungsliteratur' (as opposed to the dreadful stuff on offer in the western world) is to sustain and ratify a healthy socialist conformity:

"Unsere sozialistische Unterhaltungsliteratur hat ihre Berechtigung, da es ihr gelingt, bestimmte Seiten unseres Lebens zu erfassen und mit spezifischen Mitteln ins Bewusstsein zu heben. Ihr Wert liegt in der Massenwirksamkeit; und indem sie die Unterhaltung, die Entspannung, die Erholung mit sozialistischer Ideologie durchdringt, leistet sie auf kurzweilige, vergnügliche, entspannende und sinnvolle Art einen Beitrag zur sozialistischen Gesamtentwicklung. Unsere sozialistische Unterhaltungsliteratur ist dabei, ihr eigenes Profil herauszubilden. Sie steht im Gegensatz zur anti-humanen, geistig deformierenden Unterhaltungsliteratur der imperialistischen BRD."⁶

Although the two systems are extreme polar opposites, there are striking resemblances in outlook, despite different social and political conditions and the different standards by which art and literature are measured. The word 'gesund', for example, appears in both systems to be a synonym for orthodoxy, or to be more exact, conformity with the prevalent political ideology.

Marxist criticism lays the blame for the inundation of the western world by poor quality literature on the desire of the capitalist state to manipulate the masses, and insists that it is in the interests of imperialism to brainwash them, with the aid of such literature, into a passive acceptance of the status quo. This is put forward as the basic function of "imperialistische Massenliteratur":

"Die Möglichkeit einer aktiven, systematischen und konsequenten Bekämpfung der imperialistischen Massenliteratur beginnt bei der Einsicht, dass diese

apologetische Literaturproduktion ein von der monopol-kapitalistischen Herrschaftsschicht bewusst eingesetztes, durch den westdeutschen Staat unterstütztes Mittel zur politischen Entmündigung und organisierten Verdummung der Volksmassen darstellt".7

These devious propensities towards ideological manipulation are occasioned by the ability of this type of literature to provide a spurious fulfilment for the genuine aspirations of the proletariat, but because of the torpor induced by the machinations of the ruling class, the unsuspecting masses find themselves incapable of recognising, and much less achieving, their political aims and desires. The marketing of kitsch is part of the commercial enterprise which is the mainstay of the imperialist exploitation of the proletariat:

"Die Vorherrschaft der imperialistischen Massensliteratur verwehrt grossen Teilen der Bevölkerung in den kapitalistischen Ländern den Zugang zu den Schätzen der Literatur und Kunst. Das ist jedoch nur eine ihrer Funktionen. . . Zum anderen schafft diese Literaturproduktion Leitbilder, erzeugt Ersatzvorstellungen und -bedürfnisse. . . . Die mit der imperialistischen Massensliteratur vorgenommene Manipulierung richtet sich zwar . . . vor allem gegen die Arbeiterklasse".8

All this forms part of an elaborate scheme to divert the attention of the ordinary people from the inadequacies of their situation, and to discredit Marxist ideology:

"...[die imperialistische Massensliteratur] ist Mittel zum Zweck, das Bewusstsein der Volksmassen zu manipulieren, es mit militantem Antikommunismus und Neonazismus zu vergiften. Und von diesem Stand der Erkenntnis kann auch ihre Stellung in der Gesellschaft umfassender aufgezeigt werden. Als gesamtgesellschaftliche Erscheinung des staatsmonopolistischen Kapitalismus in Westdeutschland, konzentriert in grossen Kultur- und Meinungskonzernen, eingesetzt als Form zur wirksamen Durchsetzung der herrschenden Politik, stellt die imperialistische Massensliteratur eine allseitige Bedrohung der Demokratie dar. . . . Die Stellung zur imperialistischen Massensliteratur ist demnach weder in erster Linie eine literaturpädagogische noch lediglich eine Bildungsfrage. Sie ist zuerst eine politische Frage."9

The imperialist attitude to the masses is thereby condemned as patronising and condescending. It is in this light that Marxist critics

have remonstrated about the 'Dreiteilung' (or 'Zweiteilung') of literature,¹⁰ to them an utterly repugnant characteristic of 'bürgerliche Literaturwissenschaft'; the criteria for this division are described as "die willkürlichen, subjektiven, rational nicht fassbaren Wertungs- und Abgrenzungsprinzipien dieser Dreiteilung."¹¹ Western criticism is accused of a dismal failure to reveal the true causes for the public's low capacity for literary discernment:

"Diese Tendenz, niveaulose Literatur als Produkt der niveaulosen literarischen Bedürfnisse des 'breiten Publikums' zu interpretieren und dabei zu übersehen, dass diese unentwickelten literarischen Bedürfnisse das Produkt des Literaturbetriebes der kapitalistischen Gesellschaft sind, das Ergebnis des Ausschlusses der Volksmassen von der echten Kunst, der mangelhaften ästhetischen Bildung der Massen und ihrer systematischen Gewöhnung an Kunstsurrogate, beherrscht die Mehrzahl der bürgerlichen Untersuchungen zum Phänomen 'Unterhaltungsliteratur.'"¹²

The implication is that the masses manifest such poor reading taste on account of the perniciousness of those interested in sustaining this state of affairs. In reality, it is claimed, the working classes have at their disposal a much more deeply rooted intelligence and awareness than the purveyors of the capitalist system would like to believe, but because of the ideological constraints there are no opportunities for proletarian accomplishment. Within a socialist framework, apparently, levels of taste and culture can be immeasurably improved,¹³ for socialist 'Kulturpolitik' is said to promote aesthetic development and stimulate artistic appreciation amongst the ordinary people.¹⁴

This, in fact, concords to some degree with a thesis construed much earlier by Erwin Ackerknecht in his brief study, Der Kitsch als kultureller Übergangswert.¹⁵ Though not published until 1950, it was actually written, as the 'Vorbemerkung' informs us, in 1934. The author's approach is didactic or pedagogic in nature, rather than doctrinal or moralistic (as in the case of Richard Egenter's Kitsch und Christenleben,

for example), and certainly does not appear to be heavily encumbered with political ideology. His thesis is founded upon the supposed existence of the "künstlerisch vollentwickelte[r] Leser" and the "vorkünstlerische[r] Leser,"¹⁶ but as Ackerknecht himself admits, a clear dividing-line between the two would be extremely difficult to determine. In relation to his pedagogic intention, he lays great stress on 'Entwicklung', believing that it is possible to educate the masses to such a degree that they will eventually reject all manifestations of kitsch and it will become superfluous to them.

He recognises three broad categories of literature: 'Kunst', kitsch, which is "dichterisch nicht vollwertig aber moralisch einwandfrei", and 'Schund', which is both "dichterisch und moralisch minderwertig".¹⁷

Realistically, Ackerknecht takes to task

"gewisse Volksbildner ..., die nur der 'echten Dichtung' kulturelle Daseinsberechtigung gewähren wollen und alles andere als 'Afterkunst' aus dem literarischen Leben des Volkes ausscheiden zu müssen und zu können glauben, ... als sei es grundsätzlich möglich, sich unter Sachverständigen darüber zu einigen, wo ein für alle Male der Grenzstrich liege, der die Kunstwerke von den Kitschwerken trenne."¹⁸

He regards the occurrence of "kitschige Stellen"¹⁹ in a good literary work as a useful aid in understanding the nature of the experience of kitsch, as it shows that even those noted for their reliable judgement in such matters may be deceived, and think they are dealing in such cases with pure art, thus proving the theory

"dass Kitschwerke auf die ihnen jeweils entsprechende (sozusagen auf dieselbe Wellenlänge abgestimmte) ästhetische Erlebnisschicht kunstgleiche Wirkungen ausüben. Man mag dieses Erlebnis, um es theoretisch von dem Erlebnis reiner, hoher, bleibender Dichtung zu unterscheiden, nicht schlechtweg als künstlerisch, sondern als kunstoid bezeichnen, aber man wird nicht leugnen können, dass es beim vorkünstlerischen Leser praktisch dasselbe Ergebnis hat wie die eigentlich künstlerische Erbauung beim künstlerisch voll gebildeten Leser: Erfrischung der Vorstellungskraft, Lösung der durch die Zwangsläufigkeit des Zweckdenkens bewirkten Verkrampfung, Erhebung über den Alltag,

seelisches Aufatmen. Und damit ist zugleich gesagt, dass dem Kitscherlebnis nicht nur eine verbildende sondern auch eine bildende Bedeutung - freilich nur im Sinne eines kulturellen Übergangswertes, nicht im Sinne eines Zielwertes - zukommen kann."²⁰

Ackerknecht, then, enjoins others with pedagogic interests and aims to acknowledge "das lebensmässig Positive in den Kitscherlebnissen",²¹ and not to allow themselves to be borne away on a tide of moralistic condemnations incurred by the mendacity of kitsch, maintaining that "das Kitscherlebnis hat als eine Spielart des Kunsterlebnisses genau so viel und so wenig mit der 'Wahrheit' zu tun wie dieses".²² To him the experience of kitsch is indispensable if the reader's aesthetic discernment is ever to develop beyond that level, and it is the duty of the public librarian in his pedagogic capacity to provide suitable material for readers at every stage, so that all may strive to achieve their full potential.²³ 'Schund' should be afforded no place within a library, but even in this case Ackerknecht is disposed to a liberal view:

"Es ist allerdings selbst mit der Schundlektüre höchstwahrscheinlich nichts schlimmer als mit den Masern: Wohl stirbt auch einmal jemand daran oder es bleibt ein lebenslänglicher Schaden zurück; aber in der Regel wird ein gesunder Organismus damit fertig, ja es kann sogar vorkommen, dass er nachher gesünder ist als vorher".²⁴

Irrespective of this slightly silly analogy, Ackerknecht's theories do have a welcome relativising effect upon the moralistic or aesthetic indignation which overwhelms so many others. None the less, it is hard to deny that his views are wildly optimistic, for he assumes the possibility of 'Hinauflesen' from one stratum to another to be the norm, rather than the exception.²⁵ He seems to disallow that the majority may well be unconscious of any defect, and are probably satisfied with a relatively poor level of attainment anyway. This is witnessed by the success of kitsch, for whilst it is true that there is a strong element of persuasion from the forces of advertising and the media to inform the public of what they think they want and ought to have, there is another

equally important factor - that manufacturers and publishers are mindful of what constitutes mass appeal and act accordingly. That this is so is evinced by the fact that even as early as the eighteenth century, when outside influences were by no means as powerful as today, hack-writers catered for a market that was, in essence, already in existence, so that there is a circular movement within the situation of supply and demand, all the more marked since the advent of techniques of mass persuasion.²⁶ Generally, though, it is practically impossible to ascertain which came first - public demand or the institution of kitsch production.²⁷ The matter is rendered doubly complex by the increasing democratisation of all forms of culture in the present century.²⁸ There may well be a cross-section of tastes within one individual, who may consume comic strips, for instance, on the one hand, and serious literature on the other, with equal avidity.²⁹ This does not imply that there is never a likelihood that taste may be improved (quite apart from the fact that this is always partly subjective), but it remains true that Ackerknecht expresses ideals rather than ideas.³⁰

The Marxist Klaus Ziermann, contrary to expectations, has repudiated Ackerknecht's theories, because of the latter's refusal to concede ["die] Notwendigkeit eines umfassenden Kampfes gegen Kitsch und Schund", and because the dangers inherent in "imperialistische Massensliteratur" (a term nowhere employed by Ackerknecht) are treated far too lightly.³¹ Many western critics, too, have included him in their strictures, and this has resulted in a confrontation between Johannes Langfeldt, a disciple of Erwin Ackerknecht, and Josef Peters, who has enjoyed the approbation of Klaus Ziermann for his indictment of Ackerknecht.³² Peters, also from the standpoint of the 'Volksbibliothekar' and education-
alist, has fundamentally objected to the disavowal of the significance of 'Verlogenheit' for either art or kitsch; for him kitsch is "in der Wurzel unwahr" whether produced intentionally or otherwise,³³ and this

is the reason for his moral condemnation of it, as with so many other critics.³⁴ He therefore places much emphasis on veracity and nearness to life,³⁵ and is prepared to accept literature which, whilst it may not be classified as 'Dichtung',

"bleibt der Wirklichkeit, in der wir stehen, verhaftet und dringt nicht zu höherer Gültigkeit durch. Seine Wirkung beruht darauf, dass es das stofflich und inhaltlich Gegebene mit einwandfreien literarischen Mitteln vergegenwärtigt."³⁶

There can apparently be no objection to such literature "wenn sie nur menschlich wahr ist und gegen die Gesetze der Form nicht verstösst."³⁷

It is unfortunate that we are not enlightened as to precisely what is meant by such phrases as "menschlich wahr" and "einwandfreie literarische Mittel".³⁸

In his critique of Josef Peters, Johannes Langfeldt has rightly chastised the latter for the use of vagaries such as these,³⁹ and, in defence of Ackerknecht, has insisted that it is not possible to draw an inviolable line between good and bad literature, as Peters' theories infer;⁴⁰ Ackerknecht had made this perfectly clear in admitting of the existence of "kitschige Stellen" in art.⁴¹ Langfeldt is convinced that the main criterion for judgement of a work must be whether it furnishes the reader with some degree of 'Lebenshilfe',⁴² though this, in turn, has been questioned by Brigitte Fricke, who censures Langfeldt for being guilty of precisely the same lack of definition as Peters.⁴³ Not only is the term far too subjective and indistinct, but also it is

"zweifelhaft, ob man überhaupt von einer kitschigen (Lebens-)Hilfe sprechen kann; die Worte Kitsch und Hilfe können nach ihrem Wortsinn nicht zu einem Begriff zusammengefasst werden, weil sie zwei verschiedenartigen Lebensbereichen angehören, die sich einander nicht zuordnen lassen."⁴⁴

It is obvious that this is no use as a standard, for the function of literature of any sort as 'Lebenshilfe' will vary widely from person to person, or from one situation to another.⁴⁵ Certainly, this is seen as

a major quandary for the librarian, since what may be harmful to one individual may have a positive effect on someone else.

At this point it seems unwise to proceed without attempting to clarify a term which up to now has been used fairly gratuitously, yet really demands greater attention than it has hitherto received. The term referred to is that of the 'masses'. It is a concept intimately related to the study of literature consumed by a mass readership, so that it can scarcely be passed over without more detailed analysis.

Predictably, it is sociologists who have devoted most time to this,⁴⁶ and to those aspects of literature most relevant to their field of study, which have bearing upon the investigation of mass leisure and of popular culture⁴⁷ in general. Who, then, constitutes the masses? The Spanish philosopher José Ortega y Gasset has exerted a profound influence on the interpretation of modern mass society. "The rebellion of the masses",⁴⁸ as he terms the democratisation of culture, is anathema to him; the masses, he believes, are now the dominant force in political, social and intellectual life - in fact, in all spheres:

Today we are witnessing the triumphs of a hyperdemocracy in which the mass acts directly, outside the law, imposing its aspirations and its desires by means of material pressure. It is a false interpretation of the new situation to say that the mass has grown tired of politics and handed over the exercise of it to specialized persons. Quite the contrary. That was what happened previously; that was democracy. The mass took it for granted that after all, in spite of their defects and weaknesses, the minorities understood a little more of public problems than it did itself. Now, on the other hand, the mass believes that it has the right to impose and to give force of law to notions born in the café. I doubt whether there have been other periods of history in which the multitude has come to govern more directly than in our own. That is why I speak of hyperdemocracy. ... The characteristic of the hour is that the commonplace mind, knowing itself to be commonplace, has the assurance to proclaim the rights of the commonplace and to impose them wherever it will."⁴⁹

These extremely reactionary ideas are clearly in total opposition

to the tenets of Marxism. Arno Hochmuth states with regard to Ortega y Gasset's theories:

"Hier wird die Theorie vom Übermenschen auf die Sphäre des Kunstgeniessens übertragen. Sie spiegelt die ganz bornierte Verachtung der herrschenden imperialistischen Kreise für die um Wissen und Kultur kämpfenden Volksmassen wider. Die natürliche Ablehnung, auf die die dekadent-apologetische Kunst bei den arbeitenden Menschen stösst, wird von Ortega y Gasset in eine ewig biologische Unfähigkeit, Kunst zu geniessen, umgefälscht. ... Indem Ortega y Gasset nur den gegenwärtigen Zustand in der bürgerlichen Gesellschaft konstatiert, ohne die Frage nach den sozialen Ursachen überhaupt nur aufzuwerfen, rechtfertigt er bewusst diesen antihumanen Zustand..."⁵⁰

Ortega y Gasset comes under attack not only from the East, however; his beliefs are objectionable to many in the western world. The American Harold Rosenberg has some harsh words to say on this himself:

"Ortega is consistent. He not only dislikes mass art, he dislikes the masses themselves. They give him a sense of being crowded. Personally, I dislike Ortega more than I do crowds. Had he not been disputing with them possession of the most prominent places, he could have found plenty of room."⁵¹

Dwight Macdonald, in his essay "A Theory of Mass Culture", subscribes to neither the conservative-reactionary nor the Marxist point of view:

"Conservatives such as Ortega y Gasset and T.S. Eliot argue that since 'the revolt of the masses' has led to the horrors of totalitarianism ..., the only hope is to rebuild the old class walls and bring the masses once more under aristocratic control. They think of the popular as synonymous with cheap and vulgar. Marxian radicals and liberals, on the other hand, see the masses as intrinsically healthy but as the dupes and victims of cultural exploitation by the Lords of kitsch - in the style of Rousseau's 'noble savage' idea. If only the masses were offered good stuff instead of kitsch, how they would eat it up! How the level of Mass Culture would rise! Both these diagnoses seem to me fallacious: they assume that Mass Culture is (in the conservative view) or could be (in the liberal view) an expression of people, like Folk Art, whereas actually it is an expression of masses, a very different thing."⁵²

He makes the pertinent and common-sense observation that mass culture is largely a question of numbers:

"There are theoretical reasons why Mass Culture is not and never can be any good. I take it as axiomatic

that culture can only be produced by and for human beings. But in so far as people are organized (more strictly, disorganized) as masses, they lose their human identity and quality. ... A folk or people, however, is a community, i.e. a group of individuals linked to each other by common interests, work, traditions, values, and sentiments; ... In contrast, a mass society, like a crowd, is so undifferentiated and loosely structured that its atoms, in so far as human values go, tend to cohere only along the line of the least common denominator; its morality sinks to that of its most brutal and primitive members, its taste to that of the least sensitive and most ignorant. And in addition to everything else, the scale is simply too big, there are just too many people."⁵³

It is insufficient, therefore, to employ the attribute 'mass' purely as a reference to large quantity,⁵⁴ for whilst substantial numerical proportions are obviously a prerequisite, the concept is vastly more complex than this, and the derogatory nuances cannot be disguised. Ludwig Giesz has drawn attention to the close connexion between the words 'Masse' and 'kitsch',⁵⁵ as have many others. This relatively lengthy discourse on the concept of the masses is worthwhile because, as demonstrated earlier, kitsch has been construed as an integral part of mass culture, as 'Publikumskunst' in this sense.⁵⁶ However, there is also the problem of whether kitsch may be equated with mass culture per se, and hence used as a synonym,⁵⁷ or whether it forms merely a part or section of the same.⁵⁸ So closely interlinked are the two that some recent critics have actually preferred to use terms such as 'massenhaft'⁵⁹ and 'Massenkommunikation',⁶⁰ instead of more orthodox expressions such as 'trivial' and 'Trivialliteratur', following in the tradition of 'Publikumskunst' as a synonym for kitsch, prompted originally by Ferdinand Avenarius.⁶¹ This is probably due to the present surge of interest in mass media and communications and their relation to kitsch, particularly as a sociological issue, mainly in the United States, but also in German-speaking countries.⁶²

It has already been indicated in the discussion of the theories

of Erwin Ackerknecht that if kitsch is to be understood as 'Publikums-kunst', then it performs for the majority the same function as art for the minority.⁶³ There are many besides Ackerknecht who have propounded these, and similar ideas.⁶⁴ Collective taste is accordingly relegated to the status of kitsch,⁶⁵ and this has elicited various descriptive formulae such as "Kunst der Vielen",⁶⁶ "das Kunstwerk des kunstfremden Menschen",⁶⁷ "das tägliche Brot für viele",⁶⁸ and Abraham Moles even thinks that although kitsch is not to be identified solely with a mass public, it comprises a system for them which they find acceptable.⁶⁹ Ludwig Giesz and Otto F. Best both cite the following statement by the artist Karl Hofer, who assumes that the mass reception of art is in itself kitsch, which ties in with the process of 'Verkitschung' investigated previously:⁷⁰

"Die Illusion, die Kunst müsse in erster Linie Volkskunst sein, muss grausam und restlos zerstört werden. Je grösser und bedeutsamer eine Kunst ist, desto weniger kann sie Kunst für die Massen sein, ist es nie gewesen und kann es nimmer werden. Das, was die Masse in der Kunst sucht, ist der Kitsch. Aber im Kitsch wird das tiefe und reine Gefühl der Masse für das Edle und Schöne auf eine kompromisslose, unkomplizierte und sinnvolle Art befriedigt."⁷¹

The inference of all this is that art takes an opposite course; not only does it appeal to a minority, and to an élite in that respect, but is, in short, the "counterconcept to popular culture".⁷² Even if this is largely true, it is essential to modify such statements by reference to facets of the kitsch problem dealt with beforehand, such as the function of art as 'Ware' and 'Unterhaltung',⁷³ and notwithstanding the assumption that the principal audience for kitsch is the industrial masses in search of recompense and fulfilment, it is incontestable that all social strata are involved with kitsch and even enjoy it, without necessarily recognising it for what it is. If, indeed, there is any substance in Moles' declaration that kitsch forms an entire social system, as seems likely (and this applies not only to the decadent western world, as Marxists

would like to believe), then it is difficult to imagine how any one individual could escape its influence, though it may be possible to reduce this to a tolerable minimum. It has been shown that the attitude which favours dismissing or ignoring the issue in the hope of remaining unsullied by it is unrealistic;⁷⁴ on the contrary, it is surely preferable to exercise the critical acumen with even greater intensity in the face of the onslaught of kitsch, yet mindful of the danger of inducing a state of paranoia whereby everything in sight is subjected to analysis for its presence.⁷⁵ The American Irving Howe has evaluated the relationship between the intellectual and mass culture thus:

"When we glance at the pseudo-cultural amusements that occupy the American people's leisure time, we soon wonder: what happens to the anonymous audience while it consumes the products of mass culture? ... Here we meet our first difficulty: the only people who can analyze the effects of mass culture on an audience are those who reject its uncritical acceptance of mass culture. 'Contaminated' by art standards, the intellectual must necessarily hesitate when he tries to decide which of his reactions to mass culture are similar to those of the audience and which are the product of his private cultivation. He may overcome this difficulty by frankly admitting to himself that, like it or not, he is part of the mass audience and is influenced by mass culture. If he is to speculate fruitfully, he must reach that precarious condition where he can identify himself with the audience's reactions while yet retaining his critical distance. To some extent the intellectual can dispense with mass culture, though far less than he knows or is willing to admit. So long as we live in a class society, mass culture will remain indispensable even to those who have learned to scorn it; we cannot escape what is so much a part of the atmosphere in which we live. Nor would such an attempted escape be particularly desirable: the price of public experience may be a kind of contamination, but in view of the alternative it is not too high a price to pay."⁷⁶

Evidently, there is no ready answer as to whether kitsch is another word for mass culture or is just a part of it. The whole area is problematic, for if the significance of the masses cannot be underestimated, it must be acknowledged that not everything produced en masse and for a mass audience must either be or become kitsch for this reason alone.⁷⁷

Perhaps the most attractive solution comes from Pawel Beylin, who remarks

"dass diese Kultur infolge ihrer Heterogenität sozusagen den Kitsch als eine zwar mit ihr nicht identische, aber eine fatale Erscheinung postuliert. Die Massenkultur nivelliert die Kunst bis zum Niveau des Kitsches, weil sie den Kitsch auf das Niveau der Kunst emporheben möchte."⁷⁸

Who, or what, is to blame for mass culture? When did it begin? It has been established that kitsch may well have been extant in all ages, but that mass culture itself was instigated by the rapid spread of kitsch in the eighteenth century when the coming of the Industrial Revolution deepened the rift between higher and lower levels of taste and led not to the actual division, as is often supposed, for this was probably in existence already, but supplied incontrovertible evidence of a so-called élite on the one hand and a so-called mass or majority taste on the other. Naturally, this brought about an increased awareness of the schism.⁷⁹ In 1938 this was summarised as follows:

"Der Tiefstand der geistigen Ansprüche so erschreckend vieler Menschen unserer Zeit, und nicht etwa nur der unintelligenten, ist dem modernen Beobachter sichtlich geworden in den Millionenaufgaben von Sensationszeitungen, in den Besucherzahlen bei Schauerfilmen, und ist ihm hörbar geworden im seichten Amüsementsprogramm von Rundfunksendern. Hieraus schliesst er auf eine Senkung des Geschmacks des Publikums in unserer Zeit. Sehr zu Unrecht. Denn ihm fehlt die Vergleichsmöglichkeit mit dem 'Massengeschmack' in der Vergangenheit. Sein Vorgänger in der vorigen Generation - das heisst: der Intellektuelle jener Zeit - hat weder vom Geschmack noch der Intelligenz der gewöhnlichen Leute aus dem Volk Kenntnis genommen, hätte auch, wenn er auf den Gedanken gekommen wäre, gar keine Anhaltspunkte dafür gehabt. Denn Gebildete und weniger Gebildete sind erst durch die moderne, billige Zeitung, dann auch durch Film und Radio, als Leser, Zuschauer usw. im gleichen Publikum vereinigt worden, so dass erst der Intellektuelle unserer Zeit wahrnehmen konnte, was den Ärmeren im Geist Freude macht und was nicht."⁸⁰

The cultural divide was, therefore, perceptible in earlier epochs, but was undoubtedly much less strident in its effects, partly because the lower orders were usually uneducated and illiterate. It cannot be without significance that education for the common man began in the

eighteenth century, though it took a long time to become properly established.⁸¹ The lower orders had formerly accepted their lot as God-given and without too much complaint. Since the Industrial Revolution, however, culture has become an ever more democratic affair, with the lower orders demanding greater, and eventually total equality with the élite in this as in other spheres. Nevertheless, what has occurred does not entirely coincide with true egalitarian ambitions, for a genuine democratisation of culture is only attainable within certain bounds (in contradiction to the Marxist view⁸²), since the outcome has been that while the lower orders gain attention where they were formerly ignored, they are catered for on their own level, and it is taken for granted that this is an irretrievably debased one. This means that their position ultimately remains unaltered, perhaps without their realising it, and the social and cultural distinctions are almost as accentuated as ever. The advantage as far as the lower orders are concerned is that the democratisation of culture has enabled some of those able and desirous of so doing to ameliorate their previous circumstances; the disadvantage threatening the élite is that their own culture becomes adulterated and even swamped by the culture directed chiefly towards the lower orders, which the latter both demand and enjoy, and the end result is little more than a levelling down of cultural interests to a decidedly indifferent plane, instead of an augmentation and improvement of the same.

A contrasting opinion is that the two cultures are becoming increasingly distanced from one another in the present century,⁸³ but it seems more likely that the cross-influence between them, whereby mass culture by downright force of number and simplicity of assimilation holds the whip-hand, has become so disturbingly profound that culture today may be more amorphous than it ever was. The consequence is an infertile and insipid mediocrity,⁸⁴ which belies the notion that kitsch is by its very nature transitory and ephemeral - it has been shown that although many

of its individual emanations may be so, as a general force in social, political and cultural life, kitsch holds sway with undiminished vigour:

"There seems to be a Gresham's Law in cultural as well as monetary circulation: bad stuff drives out the good, since it is more easily understood and enjoyed. It is this facility of access which at once sells kitsch on a wide market and also prevents it from achieving quality. ... When to this ease of consumption is added kitsch's ease of production because of its standardized nature, its prolific growth is easy to understand. It threatens High Culture by its sheer pervasiveness, its brutal, overwhelming quantity. The upper classes, who began by using it to make money from the crude tastes of the masses and to dominate them politically, end by finding their own culture attacked and even threatened with destruction by the instrument they have thoughtlessly employed. ... Like nineteenth-century capitalism, Mass Culture is a dynamic, revolutionary force, breaking down the old barriers of class, tradition, taste, and dissolving all cultural distinctions. It mixes and scrambles everything together, producing what might be called homogenized culture, after another American achievement, the homogenization process that distributes the globules of cream evenly throughout the milk instead of allowing them to float separately on top. It thus destroys all values, since value judgements imply discrimination. Mass Culture is very, very democratic: it absolutely refuses to discriminate against, or between, anything or anybody. All is grist to its mill, and all comes out finely ground indeed."85

CHAPTER VI

CAUSES AND FUNCTIONS

Kitsch, whether understood as belonging to, or another name for, mass culture, has likewise been blamed upon the democratisation of culture with the onset of the Industrial Revolution and the beginnings of universal literacy.¹ Democracy, mass reproduction and kitsch are seen as an inseparable alliance stemming from the eighteenth century,² and reading as a leisure-time pursuit as a typical feature of a democratic culture.³ The excrescences of the Industrial Revolution which consolidated kitsch as a dynamic force in the technological world include the urbanised environment and the concomitant bureaucracy and impersonalisation, advertising, broadcasting and other forms of mass media, and, last but not least, the inauguration of mass leisure as an industry in itself as a direct result of these social changes. The deeper import of these factors, though, consists in the stresses and repressions actuated by modern conditions; hence it is a widespread belief that the cause must be sought within the human psyche itself.⁴ However, kitsch has also been regarded as symptomatic of any age where there is evidence of a disintegrating culture,⁵ and Pawel Beylin has suggested that it thrives well in culturally heterogeneous situations, and this explains why it is rarer within an era of more pronounced cultural homogeneity, such as the Middle Ages, when it may exist, but only in a more restricted sense.⁶

The tenuousness of modern life and the existential fear thus induced means that it is the function of kitsch to cater accordingly for the desire of the masses for diversion from their tribulations and to provide relaxation, entertainment and the wish-fulfilment essential for replacing the world of painful realities.⁷ The pre-packaged world of daydreams available in trivial literature relieves the public of the impulse to construct their own,⁸ and this helps explain the infiltration of kitsch

into cultures worldwide, for kitsch acts as a surrogate or ersatz, as an opiate or narcotic for the populace,⁹ to provide the fulfilment lacking in their lives, or which they have been encouraged to believe is lacking by the promoters of kitsch. Fritz Karpfen, in his usual fulsome way, makes the following, rather entertaining summary:

"Menschen der Grossstadt, Menschen der Überlieferung, Menschen inmitten des Elends ... verlangen nach dem Kitsch. Denn er ist ihrem Leben ebenso zugehörig wie Fusel und Bordell. Als billiges, süffiges Rauschgift. Und wir leben nun einmal inmitten dieser Menschheit. Alle, die sich einbilden, höher zu stehen als die Masse - auch wir, die wir aus Neigung und Bestimmung, aus Lebensform und Daseinsmöglichkeit das Erlebnis der Kunst öfter haben als die andern - auch wir verlangen oft und oft nach der leichten Süsse kitschiger Darstellungen. Wir trinken nicht immer das kristallene Wasser der Natur und den perlenden Wein von der Quelle des Geistes; es verlangt uns nach starkem Schnaps und süffigem Bier. Wir umarmen nicht immer die Venus von Milo; wir haben Gelüste nach schlanken, rassigen, pervers-wollüstigen Dirnen."¹⁰

It is this functional value of trivial literature which has led to the use of the term 'Gebrauchsliteratur' as a synonym for, or even in place of conventional expressions such as 'Trivialliteratur'.¹¹ The effects of kitsch, then, are compensatory, and the psychological approach to the problem has increased appreciation of just how significant these basic human needs are, and has assisted in securing a deeper foundation for the social, economic and historical causes. Martin Greiner has compared this function of kitsch to the palliative effect of a child sucking its thumb;¹² the kitsch industry, however, prospers on, and stimulates these fundamental compulsions in order to ensure its own survival:

"Die Kitschindustrie lebt von dieser Prämisse, wie die Hemdenindustrie von der Tatsache, dass es völlig unzerstörbare Hemden nicht gibt. So bleibt der Kreislauf von Produktion und Konsum gesichert. Elementare humane Möglichkeiten werden vermisst. Für sie tritt Kitsch ein als Ersatz."¹³

From this it is scarcely to be wondered at that Freud's theory of art has been interpreted as a theory of kitsch:

"Der Künstler ist ursprünglich ein Mensch, der sich

von der Realität abwendet, weil er mit der Forderung auf eine Befriedigung seiner Triebwünsche in ihrer primären Form zu verzichten, nicht fertig zu werden vermag, und der dann in der Welt der Phantasie seinen erotischen und ehrgeizigen Triebwünschen freien Spielraum lässt. Er findet jedoch seinen Weg aus dieser Welt in die Realität zurück; mittels einer spezifischen Begabung gestaltet er seine Phantasien zu einer Art Realität, und die Menschen räumen diesen Phantasien eine Berechtigung als wertvolle Reflexe wirklichen Lebens ein. So wird er auf einem bestimmten Wege zu dem Helden, König, Schöpfer, Favoriten, der zu sein er so begehrte, ohne dass er den verschlungenen Umweg über die Herbeiführung realer Veränderungen der Aussenwelt beschreiten muss."¹⁴

The form of escapism implied by Freud's theory has caused the material involved to be awarded yet another descriptive term, 'escape literature'; Robert Escarpit has tried to attenuate its note of deprecation:

"The nuance of disdain or defiance that people most often cast upon it is rather an arbitrary one. All reading in truth is primarily an escape. But there are a thousand ways to escape and it is essential to know from what and towards what we are escaping. The study of reading in relation to political events, notably in periods of stress such as wars, international crises, revolutions, etc., would be most revealing in this respect."¹⁵

Indeed, it has been illustrated that as these compensatory functions cannot be debarred from art, it would be impracticable to delineate the borders of art and kitsch by this means. Carl Baumann, for instance, has fallen into this particular trap, in that he admits that both may lead to a flight from reality, but ameliorates this apparent shortcoming in the case of art by insisting that here we are removed to a higher reality, whereas there is a discrepancy between the world evoked in kitsch and the real world, and it is the type of experience we undergo which informs us whether a work is art or kitsch.¹⁶ This has already been discredited as a totally inequitable method of discrimination, owing to the vast fluctuations of reader discernment and conditions of literary reception.¹⁷

The importance of reader identification has been discussed before,¹⁸ and it was also indicated that a book's success may often be attributed

to the extent to which it adapts to the reader's needs and acts as an alleviative influence.¹⁹ Many critics allow of few exceptions to the rule that works of literary standing do not normally meet the requirements imposed by the masses upon successful literature.²⁰ Such is the shrewdness of producers of kitsch that it provides merely "spurious gratification",²¹ a temporary and ultimately unsatisfactory escape from the pressures of existence, so that the consumer is driven to acquire more of the stuff in order to mitigate his discontent.²² Of course, it is debatable how far most readers are conscious of its facile nature - they may honestly, if erroneously, assume it to be really worthwhile.

The fact that trivial literature is mainly a literature of wish-fulfilment helps to account for its conservatism and its affinity with obsolescent and anachronistic philosophies, for, as previously explained, this comfortable and easy identification enhances the reader's feeling of security and hence his further, uninterrupted consumption, especially since the satisfaction thus afforded proves utterly fictitious.²³ Hans Robert Jauss has formulated the theory of 'Anpassung' to describe how trivial literature coincides with the existing 'Erwartungshorizont' of the reader, unlike art, which is more inclined to bring about some change, or 'Horizontwandel', by dint of its emancipatory and democratic qualities.²⁴ However, it might be objected that the theory is handicapped by the fact that the 'Erwartungshorizont' itself may be variable, for it must be affected by the current ideology. This applies to all systems, including the democratic, where ideological intrusions into the cultural sphere may not be so blatant as under totalitarian regimes, but are none the less insidious because of that. The progressive consumption of trivial literature assures the reader's acceptance and assimilation of the ideological values embraced therein:

"...Die Wertsysteme, auf welchen die Inhalte der massenhaft verbreiteten 'Literatur' aufbauen, stimmen mit den Wertvorstellungen der Mehrheit der Rezipienten

überein. Abweichungen von der Realität zeigen sich insofern, als die charakteristischen Merkmale der Rezipientengruppe verstärkt herausgestellt und deren Vorurteile gegenüber den andern gesellschaftlichen Gruppen in der Personenzeichnung 'bestätigt' werden; unterdrückte Schichten allerdings konsumieren - ausser wo sie eine eigene Gegenkultur besitzen - eine 'Literatur', welche auf den Wert- und Prestigevorstellungen der höheren Schichten fusst. Durchweg besteht die Tendenz, dem Rezipienten die Identifikation mit Prestige-Rollen und die Flucht in eine Welt zu ermöglichen, wo die Wünsche der Guten in Erfüllung gehen, wo zwar mehr offene, individuelle (und weniger versteckte, institutionelle) Gewalt herrscht als in der Wirklichkeit, wo aber alle Probleme gelöst werden können."²⁵

This has been appropriately described as the "engineering of consent",²⁶ and the arraignment of trivial literature - not only from Marxist quarters - has frequently been occasioned by its admirable performance in keeping the lower orders in their place.²⁷ In rewarding consumer demands, albeit transitorily, kitsch

"hält ... seine Konsumenten von der Erkenntnis ihrer objektiven Interessen und von der Erfahrung ab, dass ihre Bedürfnisse Produkte einer bestimmten sozialen Organisation sind. Die affirmative Wirkungsintention des Kitsches entscheidet über seine gesellschaftliche Funktion."²⁸

If kitsch's main function is that of upholding social stability by reaffirming the consumer's faith in established norms,²⁹ this means that there is a danger that the literature, films and television programmes directed towards these ends could lead to internal, emotional and subjective processes becoming standardised and steered in the direction ordained. Kitsch is therefore vilified not only on account of its structural failings, but also because the placating of these desires in this way is seen as problematic.³⁰ The view that "there is considerable agreement that all media are estranged from values and offer nothing but entertainment and distraction",³¹ is therefore not convincing. Examinations of 'Groschenhefte' and other kitsch literature have shown that social and political manipulation is assured because no alternative picture is provided, and naturally, this includes other forms of mass

media, which operate with similar techniques and with similar goals.³²

In many respects the methods employed by kitsch are comparable to those used in advertising,³³ where ostensible needs are created and encouraged so that the consumer is persuaded that his situation is in some way inadequate or that he is falling short of the expectations incumbent upon him in his social rôle. This, however, may be speedily remedied by the acquisition and use of certain material possessions. The full subtlety of these procedures lies in the fact that desires are both awakened and fulfilled simultaneously, so that there is a continuous circle of activity.³⁴ Leo Lowenthal states that "there is an interdependence between what the public wants and what the powers of control enforce upon the public in order to remain in power."³⁵ Malte Dahrendorf, too, is surely correct in believing that the question of whether the social system is controlled or reflected by trivial literature (and, by extension, the rest of the mass media) is superfluous, since it is a matter of a reciprocal relationship, rather than an alternative,³⁶ despite Hans Robert Jauss's theory of the "Wirkung des Textes auf den Leser", and the reversal of this by Otfried Hoppe: "Das Weltverständnis des Lesers präformiert die literarische Erfahrung."³⁷ Even more significant for the happy marriage between the forces of demand and supply is that the average consumer (and perhaps even some of the producers) remain blissfully ignorant of the manipulation and accept it unguardedly.

Both kitsch and advertising could well be described as sub-species of propaganda,³⁸ and are clearly related to the more direct forms of propaganda greatly in evidence in the present century. Whilst propaganda per se normally solicits the adoption or continuance of a specific attitude, as opposed to the foisting of material goods onto the consumer, it has been suggested that advertising, too, contains a more surreptitious or indirect propaganda value: ideology in this case is ascribed a dubious kinship with the material side of life, and the striving for a more than

adequate material standard not only safeguards the survival of the producer, but implies that contentment and harmony may be the rewards of this standard. Happiness is thus degraded to a purchasable item, and by these methods a certain social stability is maintained, explaining the inseparable relationship of supply and demand. The National Socialists, for example, were not slow to grasp the connexion between propaganda and kitsch, as witnessed by their predicament surrounding the use and abuse of Party symbols,³⁹ for whilst the

"Hochflut erbärmlichster Verkitschung der Darstellung deutscher Führerpersönlichkeiten und der Verwendung symbolischer Zeichen, die einem Grossteil deutscher Volksgenossen heilig sind"⁴⁰

was frowned upon as constituting a most abominable degradation of the symbols and personalities in question, it was, on the other hand, vital to permeate the whole of society with the official ideology, aided by these 'holy' symbols and depictions, so that their degeneration seemed to some degree inevitable.

In spite of their bitter opposition to the creating of an illusory world far removed from reality in authors such as Hedwig Courths-Mahler, the National Socialists were perfectly prepared to condone the use of trivial literature as a propaganda instrument to reach a large audience,⁴¹ though this was not entirely straightforward for them. In 1944 an article discussed this problem with particular reference to "Kitsch im Kriege",⁴² complaining that whilst the employment of trivial literature for such worthy purposes as undermining the enemy was absolutely justified, much of this literature consisted of little more than the usual run of love stories and similar themes, iced over with a thin coating of 'Kriegs-
parolen' to suit present conditions.⁴³ Although the evil-doer may turn out with monotonous regularity to be a Bolshevik or an Englishman, these stories are chiefly concerned with love affairs and other trite matters under a political guise, the ideological content being wholly unsatisfactory

and superficial for that reason:

"Hier ist offensichtlich der politische Vorwand nur dazu da, ein Kitschbuch von entgegengesetzter Tendenz zu vertreiben. Es ist überhaupt eine beliebte Taktik, den Kampf gegen einen Gegner vorzuschützen, um sich eingehend in dessen Denkweise und Vorstellungswelt zu vertiefen. So gibt es etwa Schilderungen von Gangster-millionären mit liebevoller Darstellung eines kulturbedürftigen, wiederum gutgewachsenen und halbentkleideten Girls, das die Denkweise des Lesers unauffällig zur kultivierten Jazzkapelle hinüberzieht und amerikanisiert, aller Vererbung und Erziehung zum Trotz. Es wird dabei Amerika kritisiert, aber die amerikanische Denkweise verbreitet. ... Es ist offensichtlich, dass in allen diesen Fällen pseudonationaler Kitsch vorliegt, der unter dem oft kaum erkennbaren Vorwand, den Gegner zu bekämpfen, seine Massstäbe übernimmt und seine Vorstellungswelt verbreitet. Auch diese Art von Kitsch, der einen politischen Vorwand zum grossen Geschäft sucht, müssen wir verwerfen."⁴⁴

The factors of affirmation of social rôles, attitudes and behaviour patterns was previously touched upon in the discussion of the theories of Gertrud Willenborg,⁴⁵ and other investigations of trivial literature have arrived at very similar conclusions. They are equally important, and perhaps even more obtrusive, in the production of literature directed specifically towards women (as the bulk of trivial literature is), including not only the inexhaustible supply of 'Heftromane', but also women's magazine fiction, and, by extension, the entire structure of women's magazines. These have provided valuable material for sociological investigations showing how such magazines reflect, and also manipulate, current social trends in different ages, naturally with particular emphasis on the rôle of women.⁴⁶

Women have always played a prominent part both as consumers and as producers of trivial literature⁴⁷ (the definition of a 'Frauenroman' is a novel produced by a female writer for a female audience, dealing predominantly with subjects commonly held to be of interest to women.⁴⁸) Needless to say, women writers were the objects of dislike and derision from early days; it was widely believed that these were women who had not had the good fortune to experience the raptures of love, marriage and

children and therefore sought compensation in the production of inferior literature: "Wären sie zu rechter Zeit verheiratet und hätten sie Kinder geboren, sie würden an poetische Produktionen nicht gedacht haben."⁴⁹

Predictably, their male counterparts did not suffer reprimands of this nature, which is a reflection of the stifling constraints inflicted upon women in all spheres. The male population - and, indeed, the majority of women - seemed unable to appreciate that one of the strongest motivations was probably boredom and frustration with the restrictions under which women were forced to exist. Writing was about the only form of occupation open to a woman, apart from the ineluctable fate and sole feasible ambition of household management, and perhaps allowed a modicum of financial independence, but even this modest enterprise met with social disapproval. This was especially so for the unmarried, so that they were often compelled to resort to such ruses as adopting the titular dignity of a married woman, or even, as in the case of the Brontë sisters, of publishing their works under assumed, masculine names. The fact that women are the chief consumers of trivial literature, and have been so since its inception, may be similarly explained from their relatively circumscribed existence even today, and largely, of course, from social conditioning.⁵⁰

Traditional theme of the 'Frauenroman' is the love story in one form or another.⁵¹ More modern critics, too, display an unpleasant tendency to assess the psychological and emotional constitution (and, by implication, intelligence level) of women in a traditionally patronising light. In 1957 Christian Kellerer analysed the relationship of women and kitsch as follows:

"Der Grund hierfür ist einfach zu durchschauen: Die Frau kommt auf dem Meer ihrer Stimmungen und Gefühle weit öfter als der Mann in eine Art Seenot, aus der sie - ähnlich dem erotisch einsamen Matrosen auf hoher See - zu einem Sublimierungsmittel zu greifen bereit ist, auch dann, wenn ihre persönliche Haltung keineswegs generell auf Sublimierung im Unechten

gerichtet ist. Dieses etwas erweiterte Recht auf Kitsch muss unsere Zeit der Frau um so mehr zugestehen, je mehr dem weiblichen Geschlecht im Zuge der Gleichberechtigung ursprünglich männliche Aufgaben und Verantwortung auferlegt werden, die die weibliche Gefühlswelt zunehmend mehr beschneiden. Die tüchtige Frau ist keineswegs mit dem Typ des Mannweibs identisch. Die weiblichen Mittel im Lebenskampf sind andere als die des Mannes, und in unserer nach wie vor durchaus männlich ausgerichteten Kultur und Zivilisation ist die Frau nicht im Vorteil. So sei ihr zuweilen eine kleine Marscherleichterung gegönnt, mit der sich ein Mann lächerlich machen würde. Hier gilt für die Frau - stilecht ausgedrückt: Ein Kitschchen in Ehren kann niemand verwehren."⁵²

It is a pity that the author does not choose to include masculine consumers of kitsch in this opprobrium, so horribly reminiscent of the eighteenth century, and to confess that the need for sublimation is equally valid for them. It seems needless to treat possible differences between the attitudes and requirements of male and female consumers with such barely concealed and distasteful condescension in respect of the latter. These regressive and stereotyped prejudices are also reflected in various studies of 'Mädchenlektüre'. In one such contribution, the following example is to be found:

"Das Interesse der Mädchen geht auf den Menschen, auf die personenhaft bedingten Verhältnisse der Umwelt. Ihre Strebungen sind auf den Mitmenschen gerichtet oder auf sich selbst als einen 'werdenden Menschen'. Die Mädchen haben eine persönliche Einstellung zur Welt. Sehr deutlich zeigen sich ihre Personeninteressen, ihre gedankliche Beschäftigung mit dem Menschen und ihrem Ich in all dem, was sie lesen. Denn sie bevorzugen fast ausschliesslich Bücher, die von Glück und Leid, von den kleinen Taten ihrer Altersgenossinnen handeln. Die natürlichen Wünsche der Mädchen sind das Haus und die Familie. Der Junge träumt von Ruhm und grossen Taten; das Mädchen von Glück und kleinen Kindern. Es hat einmal einer in bezug auf die unterschiedlichen Leseinteressen der Jungen und Mädchen das etwas grobe, aber treffende Wort geäussert: Der Junge liebt den Blitz, der die Nacht durchzuckt; das Mädchen hingegen die Blume, die das Herz erfreut."⁵³

Studies dealing with fiction for women have proved conclusively that just as trivial literature in general is anti-emancipatory, the same is true of women's fiction (and, in fact, of some of the criticism available,

as the extracts above make clear). It confirms and fosters in the female consumer the belief that she must conform to the traditional feminine rôle which falls naturally to her. Domesticity is, after all, her true domain, conjugal bliss in the marital home her real vocation, and this is the reward that will accrue to the passive, submissive, unambitious woman, and will escape the aggressive, overtly sensual seductress who threatens her happiness. She must accept the doctrine of compliance with the will of her superior and infinitely more knowledgeable male counterpart, who, being better equipped to tackle life than she is, will protect her from the perils of existence from which she is incapable of preserving herself.⁵⁴

It is quite astonishing that, irrespective of current trends towards greater emancipation and the strident, anti-male chauvinism of certain radical women's movements and their literature that story-lines such as this still achieve such amazing success. Obviously such literature is what women want; they may pay feeble lip-service to ideas of emancipation and freedom, but, like men, feel safer and more secure in their traditional rôle and wish to see confirmation of it in their reading material. This is especially understandable in that many of the consumers of such literature are of limited education anyway, and so are more likely to remain faithful to established patterns, no matter how repressive they may appear. In any event, the philosophical and ideological implications of this literature are heavily disguised behind the skilful, if trite, manipulations effected by the schemata and style,⁵⁵ and it is improbable that the average reader would be interested in anything beyond the superficialities of the reading-matter in hand. Some women's fiction may actually seem to be more progressive, in order to do cursory justice to prevalent social trends and to preserve a wide audience, but it has been shown that trivial literature is most disinclined to break away from the prescribed formula, and any social criticism is purely specious, a foil

for its enduring interests, as even the National Socialists discovered.

Kitsch therefore serves a threefold function; it creates needs, it fulfills needs, and it in this way acts as a stabilising agent. These, as we have seen, are elementary human needs, not confined to any one social system, such as capitalism, but probably exacerbated by the Industrial Revolution and its consequences. Günter Waldmann has compared the situation in the Biedermeier period, which also witnessed a flowering of kitsch in many forms, with that of the present day.⁵⁶ This period, too, was one of intense political and social upheaval in which the effects of industrialisation were increasingly felt, with the result that the past was envisaged nostalgically as a time when life was simple and pleasantly uncomplicated. Good citizens were thus inclined to turn inwards towards the home and family life, the private sphere as "gesellschaftlich-politische Kompensation",⁵⁷ so it is hardly surprising that the advent of the well-known 'Familienzeitschriften', many of which continued to prosper until well into the twentieth century, occurred at about this time.

Waldmann has moderated the idea that the function of trivial literature is that of repression and indoctrination; he proposes that these may be virtually sub-conscious processes:

"Denn weder liest ein Leser i.a. Trivialliteratur, um sich ideologisch indoktrinieren zu lassen, und er würde unerträglich bevormundet und schliesslich manipuliert, wenn sein Verhältnis zur Trivialliteratur allein unter dem Gesichtspunkt ideologischer Indoktrination gesehen und von daher reguliert würde; noch ist diese Literatur vorwiegend zu dem ausdrücklichen Zweck geschrieben, Ideologien zu übermitteln: Sie wird i.a. geschrieben und gelesen, um zu unterhalten."⁵⁸

Wolfgang Schemme, however, believes that though it cannot be proved that there is a political motive (as Marxist critics such as Klaus Ziermann allege), it must be admitted that the effects of trivial literature are mostly political.⁵⁹ Even so, the manipulative intent in the guidelines followed by the publishers of trivial literature and the authors who write for them is rather transparent, albeit not defined specifically

in political terms:

"Romanhefte sollen eine heile Welt, eine Traumwelt bieten. Aus der Lektüre dürfen keine Probleme für die Leser entstehen. Probleme und Scheinprobleme kann man nur durch den distanzierenden Filter der Historie oder der höheren Gesellschaftsklasse aufnehmen. Die zeitliche oder soziale Distanz bietet darüber hinaus die Möglichkeit der moralischen Ent-rüstung bzw. der eigenen moralischen Erbauung. ... Die Leser von Romanheften brauchen seitens der Verlage Rückendeckung gegenüber der sozialen Diskriminierung des Romanheftes und seiner Leser im Fremd-Image. Der Leser muss bestärkt werden, sich mit dem Romanheft zu identifizieren. Zu diesem Zweck ist es empfehlens-wert, dem Leser durch die Werbung rationale Brücken zu bauen; mit anderen Worten: Man muss ihm sozial akzeptable Gründe liefern, warum die Romanhefte von ihm gelesen werden, Gründe, die er anstelle der wahren, emotionalen nennen und aussprechen kann..."⁶⁰

The cultural industries of the modern age are the instruments whereby the indoctrination procedure is accomplished. Max Horkheimer rightly observes that "what today is called popular entertainment is actually demands evoked, manipulated and by implication deteriorated by the cul-tural industries. It has little to do with art, least of all where it pretends to be such."⁶¹ Christa Bürger has performed a detailed investi- : gation of the ideological function of kitsch in her book, Textanalyse als Ideologiekritik,⁶² and it is plain from the foregoing analysis that this has been a constant focus of newer studies, and has turned out to be a fruitful angle of research, adopted not only by Marxists, but also by western critics.

A good many people, unaccustomed to ideological critiques of the western, capitalist system from sources other than the Marxist world, which is, after all, particularly fecund in this respect, may be quite taken aback by the fact that there is an increased perception of the cultural industries as forces of manipulation and of their use as an in-direct political instrument in the West itself. Wolfgang Langenbucher, for instance, in an article in 1968 concerning trivial literature in West Germany, warned against an exclusively aesthetic evaluation of such literary

products: "Nur diese einseitig ästhetische Sicht auf die Gegenwarts-literatur konnte so blind machen, dass gemeinhin übersehen wird, welche eine massenhaft verbreitete politische Literatur es in diesem Lande gibt."⁶³

In this area, Marxist critics have made an appreciable contribution, however distasteful their political jargon, and the endemic practice of interpreting ad nauseam in terms of political motivation and the class struggle. The Marxist-orientated critic Günter Giesenfeld, for example, has been chided by Günter Graf for his neglect of factors other than the social and political, a neglect which renders his speculations excessively one-sided.⁶⁴ The former sees trivial literature as a contrivance to fortify the stronghold of the ruling class, but has nevertheless qualified the customary Marxist outlook, as embodied by Klaus Ziermann in his book Romane vom Fließband. Giesenfeld feels that Ziermann has underestimated the most immediate incentive for the production of trivial literature (at least in the West), namely that of financial gain, for Ziermann includes the profit interest merely as a concealed political motive.⁶⁵

Peter Nusser holds views similar to those of Giesenfeld with regard to ideology and the profit motive. He correctly asserts that whilst the indoctrinal effects of trivial literature are definitely intentional, the chief problem is to ascertain the degree to which this is a conscious factor, but that this can only be done by means of empirical researches, of which few have been carried out to date. He defines the difference between the capitalist and socialist systems as follows:

"Die bewusste ideologische und politische Manipulation tritt in den Groschenromanen der DDR deutlicher hervor als in denen der BRD. Bewusste ideologische Manipulation liegt in den Groschenromanen der BRD vor allem in dem Versuch, den Leser an die Ästhetik der Warenwelt zu binden und ihn in seiner Konsumentenrolle zu bestärken."⁶⁶

This means that the producers of kitsch exploit the existing predilections and prejudices of the consumer, rather than aiming at direct political manipulation, though this is undeniably the end result:

"Das Profitinteresse dürfte jedenfalls primär die Produzenten motivieren, durch die Groschenromane jene Einstellungen und Bedürfnisse der Leser zu festigen, die aus ihrer Funktion in der objektiven Sozialstruktur der kapitalistischen Gesellschaft entstehen und zugleich die Absatzmöglichkeiten der Hefte erhalten. Dass dieses Interesse politische Wirkungen hat, steht auf einem anderen Blatt." 67

It seems, then, that as an intrinsic element of the capitalist system, the profit motive is, in a sense, political, but only indirectly so. In any case, it is improbable that such considerations are wholly alien to the socialist way of life. Hence the link with any one political organisation is tenuous indeed, despite the optimistic premiss from Marxist circles that a change in the structure of capitalist society would alter matters.

Giesenfeld rates Ziermann's book as far more creditable than anything that has come from the West.⁶⁸ The latter's approach is no doubt relevant, but it is much too restricted, a failing common enough amongst Marxist and Marxist-orientated critics, and the manipulation so conspicuous within the socialist structure is conveniently ignored. It has been suggested that kitsch can only have full effect in an authoritarian state, and considerably less influence in countries where the media are free; here it is important, but not decisive.⁶⁹ More pragmatically, Max Horkheimer believes that

"in the democratic countries, the final decision no longer rests with the educated but with the amusement industry. Popularity consists of the unrestricted accommodation of the people to what the amusement industry thinks they like. For the totalitarian countries, the final decision rests with the managers of direct and indirect propaganda, which is by its nature indifferent to truth. ... Supply and demand are no longer regulated by social need but by reasons of state." 70

In respect of the compensatory function of trivial literature, Wolfgang Iser does not lend credence to the idea that the need for assuagement is present only under capitalism; it is a general feature of technological society:

"Es spricht einiges dafür, dass sich absolutistische Systeme in dieser Hinsicht nur dadurch unterscheiden, dass sie dem einzelnen durch dogmatische Scheinordnungen das Bewusstsein nehmen, in einer undurchschaubaren Welt zu leben; hier wird eine Täuschung hypostasiert, die den Verfahren und Strategien analog ist, die bei der Herstellung von Trivialliteratur angewendet werden."⁷¹

However, it is more difficult to reconcile his contention that because the majority of consumers have had the benefit of only limited education, this dedication to trivial literature is

"die Folge von vorwiegend geistig-seelischen Mangelerscheinungen, verursacht durch eine bestimmte Situation der modernen Gesellschaft, sei diese nun aus marxistischer Sicht primär als kapitalistische Klassengesellschaft oder aus neutraler soziologischer Sicht eher als bürokratisierte, technisierte Leistungsgesellschaft verstanden."⁷²

As has already emerged in the discussion of the theories of Erwin Ackerknecht,⁷³ it is likely that at a time when educational opportunities are more equal than ever before, devotion to such literature may have something to do not so much with educational level as with innate intelligence, yet even this is controversial, for it has been shown that there may be a broad cross-section of cultural levels within any one individual.⁷⁴ None the less, it could be that the less intelligent tend to lack insight into the dubious aspects of their daily entertainment - since it must be remembered that these reservations are applicable to all other sorts of media - and are thus more inclined to acquiesce.

The main difference between the Marxist and capitalist systems clearly lies in the form of manipulation and indoctrination, and in the varying types of compliance in the consumer. Dieter Wellershoff sums this up neatly:

"In kapitalistischen oder sagen wir nicht zentral gesteuerten Gesellschaften formuliert sich die Illusionierung nicht in optimistischen Gemeinschaftsmythen, sondern in den privatisierten Macht- und Glücksträumen des frustrierten Individuums."⁷⁵

Pawel Beylin, too, realises the stabilising influence of kitsch as

"ästhetisches Schlafmittel",⁷⁶ and he sees this as an explanation for its ability to flourish in totalitarian systems, for these organisations survive by means of the creation and re-creation of myths. To do this they employ an army of stereotypes:

"Eine totale Gesellschaft ist in ihrer Natur eine mystifizierte Gesellschaft; die Totalisierung selbst bedeutet die Mystifizierung des sozialen Lebens, die Einsetzung imaginärer Situationen anstelle der realen Situationen, von Mythen anstelle der Anschauungen. In dieser Tätigkeit spielen die Stereotypen als wirksames Instrument der Massenmystifizierung der Anschauungen und Einstellungen eine wesentliche Rolle. Das totalitäre Denken ist ein Denken durch Stereotypen. Aus diesem Grunde stellt sich der Kitsch als eine stereotypisierte Kunst dann auch als äusserst nützlich heraus."⁷⁷

The susceptibility of totalitarian systems to kitsch is also rooted in the fact that propaganda and 'Tendenz' are probably even more vital to regulate and nurture such systems than in the case of apparently more privatised social structures, since kitsch lends itself with startling facility for these, and related purposes.⁷⁸ Walter Benjamin has invented a formula for differentiating between Nazism and Communism in this respect, namely that Fascism entails "Ästhetisierung der Politik" and Communism "Politisierung der Kunst",⁷⁹ although this seems to imply similarity rather than clear distinction between the two totalitarian extremes. The relationship of kitsch and revolutionary ideologies is of particular moment in the light of the orthodoxy of kitsch, almost unanimously accepted as one of its foremost characteristics.⁸⁰ Carl Baumann has concluded that revolutionary ideals become as inflexible and conventional in their own right as conservative and reactionary ideals do, and this accounts for the paradoxical affinity between them.⁸¹ Oversimplification, too, is one of kitsch's hallmarks, and Baumann points to the essentially very simple ideologies of both Nazism and Socialism.⁸² This corroborates the thesis of Gertrud Willenborg,⁸³ and others who have traced the presence and function of kitsch within seemingly quite

unrelated social systems. We are reminded that these individual myths culminated in the 'Blut und Boden' mysticism of authors such as Grimm, Griese and Kolbenheyer:

"Die Wertvorstellungen der affirmativen Kultur, vor allem die Idee der Verinnerlichung, die Unterwerfung der Sinnlichkeit unter die Herrschaft der Seele, damit die Zügelung und Verklärung der Triebe, die Vorstellung der inneren Freiheit als Antwort auf äussere Knechtschaft, die Tugend der Pflichterfüllung als Reaktion auf den brutalen Egoismus der Herrschenden, das Ideal eines Reiches kultureller Solidarität, das schliesslich umschlägt in das Ideal einer 'abstrakten äusseren Gemeinschaft' (Rasse, Volkstum, Blut und Boden), ohne damit seine Funktion zu ändern, nämlich die Entsagung und Einordnung in das Bestehende erträglich zu machen, - diese Wertvorstellungen werden der Unterschicht von den Groschenromanen in die Sprache der Klischees übersetzt."⁸⁴

Little further proof is needed of the fallacy of dismissing kitsch as innocuous and ineffectual. Carl Baumann maintains that "es ist falsch, Kitsch nur passiv zu sehen, wie es meist geschieht. Kitsch als Kitschhaltung hat geschichtsbildende Kraft, die Kunst nicht",⁸⁵ although it would be prudent to take issue with the final part of this statement. Even so, it is surely an antimony that it is the very passivity of the consumer reaction to kitsch which allows it to become such an active and momentous historical force.

Of course, totalitarian systems concoct reasons for kitsch which combine well with their particular philosophy. In 1937, for instance, one contribution blamed the German collapse after the First World War on the dissemination of defeatist literature amongst the troops by the enemy and by Marxist agents, as well as "Gassenhauer und Parodien vaterländischer Lieder" instead of "das echte Volkslied und Soldatenlied."⁸⁶ A later article of 1943 imputed kitsch to insufficiencies in the sphere of political order and authority, and called it a modern cultural problem of the utmost magnitude:

"Eine Grundbedingung für jedes gesunde staatliche und völkische Leben stellt erfahrungsgemäss der Sinn für Autorität dar - Autorität nicht als äusserliche

Machtausübung nach Art der Herrschaft etwa im Polizeistaat begriffen, sondern als innerliches Empfinden für die Notwendigkeit einer Führung aus wertmässiger Überlegenheit, wie sie der Volksstaat verlangt. Wo Autorität als freiwillige Anerkennung der Wertüberlegenheit von unten und als erlebte Verpflichtung der Wertüberlegenheit von oben fehlt, wird das persönliche Leben zu einem selbstsüchtigen Spiel, das völkische Leben zu einem sozialen Mechanismus und das staatliche Leben zu einem technischen Apparat der Lebensfürsorge, wie ein Blick in die Vergangenheit an zahlreichen Beispielen lehrt. ... Je mehr solche innerliche Autoritätsempfänglichkeit vorhanden ist, als desto gesünder und fester darf das gesamte kulturelle Gefüge eines Volkes gelten, und umgekehrt."⁸⁷

Another author found similar reasons for kitsch, though this time with predictable emphasis on the Nazi predilection for 'Schicksal':

"Will man den Kitsch erklären, so muss man also von der Erscheinungsform eines uneinheitlichen substanzlosen Menschentums ausgehen, dessen Denken utilitarisch und merkantilistisch eingestellt ist und dessen Ziel sich auf die Erreichung eines äusserlich angenehmen und befriedigenden Lebensglücks beschränkt. So ist der Kitsch organisch verbunden mit dem Maschinenzeitalter, in dessen Ausprägung sich ein seelischer Auslaugungsprozess vollzogen hat, der an die Stelle der inneren Berufung das angenehme und behagliche Leben als Ziel setzt und den immer notwendigen Schöpfungs- und Gestaltungswillen abbaut und die metaphysische Einheit zwischen Natur und Volk, zwischen Mensch und Schicksal unerbittlich sprengt."⁸⁸

As might be expected, Marxism blames kitsch (as it is met with in the western world) on the necessity for the ruling class to create social illusions which promote a supine attitude on the part of the masses, thus hindering their active participation in political, cultural and social life.⁸⁹ Both National Socialist and Marxist critics depict the English-speaking countries, but especially America, almost as synonyms for kitsch. The National Socialists attributed America's proneness to kitsch to its instability as an amorphous nation with a widely mixed racial background:

"Die für uns unerträglichen Formen und Ausmasse, die der Kitsch in Amerika angenommen hat, sind nur der geistige Widerschein jener völligen seelischen Auslaugung seiner breiten Massen, die

jeder eigenen nationalen und organischen Tradition entbehren und wohl gerade deshalb die letzten und äussersten Konsequenzen des Kapitalismus auf allen Gebieten des staatlichen, wirtschaftlichen und kulturellen Lebens ziehen konnten."90

Bernard Rosenberg, however, has averred that neither America nor the capitalist system is responsible for mass culture,⁹¹ which

"flourishes wherever the appropriate technological apparatus emerges, whether slowly or suddenly, and nowhere more so than in Soviet Russia which, whatever else it is, cannot be considered capitalist. ... There is nothing in our national character that makes us peculiarly vulnerable to a condition that is sweeping the earth."92

Dwight Macdonald agrees that "the U.S.S.R. is even more a land of Mass Culture than is the U.S.A. This is less easily recognizable because their Mass Culture is in form just the opposite of ours, being one of propaganda and pedagogy rather than of entertainment."⁹³ The theories of Macdonald and Rosenberg on kitsch in Soviet Russia also ratify the correlation between Marxism and Fascism - the following could equally well apply to both:

"A strong case could be made for pinpointing the most malignant features of mass culture where music, art, and ideas are publicly expressed only if they conform with a dictator's infantile conception of music, art, and ideas."94

Bernard Rosenberg sums up the arguments as to the cause thus:

"If one can hazard a single positive formulation (in the form of a hypothesis) it would be that modern technology is the necessary and sufficient cause of mass culture. Neither national character nor the economic arrangement nor the political system has any final bearing on this question. All that really matters is the most recent industrial revolution."95

CHAPTER VII

DANGERS AND REMEDIES

As might be expected, there is no consensus as to whether kitsch is dangerous, though the bulk of academic pronouncements confirm that it is, and for a variety of reasons. Many critics assent to the Marxist viewpoint (which, however, applies only to the capitalist system and not to their own) that the manipulation of the populace in such a way is undesirable and damaging, particularly in so far as its recompenses are delusory and thus promote further consumption, and hence the sustenance and propagation of suspect ideologies.¹ The famous James Bond series has been singled out as an example of this:

"So wie Karl Mays missionarisches Pathos Züge des Wilhelminischen Imperialismus enthält, erscheint in James Bond die Ideologie des SS-Funktionärs. Ein vom Staat legitimierter Mörder, kennt er keine Skrupel, sondern achtet nur auf die perfekte Ausführung seines Auftrags, über dessen Berechtigung höheren Orts entschieden worden ist."²

Josef Peters has also drawn attention to the rôle played by "eine bürgerlich-nationale Kitschliteratur vom Stile der Rudolf Herzog, Walther Bloem und anderer in der tragischen Geschichte unseres Volkes",³ and believes that it is beyond doubt that such literature was a culpable agent in the catastrophes of German history, yet in the light of the previous examination of the interdependence of cause and effect, it seems more likely that it did not merely give impulsion to these movements, but also reflected the situation as it already was.⁴

Normally, the public's need for entertainment and amusement is tolerated as legitimate and its appeasement even considered essential, as Freud realised, despite the contempt for it in some quarters.⁵ Certainly, its importance in modern society is magnified by the emphasis placed upon leisure by that society, and, by extension, upon the leisure industries themselves.⁶ The reliance on trivialities for self-fulfilment

is inevitably distrusted by many, but the establishment of a viable alternative proves excessively troublesome. Josef Peters, for instance, refuses to endorse kitsch as a justified method of reconciling needs that are in themselves admissible;⁷ as a substitute he recommends good 'Unterhaltungsliteratur', but this returns us once more to the interminable problem of defining what constitutes good 'Unterhaltungsliteratur'.⁸

Another complaint against kitsch is that it has an enervating effect, dulling the senses and preventing the consumer from improving his aesthetic discernment, his perception of artistic quality and his taste in general⁹ - this in contradiction to Erwin Acknernecht and his following.¹⁰ This particular danger, in common with all other hazards which appertain to kitsch, is reputed to have especial potency where young people are concerned.¹¹ Josef Peters fears that kitsch, on account of its mendacity and illusory qualities, not only spoils our appreciation of 'Kunstliteratur',¹² but also causes a warped relationship to reality.¹³ In so doing it even endangers the private sphere, keeps us from genuine experience, threatens the stability of marriage, family life and religious devotion, and therefore society in general,¹⁴ and this applies equally to so-called "gut gemeinte[r] Kitsch".¹⁵ It is these considerations that lead him to favour the description 'Anti-Literatur', as opposed to 'Pseudo-Literatur' or 'Sub-Literatur', since its consequences are anti-social in the extreme.¹⁶

It has also been mooted that kitsch encourages, or is even a direct cause of crime, above all among juvenile offenders (a charge more recently brought to bear against television and films), and is conducive towards bringing about sexual depravity of all kinds. These anxieties feature mainly in contributions from moralists, pedagogues and others availing themselves of a voice in the quest to uphold impeccable standards of public morality. One of the earliest discourses of this nature was Ernst Schultze's Die Schundliteratur. Ihr Vordringen. Ihr Wesen. Ihre

Bekämpfung,¹⁷ which appeared in 1909. The book is essentially concerned with 'Volkserziehung' rather than with establishing the finer points of 'Schundliteratur', so is dedicated to the institution of good reading taste and the eradication of trashy literature, the greater part being taken up with examples of the calamitous results of exposure to it. These range from petty theft to incitement to commit murder or suicide, and the author refers to a considerable number of supposedly authentic cases. Like many similar treatises, it contains a list of good literature in cheap editions to which parents may address themselves when in doubt.¹⁸

In line with this, there is a strongly represented faction by which kitsch is abjured as a severe moral handicap, chiefly owing to its predisposition to mendacity.¹⁹ A distinguished authority is the moral theologian Richard Egenter, who unreservedly opposes Ackerknecht's estimation that kitsch is anodyne.²⁰ This applies most stringently in the case of religious kitsch in whatever form; as regards kitsch literature, the most serious peril is that the world of fortuitous coincidence and happy endings it conjures up may blind the unfortunate recipient to the indispensable nature of God's grace in his life,²¹ thus causing a schism between man and God.²² This is relevant even where kitsch is absorbed in small doses, for its effects are cumulative, and, since it is narcotic, it is all the more dangerous because the damage occurs unnoticed and unheeded - "steter Tropfen höhlt den Stein"(!)²³ As we have seen, for Egenter the struggle against this frightful pestilence meant turning to God and the Christian life,²⁴ but if our ability to conquer the enemy will ultimately depend on God, this should not tempt us to resignation, for we must continually strive on our own behalf with the beneficent aid of the Almighty.²⁵

On the other hand, many believe that kitsch is not intrinsically harmful, and that the menace to youth has been exaggerated, or is at least unproven.²⁶ It is held to be a social and psychological necessity²⁷

- it has already been established that it has even been welcomed as an aid to life in some circles, and as an essential part of the educative process.²⁸ Tolerance is advocated: kitsch should not be taken too seriously, and certainly should not be credited with evil or fiendish powers.²⁹ Nevertheless, Dorothee Bayer, whilst appreciating the functional value of kitsch, cautions that a surfeit of fictitious wish-fulfilment may lead to a fatal addiction, although this notion is weakened by the fact that no indication is given as to the actual quantity which may prove ruinous, as it would clearly be variable.³⁰ Perhaps the most inconsistent is Fritz Karpfen, who sees some worth in kitsch as a stepping-stone to art, but declares that because it detracts from art, it should be ruthlessly exterminated:

"Es ist kein Gegensatz, den Kitsch zerstören zu wollen und ihn als höhere Gewalt anzuerkennen. ... Nur: das Dunkle darf das Helle nicht überspannen, das Gute muss mächtiger sein denn das Böse. Aber das Dunkel brauchen wir, denn unsere Augen würden vor lauter Helle erblinden, und das Schlechte ist von Gott geschaffen worden, damit wir das Gute erkennen."³¹

A vast amount of energy has been devoted to formulating prescriptions for the extirpation of kitsch. There is almost general agreement that legal measures in the form of censorship are of limited usefulness, more so in the case of kitsch than 'Schund', since the latter offends against moral probity more overtly and grossly and is therefore not as surreptitious in its action as kitsch, so that it will be summarily rejected by all right-minded people.³² Even under a system such as National Socialism, with its fondness for centralised, bureaucratically orientated standards, it was felt that more could be achieved by educating, or re-educating the people to a restoration of intrinsic values³³ (at least, as far as the National Socialists understood them), though there were none the less a series of laws drawn up against kitsch in literature and other areas.³⁴ In an article of 1934, for example, routinely entitled

"Kampf dem Kitsch",³⁵ the author imputed kitsch to the decline of the original, rural way of life and the growth of the industrial cities and the mass public. He mourned the passing of days when people created their own amusements, when craftsmen took a pride in their work, and praised the simple peasants tilling the soil, embodying the pre-industrial idyll which Nazi ideology attempted to re-create. "Volkskunst verlangt Heimaterde. Nur in ihr wächst und gedeiht sie",³⁶ he explains. Traditional crafts, costumes and other appurtenances proper to the 'Volk' in a particular region should not be allowed to migrate to an artificial, urban environment where they are totally out of place. Priests and teachers must help to maintain and re-establish the old traditions, both temporal and spiritual, and re-awaken the city dweller to the genuine values of true folk art.³⁷

Other National Socialist commentators latched on to similar, uninspiringly predictable recipes for overcoming kitsch:

"Die Voraussetzung zur Liquidierung des Kitsches ist die Verwandlung der händlerischen Gesinnung in die heldische, eine neue Ehrfurcht vor dem Gute der Vergangenheit und ein Wissen um die ewigen und natürlichen Formen des völkischen Menschentums, das in einer anderen Substanz sich gründet; als im dem blossen Wunsch nach Geld und Glück."³⁸

Within the Marxist system, the antidote revolves around the premisses of socialism, so that this is almost taken for granted as a basis for all critical studies of kitsch (and other subjects too, for that matter). The function of literature in the DDR ("unter der Führung der Partei der Arbeiterklasse"³⁹) is naturally the complete opposite of its function in West Germany:

"Je besser die Bürger der DDR es verstehen, die der Möglichkeit nach in der Literatur liegenden Potenzen für ihre sozialistische Bewusstseinsentwicklung auszuschöpfen, je mehr Bürger der DDR zu jenen 'tätigen Subjekten' werden, die sich die Literatur zum 'Gegenstand' der Aneignung machen können, desto schneller und reicher prägen sich die Züge der allseitig entwickelten sozialistischen Persönlichkeit heraus, die

das Ziel des realen Humanismus ist, der in der sozialistischen Gesellschaft verwirklicht wird".⁴⁰

However, it is conceded that this goal has not yet been wholly achieved:

"Dieser 'poetisch gebildete Leser' ... ist dabei, sich im entwickelten gesellschaftlichen System des Sozialismus herauszubilden. Natürlich wäre es eine Illusion, anzunehmen, dass diese sozialistische Leserpersönlichkeit schon aller Orten vorhanden sei. Die Literaturwissenschaft würde jedoch ihren sozialistischen Auftrag verfehlen, wenn sie nicht in dieser sich herausbildenden sozialistischen Leserpersönlichkeit jenen Partner finden würde, von dem in diesen Ausführungen schon einmal gesprochen wurde."⁴¹

The vital rôle of the educative process is emphasised by more recent critics and scholars in the West, as well as by those under Fascism and Marxism; the combined forces of school and the parental home are called upon to safeguard the development of young persons:

"Verantwortungsbewusste Eltern sind bei eigenem sicheren Urteil und noch vorhandener Erziehungsautorität in der Lage, kitschige Devotionalien, Reiseandenken, Filme, illustrierte Blätter und ungeeignete Rundfunksendungen von ihren Kindern fernzuhalten. Der Strasse gegenüber sind selbst sie machtlos. ... Die positive Erziehungsmaßnahme, die Weckung und Stärkung des gesunden Empfindens muss an die Stelle der Verbote treten - die Schule taktvoll neben die Eltern, wo diese versagen."⁴²

Whilst parents in particular should exert every effort to ensure that only suitable material falls into the hands of their offspring, above all by setting a good example themselves,⁴³ they are exhorted to be aware of the attractions of forbidden fruit.⁴⁴ Priests, librarians, politicians, judges and even trade unions are summoned to co-operate with educational and parental authorities in their protective capacity.⁴⁵ The inseparable forces of religion and morality will work together, and it is for this reason that many have lamented the disintegration of family life in the modern age, especially the scourge of working mothers and other undesirable social changes.⁴⁶

There was a marked preoccupation with the campaign against kitsch during the afore-mentioned 'Schmutz- und Schundkampf' at the commencement

of the present century,⁴⁷ typified by diatribes such as that of Ernst Schultze. Following the second World War there was a concentration of these activities, which had been continued at varying levels of intensity throughout the early part of the century. These reached their height, perhaps, in the 1950's,⁴⁸ when moral and didactic aspects of the problem eclipsed somewhat the interests of the literary critics. This is witnessed by the manifold contributions to journals such as Bücherei und Bildung, founded, significantly, in 1949. Regrettably, these attempts often suffer from the pomposity of both style and argument shown by this study to be a deficiency of a substantial proportion of critical literature on kitsch, so that the element of repetitiousness and monotony is relieved only by the humour prompted by the incessant quibbling and sometimes frivolous debate. In practice, apart from pious remedies against the more unsavoury contra-indications of kitsch consumption, there are few innovatory suggestions as to how kitsch may be thwarted, so that the second of these vigorous assaults accomplished little more than the first. The second was evidently occasioned largely by the aftermath of the war and the era of National Socialism, and the necessity to undertake the 're-education' and 'de-nazification' of the populace in retribution for the years of corruption by now unseasonable policies. The mood evoked by some of these writings is one of contrition, yet unmistakably tinged with an aura of self-righteous pedantry verging on arrogance. This may be due to the fact that many involved in scholarly and pedagogic pursuits had, only a short time before, been instrumental in expounding Nazi propaganda, and were anxious to repair as much of the damage as possible by altering their standpoint (preferably to one of high moral tone) to suit the new order. Rudolf Joerden, for instance, in his review of the collection of essays Probleme der Jugendliteratur,⁴⁹ which came out in 1956, expressed his utter disgust at the re-printing in appropriately expurgated form of an article by Erich Thier, dating originally from 1944

and in the undoctored version imbued with such gems as "Feuer eines grossen Schicksals" and similar nefarious concepts, superseded in the later publication by a timely return to the fold of Christian rectitude.⁵⁰

There was much talk of the existential fear incurred by the precariousness of life in post-war Germany; the mood of pessimism, though with a cautious optimism as regard the future, is admirably captured by an article entitled "Kitsch ist Lebensangst" of 1950.⁵¹ As the title implies, the flight from reality into the comfortable world of kitsch is engendered by this neurosis:

"Je tiefer im Gemüt die Lebenslüge und geheime Lebensangst wurzelt, desto üppiger wuchert und blüht der trügerisch tröstende Kitsch. Die Tatsachen unseres heutigen Daseins aber mutig ins Auge zu fassen und innerhalb dieser Tatsachen unser Leben ehrlich zu bestehn, ist das nicht die natürlichste Aufgabe - und mehr: ist es nicht der natürlichste Wunsch jedes freien Menschen? Muss nicht jeder lebendige und innerlich junge Mensch die ihm gegebene und also aufgegebenen Wirklichkeit bejahen? Lebensflucht und Lebensangst sind nur die negative Seite des Existentialismus; seine positive Seite heisst: Ehrlichkeit des Fühlens, Klarheit des Denkens, Einfachheit des Redens und Tuns. Nur diese Ehrlichkeit, Klarheit und Einfachheit geben das Recht und die Kraft zur Freiheit. Diese Freiheit aber muss, wenn sie ein Ganzes ist, auch sichtbar und wirksam werden in der täglichen Form unsres Lebens, Arbeitens und Feierns, nicht zuletzt also in der sichtbaren Gestalt unsrer Wohnungen, unsrer Arbeits-, Erholungs- und Feiertstätten."⁵²

The sadly naive inference, then, is that the simplicity and honesty of the new life, far removed from the iniquitous complexities of the Hitler era (whereby virtue seems to be conveniently distilled from the outcome of evil), will help in surmounting kitsch. Yet the author warns that it is pointless merely to eradicate kitsch in our surroundings without the corresponding inner metamorphosis:

"Es hat keinen Sinn, Ehrlichkeit und Einfachheit der Wohnungen und Möbel, des Bauens und Bildens zu fordern, wenn der Wille zur geistigen Einfachheit und der Stolz der Armut fehlen. Denn solche Einfachheit ist eine Lebenslüge im umgekehrten Sinn, wenn ihr keine Geradheit des Wesens und der Lebenshaltung entspricht. Nur aus dieser Wurzel, aus diesem Mut zur Wirklichkeit können wir

beginnen, jeder mit sich selbst und mit seinen Freunden, und so in einem lebendig wachsenden Kreis der innerlich Freien und fröhlich Entschlossenen."⁵³

An article of 1952 claimed that the movement to quell kitsch and its effects was gaining ground, and it was even proposed that frenetic sporting activity and healthy living would provide additional insurance against it, almost certainly a throwback to some of the unprepossessing tenets of the Third Reich, yet also part of the atmosphere of 'austerity with pride' typical of the post-war years:

"Ja, selbst den Menschen und seinen Körper hat die ... Bewegung erfasst. Stolz lehnt die Mehrheit heute die Verunstaltung des Körpers durch unsinnige Modequälereien ab. Künstlerisches Gefühl, sportliche Übung und hygienische Anforderungen, nicht zuletzt auch eine nicht zu unterschätzende Eitelkeit wirken zum gemeinsamen Ziele im Kampf wider diesen Leib und Leben gefährdenden Kitsch."⁵⁴

Then there are those who espouse the idea that the propagation of good books will eventually drive out the bad, although Leo Lowenthal rightly dismisses this as 'naive'.⁵⁵ Not only is this defended by post-war critics, but also by many National Socialists,⁵⁶ even if their interpretation of what constituted a good book may be highly questionable.⁵⁷ The inaccuracy of this notion is demonstrated by the fact that the ready availability of good material today has by no means succeeded in removing the bad, which continues to flourish.⁵⁸

It is puzzling that, despite the lessons provided by the cataclysmic events earlier this century, the possibility of annihilating kitsch on the strength of an increased political and historical consciousness still finds support in circles other than those under Marxist influence. This was advocated in 1956 by Walter Dirks, combined with a stable and rational social order, and a profound religious sense in the form of Christianity, which together form an auspicious background to the promotion of the truth, the chief weapon in the arsenal to be deployed against kitsch.⁵⁹

Even though some of these older strategies on the subject of kitsch

are arresting nowadays solely as unfathomable quirks and peculiarities, they are still worthy of consideration in that they not only reflect the quintessential concerns of the time, but many, such as those of Richard Egener, have had important ramifications for more modern kitsch research⁶⁰ (it is quite in keeping that Egener was a luminary of the religious and moral attack during the 1950's).

Finally, then, the whole question of whether kitsch can and should be obliterated must remain in abeyance - which unfortunately applies to most of the other problems presented by kitsch. The overwhelming proportion are pessimistic; kitsch cannot be destroyed, and the best that can be hoped for is that the most unhealthy of its effects may be foiled, largely by training people to an increased awareness, above all of its possible repercussions,⁶¹ even though circumstances may be extremely unfavourable to its eradication. Others do not envisage victory as even a remote possibility:

"Alle literaturpädagogischen Bemühungen haben sich gegenüber der geistigen Indifferenz der Massen stets als machtlos erwiesen: immer blieb für das Gros der Leser nur die Unterhaltungsliteratur konsumierbar."⁶²

Dorothee Bayer, too, admits of the infeasibility of doing away with kitsch, and shares the opinion that to do so would even be injudicious on account of its partly wholesome and therapeutic function in the modern world; she makes the rather simplistic proposition that it would be more helpful if an attempt were made to raise the level of such literature.⁶³ Pawel Beylin believes that the extermination of kitsch would involve the simultaneous destruction of art, since each affects the development of the other, so that the most that can be done is to restrict its sphere of influence.⁶⁴ A more optimistic, if unrealistic, attitude is that kitsch can be wiped out, but that this lies far into the future. However, Fritz Karpfen's flamboyant exclamation of 1925: "Die Wandlung wird kommen! Die Zeichen sind da",⁶⁵ is an expectation which has yet to come into being.

Indeed, many cannot visualise an end to the dilemma until current social conditions are ameliorated;⁶⁶ this was also a prominent view during the campaign of the 1950's.

The significance attached to the educative process under all regimes has led to the appearance of a good many works dealing with 'Literaturdidaktik' and 'Wertungsdidaktik', especially in the post-war period. It emerges that trivial literature is becoming increasingly acceptable as a subject for the 'Deutschunterricht', for it is hoped that it will assist pupils in distinguishing between good and bad literature and thus enable them to make more informed choices as regards the reading matter they select for their leisure hours. It is argued that it is vital to study such literature in schools so that pupils may be made aware at an early stage of its manipulative powers, and to augment their social and political consciousness and give them insight into their own social rôle. In this way schools may be in a position to contribute towards political enlightenment and emancipation.⁶⁷ Nevertheless, this is not without its difficulties. Marxist-orientated critics such as Günter Giesenfeld and Hermann Helmers naturally condone the rôle of trivial literature within the curriculum as a tool for improving political development. Hermann Helmers, however, taking exception to the 'Kunstfeindlichkeit' of capitalist countries, maintains that the analysis of trivial literature in schools will only serve to attract attention to it and hence to multiply the profits of the speculators. Far worse than this, though, is the fact that the class divide will be accentuated by the denigration of trivial literature, in that such an act of discrimination is a slight upon working class and underprivileged children, since trivial literature is normally interpreted in the West as literature designed for, and ingested by, the lower orders. Happily, these disadvantages are counterbalanced to some extent by the usefulness of this literature in awakening political understanding and social conscience amongst the pupils when its more obnoxious

aspects are made plain to them. Art, he asserts, must not be reserved for an upper-class minority, and in order to neutralise the shades of disapprobation and stigma implied by the term 'Trivialliteratur', he advocates its replacement by 'Unterhaltungsliteratur', which is not exclusively associated in a negative sense with the proletariat.⁶⁸

Günter Graf has very reasonably objected to this irrational fear of discrimination, and it is true that this modern obsession has led to accusations of anti-democracy if every conceivable text is not interpreted from an ideological angle, or if a critic should have the temerity to endeavour to divide high literature from low.⁶⁹ In any case, such extreme ideas are proved untenable by the fact that people from all social and educational backgrounds are consumers of trivia,⁷⁰ so that social class, whilst relevant, is not at all so conspicuous a factor as those with a fixation for the class struggle would like to believe:

"Geht man zudem von einem realistischen Menschenbild aus, nämlich dass nicht alle Menschen die gleiche Begabung haben, wobei dieses Faktum schichtenunabhängig ist, und dass auch die bereits gescheiterten Kinder Anspruch auf geistige Aus- und Fortbildung haben, dann scheint der immer wieder eingebrachte Aspekt der Diskreditierung der unterprivilegierten Kinder durch ästhetische Diskreditierung der Trivialliteratur einfach unsinnig".⁷¹

Criticism of trivial literature has come in for similar reproaches. Rudolf Schenda, for example, remonstrates that since the late Middle Ages it has contributed little towards providing counter-measures against the anti-emancipatory qualities of trivial literature, but has instead failed to draw attention to these shortcomings, resulting in "eine Kräftigung dieser gescholtenen Produktion und eine weitere Verdummung ihrer Konsumenten."⁷² Malte Dahrendorf also affirms the social responsibility of 'Literaturwissenschaft',⁷³ and the importance of a wider interpretation of literature and its function, but he does concede that 'Germanistik' is more emancipatory than it was.⁷⁴ Günter Graf has none the less cautioned against the new form of inhibitions which have crept into

literary research, in that it is becoming dominated by the fashionable emphasis on the political, ideological and social import of literature.⁷⁵

Notwithstanding these reproofs, it cannot be denied that research into trivial literature has made great strides latterly, although Günter Graf's warning is a potent one. Interest has reached such a pitch that there is more than one instance where whole volumes of periodicals have been devoted to 'literarische Wertung' and even to kitsch.⁷⁶ However, much still remains to be done in areas such as the study of the reading public and its history, but the obstacles caused by the lack of relevant data have already been noted.⁷⁷ Burghard Rieger has drawn attention to

the dearth of investigations into the trivial lyric (the same is true of the trivial drama), and has himself provided one major study.⁷⁸

Despite the existence of studies concerned with early trivial literature from the eighteenth century and the Romantic era,⁷⁹ there is still no adequate history of trivial literature, or to be more specific, a history of the literature actually consumed by the vast majority of the reading public, as opposed to that sanctioned by representatives of an intellectual elite.⁸⁰ As early as the middle of the last century, Robert Prutz real-

ised that this had been almost totally ignored.⁸¹ More modern critics, too, see it as a fundamental deficiency; Hermann Bausinger has described it as an essential task that can only be accomplished in stages.⁸² One

appropriate step was, in fact, taken by Horst Kunze in his Lieblingsbücher von dazumal. Eine Blütenlese aus den erfolgreichsten Büchern von 1750-1860. Zugleich ein erster Versuch zu einer Geschichte des Leser-

geschmacks, first published in 1938, but re-issued in a revised edition under a new title in 1959.⁸³ This, though, is merely a collection of

excerpts from popular works of the period plus an introductory essay.

Gustav Sichelschmidt, having mentioned this omission in an article of 1966,⁸⁴ proceeded to bring out an interesting and readable history of

'Unterhaltungsliteratur' from the eighteenth century to the present day,

useful as a beginning, but scarcely overburdened with scholarly annotations, and clearly directed towards an audience other than a purely academic one.⁸⁵ The same year saw the publication of an informative book by Gabriele Strecker on the 'Frauenroman', from its early exponents in Die Gartenlaube to the post-war period.⁸⁶ Apart from the many examinations of 'Romanhefte' of various types, covering both their structure and their sociological significance,⁸⁷ there are even studies of kitsch as it occurs in modern, high literature.⁸⁸

This widening of scope demonstrates the value of trivial literature as a document of its age, reflecting the tastes and attitudes of those who produced and read it.⁸⁹ It is equally of service for elucidating the influence of current literary vogues upon high literature, so that it may furnish the key to a better understanding of the interdependence of the different levels and of the inception of modern mass literature.⁹⁰ The commercial value of trivial literature as an object for mild admonition and tolerant humour has also been discovered recently. Following the pattern set by Horst Kunze's publication, Walther Killy's similar assemblage of extracts from kitsch literature complete with introduction,⁹¹ and, perhaps to a lesser degree, Karlheinz Deschner's Kitsch, Konvention und Kunst,⁹² were among the first to make the critique of trivial literature the subject of interest to a broader public, rather than just the academic. Killy's book, which sold 25,000 copies within three months of publication, was greeted with scepticism, not to say scorn, in some quarters. One reviewer commented, with some acerbity, that "'Beispiele mit einem Versuch'" might have been a more apt title, since Killy's introduction is so greatly dependent upon the examples he has chosen,⁹³ whilst Wolfgang R. Langenbucher called the anthology "gönnnerhaft-herablassend", and contemptuously observed that it was more for "[die] Belustigung der Snobs als der Erkenntnis".⁹⁴ Probably the main reason for its hostile critical reception, though, was Killy's departure from the esoteric

complexities of the philosophical and academicised approach beloved of literary critics, above all the German variety.

Besides this, there has been pronounced interest in famous nineteenth and early twentieth century 'Familienzeitschriften', especially Die Gartenlaube, commonly held to be the epitome of this genre. There have been a number of re-printed compilations of this archive material, usually consisting of specimens giving a cross-section of the magazine's written and illustrative contents.⁹⁵ These collections are perhaps as much a commercial as an academic enterprise, supplying evidence of the curious taste of our ancestors, yet this need not mean that they are any less informative, and they are undoubtedly entertaining. Die Gartenlaube and its competitors had actually engaged the attention of academics quite early on, and were the focus of several university dissertations.⁹⁶ Other university studies include journalistic investigations of the emergence of fiction in newspapers, frequently with reference to how this reveals the spirit of an age and its literary partialities.⁹⁷ Reprints are available (sometimes with a critical introduction or postscript) of works by antiquated kitsch authors such as Eugenie Marlitt, Hedwig Courths-Mahler and Heinrich Clauren.⁹⁸ This again disproves the notion that kitsch is ephemeral, for it still survives, even under the guise of nostalgia,⁹⁹ as shown by commercial undertakings such as the above, which cunningly exploit the often fatuous aspiration of the general public to have at their disposal a well-tuned critical acumen, and bolstering their faith in their own taste as superior to that of former generations.¹⁰⁰ The Marxist Günther Cwojdrak believes that the fondness for such reprints is yet another symptom of the deviancy of the capitalist system¹⁰¹ - he does not seem to reckon with the element of nostalgia put to good use by the producers of these volumes. It is also strange that Cwojdrak appears to exempt his own kitsch anthology, Die Kitschpostille,¹⁰² from the quagmires of degeneracy that stifle the West, for it is likely that

this compilation, very similar in form to that of Walther Killy, performs much the same function (with an ideological undercurrent) in the East, for socialism is certainly not bereft of nostalgic contemplation.

Much the same process is visible in other areas, where it is obvious that the mass media, far from merely competing with one another, as is often supposed, collaborate to extort as much mileage as possible from any given topic.¹⁰³ Lately, for instance, the commercial prospects of the Hitler era have been recognised, and not just in West Germany, as evinced by the production of films demonstrating, but also speculating upon, the atrocities perpetrated under Nazism. Exemplary is the film Holocaust, which, as Walter Nutz has pointed out, was only able to incite such great intellectual and moral debate, unthinkable for a straightforward, factual documentary, by its broad appeal and shock effect, exciting the public imagination by dint of techniques that have been shown to be typical of kitsch in all its guises:

"Wir glauben, dass bis heute von diesen Kritikern nicht begriffen wurde, dass gerade wegen dieser kitschigen Szenen, wegen des Schnulzenhaften, wegen der 'bis ins Unerträgliche' gehenden Trivialisierung der Film diese ungeheure Wirkung hatte. Bei diesem Film spürte man das Handwerk, das Profihafte der bewussten trivialen Technik. Da sass jeder Druck aufs Gemüt, jeder Angriff auf die Tränendrüse, jede Umarmung, jedes Signal und jedes Symbol. Hier wurde Kognitives so 'verkauft', dass es sich zu Emotionen verwandelte, die wiederum zu Motivationen wurden: eine Tatsache, die ernsthaften Dokumentationen nicht gelang."¹⁰⁴

The dangers inherent in these processes have become clear from the evidence presented even in this relatively brief study, for it is all too rarely understood that in excusing such monstrous banality and crass emotional provocation in the interests of a good cause, such as that of breaking the long-standing web of silence surrounding the Nazi period in its very country of origin, the odious nature of these events is shrouded under extraneous, even superficial, emotive paraphernalia. Still worse is that if such methods, in themselves little estranged from propaganda,

create such momentum in the furtherance of a good cause, they may be equally, and disastrously, effective in promoting a bad one, as the Third Reich itself exhibits beyond the shadow of a doubt - a horrific comment upon sentimentality and the perils of its abuse.

As a final word, it is interesting to note that concern with trivia and its effects upon everyday life has actually given rise to discussion at parliamentary level in West Germany. Anachronistic as it may seem, a recent article in The Times reported,¹⁰⁵ not without a faintly satirical overtone, that there had been parliamentary dialogue as to the threat of contamination and disruption of the time-honoured patterns of German family life presented by the American television serial Dallas, on account of the constant depictions of adulteries, deceptions and egoistic intrigues therein, though the more optimistic view was that "the Government does not believe that a significant number of German families adopt the television series Dallas as an example for their own family life." The article pragmatically concluded that such objections "will not cut much ice with either the broadcasters or the German public", a most telling comment on the unassailable omnipotence of kitsch.

NOTES

CHAPTER ONE

1. Frank Hoffmann, Der Kitsch bei Max Frisch. Vorgeformte Realitätsvokabeln. Eine Kitschtopographie (Bad Honnef: Keimer, 1979), p.11.
2. Burghard Rieger, Poetae Studiosi. Analysen studentischer Lyrik des 19. und 20. Jahrhunderts - ein Beitrag zur exaktwissenschaftlichen Erforschung literarischer Massenphänomene (Frankfurt am Main: Thesen Verlag, 1970), p.8.
3. "...im Gegensatz zu einem älteren Sprachgebrauch ist noch nicht über die Qualität eines Textes entschieden, wenn man ihn zur Literatur zählt." [Albert Klein & Heinz Hecker, Trivialliteratur (Opladen: Westdeutscher Verlag, 1977), p.45].
4. See Walter Müller-Seidel, Probleme der literarischen Wertung. Über die Wissenschaftlichkeit eines unwissenschaftlichen Themas (Stuttgart: Metzler, 1969), p.3ff.
5. Fritz Lockemann, Literaturwissenschaft und literarische Wertung (München: Hueber, 1965), p.11f.
6. René Wellek & Austin Warren, "Evaluation", in: Theory of Literature (London: Cape, 1966), p.250. See also Leonhard Beriger, Die literarische Wertung. Ein Spektrum der Kritik (Halle/Saale: Niemeyer, 1938), p.1, and Walter Müller-Seidel, ibid., p.39.
7. Even 'Gattungsbezeichnungen' cannot be totally divorced from value judgements [see Walter Müller-Seidel, ibid., p.88ff.]. Leonhard Beriger even goes so far as to state: "Ein Drama ist ... um so vollkommener, je mehr es Drama ist, eine epische Dichtung, je mehr sie epischen, eine lyrische, je mehr sie lyrischen Charakter hat." [ibid., p.96].
8. ibid., p.9.
9. ibid., p.36. In response to this, Jochen Schulte-Sasse states:

"Literaturwissenschaft würde sich, folgte sie diesem Verdikt, auf zwar wenig sachbezogene, aber um so elitärere Weise eines der wichtigsten Aufgabenbereiche entledigen, nämlich tatsächlich stattfindende literarische Kommunikation zu thematisieren. Welche Disziplin sollte sonst wohl die ja immer medien-spezifische Wirkung massenhaft verbreiteter und gelesener Literatur zu ihrem Gegenstand erheben? Wir haben es auch bei dieser Literatur mit literarischen Formen zu tun - mit Formen also, die nicht einfach mit anderen Formen der Massenkommunikation gleichzusetzen sind." [Literarische Wertung (Stuttgart: Metzler, 1976), p.1].
10. Bernard Rosenberg & David Manning White (eds.), Mass Culture. The Popular Arts in America (Glencoe: The Free Press, 1957).

11. Harold Rosenberg, "Pop Culture and Kitsch Criticism", Dissent, Winter (1958), p.15.
12. *ibid.*, p.16.
13. *ibid.*, p.15.
14. Fritz Karpfen, Der Kitsch. Eine Studie über die Entartung der Kunst (Hamburg: Weltbund-Verlag, 1925). The author's style is characterised by the description of exorbitant, almost cosmic experiences evoked by the surety of his convictions as to the nature of kitsch and of art in particular. He exclaims, for instance, that "nie, nie und nie kann etwas, was lügenhafte Kunst, was Kitsch ist, jene Explosion entzünden, die ein fast göttliches Licht im Menschen freilegt." [p.66f.]. Of kitsch, he declares that "seine Lichter verdunkeln die lodernde Fackel der Kunst" [p.68], whilst the prerequisite for art, apparently, is "das kosmische Geheimnis" [p.81], though we receive little in the way of further enlightenment to assist our understanding of the author's vision.
15. Carl Christian Bry, "Der Kitsch", Hochland, 22 (1925), 399-411.
16. See Karl Markus Michel, "Gefühl als Ware. Zur Phänomenologie des Kitsches", Neue deutsche Hefte, 6 (1959-60), p.46; Manfred Durzak, "Der Kitsch - Seine verschiedenen Aspekte", Der Deutschunterricht, 19 (1967), Heft 1, p.105f.; Ludwig Giesz, Phänomenologie des Kitsches (München: Fink, 1971), p.19. Michel, Durzak and Giesz level similar complaints not only against the early book by Fritz Karpfen, but also against more recent efforts such as Christian Kellerer's Weltmacht Kitsch (Stuttgart/Zürich/Wien: Europa Verlag, 1957), and Karlheinz Deschner's Kitsch, Konvention und Kunst. Eine literarische Streitschrift (München: List, 1957). The latter, like Karpfen, does not shrink from employing such indeterminate phrases as "das Gefühl kosmischer Unendlichkeit". [p.71].
17. Hans Dieter Zimmermann, "Die Ohnmacht der Kritik. Zu einigen Untersuchungen über die Trivialliteratur", Neue Rundschau, 86 (1975), Heft 4, p.731.
18. Jochen Schulte-Sasse, Die Kritik an der Trivialliteratur seit der Aufklärung. Studien zur Geschichte des modernen Kitschbegriffs (München: Fink, 1971), p.11f.
19. Christian Ferber, in a review of Walther Killy's book Deutscher Kitsch. Ein Versuch mit Beispielen (Göttingen: Vandenhoeck & Ruprecht, 1961) drily remarked: "Sich mit Kitsch zu beschäftigen und eine originelle Meinung über ihn zu haben, das ist ebenso modern geworden, wie sich offen zur Lektüre von Kriminalromanen zu bekennen." ["Nicht Heide, schlummernde Heide muss es sein. Kitsch zwischen Reiz und Gefühl - Ein Germanist auf der Spur eines Schlagworts", Die Welt, 3.2.1962].
20. Wolfgang Clemen, "Selbstkritik der Literaturwissenschaft", Die Zeit, Nos. 15 & 16, 13.4.1962. & 20.4.1962. It is strange that Wolfgang Clemen appears to ignore the fact that trivial authors have long been the subject of doctoral dissertations. In 1956 Gerhard Weise stated with regard to Hedwig Courths-Mahler that "ein halbes oder ganzes Dutzend Doktorarbeiten sind nicht mehr fern", and drew attention to Walter Krieg's study, "Unser Weg ging hinauf". Hedwig Courths-Mahler und ihre Töchter als literarisches Phänomen. Ein

Beitrag zur Theorie über den Erfolgsroman und zur Geschichte und Bibliographie des modernen Volkslesestoffes (Wien: Stubenrauch, 1954). [See Gerhard Weise, "Das erfolgreiche Gemüt. Courths-Mahler als Doktor-Thema", Christ und Welt, 8.3.1956, p.13]. As early as 1926 a doctoral thesis on Eugenie Marlitt appeared, Bertha Potthast's Eugenie Marlitt. [Ein Beitrag zur Geschichte des deutschen Frauenromans], Phil. Diss., Köln, 1926. Karl May, too, was the subject of early dissertations, such as that by Emanuel Kainz, "Das Problem der Massenwirkung Karl Mays", Phil. Diss., Wien, 1949, and there were also published works on this author, such as Viktor Böhm's Karl May und das Geheimnis seines Erfolges. Ein Beitrag zur Leserpsychologie (Wien: Österr. Bundesverlag, 1955).

21. Hermann Bausinger, "Schwierigkeiten bei der Untersuchung von Trivialliteratur", Wirkendes Wort, 13 (1963), p.212. In opposition to Clemen's view, Bausinger states:

"Dieser Einwand richtet sich aber doch wohl in erster Linie gegen die vielen Untersuchungen, in denen Doktoranden (und vielleicht nicht nur Doktoranden) sich in ihrer Themennot einer alten literarischen Liebe von ordentlichem Leumund zuwenden, die sie dann in verständlichem Engagement ohne kritische Distanz behandeln. Kritische Arbeiten, die das Zwischenland zwischen der hohen Literatur und den Niederungen der Kioskehfte gründlich beackern, scheinen mir dagegen durchaus wünschenswert; sie könnten unmittelbar dazu beitragen, die Massstäbe, von denen Wolfgang Clemen spricht, zu festigen." [p.212].

22. Hans Friedrich Foltin, "Zur Erforschung der Unterhaltungs- und Trivialliteratur, insbesondere im Bereich des Romans", in: Heinz Otto Burger (ed.), Studien zur Trivialliteratur (Frankfurt am Main: Klostermann, 1968), p.263.
23. Manfred E. Keune, "Heinz Otto Burger (ed.), Studien zur Trivialliteratur (Frankfurt am Main: Klostermann, 1968)" [review], German Quarterly, 44 (1971), p.85.
24. Joachim Müller, "Zur Frage der Gattungen", Neue deutsche Literatur, (1956), No.10, p.142.
25. Heinrich Breloer & Rainer Zimmer, "'Kitsch' als Kriterium literarischer Wertung. Überlegungen zur Instrumentalisierung eines beliebten Begriffs der Abqualifizierung", in: Jochen Vogt (ed.), Literaturdidaktik. Aussichten und Aufgaben (Düsseldorf: Bertelsmann Universitätsverlag, 1972), p.96.
26. Hermann Bausinger, "Wege zur Erforschung der trivialen Literatur", in: Heinz Otto Burger (ed.), Studien zur Trivialliteratur, p.33.
27. "Zur Erforschung...", p.262.
28. Jacob Reisner, "Zum Begriff Kitsch", Phil. Diss., Göttingen, 1955, p.49.
29. Erik Lunding, "Absolutismus oder Relativismus? Zur Wertfrage", Orbis Litterarum, 21 (1966), p.76.

30. Roman Ingarden has stated: "Wir wissen ja momentan weder, was wertvolle Werke von den wertlosen unterscheidet, noch was es eigentlich bedeutet, dass ein bestimmtes Werk einen Wert und insbesondere einen literarischen Wert habe." [Das literarische Kunstwerk (Tübingen: Niemeyer, 1965), p.4].
31. See Hermann Schilling, Zur Geschichte der ästhetischen Wertung: Bibliographie der Abhandlungen über den Kitsch (Giessen: Universitätsbibliothek, 1971). Further, slightly more up-to-date bibliographies on kitsch and related topics are provided, amongst others, by Jochen Schulte-Sasse, Literarische Wertung, and Günter Waldmann, Theorie und Didaktik der Trivialliteratur. Modellanalysen - Didaktikdiskussion - literarische Wertung (München: Fink, 1977).
32. "Es ist eine diskutabile Frage, ob 'deutscher Kitsch' eine Erscheinung sui generis ist, oder ob sie an der Konstellation bestimmter sozial- und geistesgeschichtlicher Hintergründe hängt, die auch anderswo auftreten kann. Es hat den Anschein, dass hier in der Tat nationale Unterschiede greifbar werden können, und so sollte man auch diese Frage weiter verfolgen." [Hermann Bausinger, "Wege...", p.33].
- Rudolf Schenda also calls for the comparison of trivial literature of various nations as a worthwhile undertaking for researchers at some future date [see Rudolf Schenda, "Die Bibliothèque Bleue im 19. Jahrhundert", in: Heinz Otto Burger (ed.), Studien zur Trivialliteratur, p.152f.]. Schenda himself has produced detailed and informative studies of the trivial literature of other countries, particularly France, and its producers and readers. [See especially the extensive work Volk ohne Buch. Studien zur Sozialgeschichte der populären Lesestoffe 1770-1910 (Frankfurt am Main: Klostermann, 1970), which also contains a comprehensive bibliography, and the much shorter book, Die Lesestoffe der Kleinen Leute. Studien zur populären Literatur im 19. und 20. Jahrhundert (München: Beck, 1976)].
33. See Wolfram von den Steinen, "Kitsch und Wahrheit in der Geschichte", Die Welt als Geschichte, 12 (1952), p.158.
34. Hans Friedrich Foltin, "Die minderwertige Prosaliteratur. Einteilung und Bezeichnungen", Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, 39 (1965), 288-323.
35. *ibid.*, p.288.
36. *ibid.*, p.289.
37. See Chapter III, p.56.
38. It is, in short, a problem that invites evasion. Jochen Schulte-Sasse's study Die Kritik an der Trivialliteratur seit der Aufklärung has been reproved for an over-free use of terminology without prior explanation or elucidation, and this is equally true of many other treatises on this subject. Albert Ward, in his review of this book [Modern Language Review, 69 (1974), 225-226] thinks that "surely we need to know, at least roughly, where these nether regions begin" [p.226], whilst Keith Bullivant accuses the author of 'side-stepping'. [Review in German Life and Letters, N.S. 29 (1975-76), p.330].

39. See, for example, Walter Hofmann, "Das gute Jugendbuch, der Kitsch und der Schund", Lehrer Rundbrief, 15 (1960), p.511, and Klaus Gerth, "Die abenteuerliche Flucht der unglücklichen Komtess' oder Was haben wir an der Trivilliteratur?" Bertelsmann Briefe, (1968), Heft 60, p.21. Konrad Gaiser, however, has interpreted these characteristics as being true of 'Schmutz' rather than 'Schund', and insists that the two terms should never be equated. ["Schund und Schmutz. Einige Sätze als Ausgangspunkte einer Erörterung", Die Schulwarte, 5 (1952), p.193]. On the other hand, Richard Bamberger believes they are interchangeable. ["Schmutz, Schund, Kitsch! (Charakteristik, Wirkung und Bekämpfung)", Jugendschriften-Warte, N.F. 12 (1960), p.3]. Richard Egenter confuses the issue even further by the unfathomable statement: "Kitsch ist Schund, aber nicht aller Schund ist Kitsch." [Kunst und Kitsch in der Literatur (München: St. Michaelsbund zur Pflege des katholischen Schrifttums in Bayern, 1958), p.1].
40. Erwin Ackerknecht regards this as the fundamental difference between 'Schund' and kitsch; both are of poor aesthetic quality but only 'Schund' is of low moral standing. [Der Kitsch als kultureller Übergangswert (Bremen: Verein deutscher Volksbibliothekare, 1950), p.8]. See Chapter V, p.85ff. for a fuller discussion of the theories of Erwin Ackerknecht. See also Hermann Sauter, "Der Kitsch in der Literatur - sein Wesen und seine Problematik", Saarbrücker Hefte, 18 (1963), p.54.
41. Ulrich Beer, Literatur und Schund. Eine Arbeitshilfe (Düsseldorf: Rau, 1963), p.10.
42. See, for instance, Josef Witsch, "Über den Ursprung und das Wesen des Kitsches", Die Bücherei, 9 (1942), p.119; Carl Christian Bry, "'Schund' und 'Kitsch'", Frankfurter Zeitung, 13.11.1925.; Josef Peters, "Unterhaltungsliteratur und Kitsch pädagogisch und schrifttumspolitisch gesehen", in: Probleme der Jugendliteratur (Ratingen: Henn, 1956), p.285.
43. See Karl Heinrich Waggerl, "Kitsch und Schund", in: Sämtliche Werke, vol. 2 (Salzburg: Müller, 1970), p.530. Wilhelm Waetzold, on the other hand, implies that this is true of kitsch rather than 'Schund' ["Was ist Kitsch?" in: Schöpferische Phantasie. Essays und Glossen (Wiesbaden: Klemm, 1947), p.154].
44. Gustav Sichelschmidt, Liebe, Mord und Abenteuer. Eine Geschichte der deutschen Unterhaltungsliteratur (Berlin: Hauder & Spener, 1969), p.10.
45. Werner Grebe, "Trivilliteratur und literarische Wertung", Börsenblatt für den deutschen Buchhandel, 30 (1974), p.338.
46. Albert Klein, Die Krise des Unterhaltungsromans im 19. Jahrhundert. Ein Beitrag zur Theorie und Geschichte der ästhetisch geringwertigen Literatur (Bonn: Bouvier, 1969), p.39.
47. Peter Kaupp, "Der missachtete Schmöcker. Zur Geschichte und sozialen Funktion der Unterhaltungsliteratur", Bertelsmann Briefe (1976), Heft 85, p.12.
48. *ibid.*, p.11.
49. Also referred to, amongst other things, as 'Kunstilliteratur' or

'Dichtung'. [See Hans Friedrich Foltin, "Die minderwertige Prosaliteratur", p.296].

50. Malte Dahrendorf has pointed out that there is a long tradition of condemning 'Unterhaltung'. ["Literaturdidaktik und Trivialliteratur", in: Literaturdidaktik im Umbruch. Aufsätze zur Literaturdidaktik, Trivialliteratur, Jugendliteratur (Düsseldorf: Bertelsmann Universitätsverlag, 1975), p.101]. Peter Kaupp analyses the reasons for the "Diskreditierung der Unterhaltung durch elitäre Minderheiten" thus:

"Aus der Tradition des deutschen Bildungsbürgertums des 19. Jahrhunderts her gehört es auch heute noch sozusagen zum 'guten Ton' vieler Intellektueller, das durch die Massenmedien befriedigte Unterhaltungsbedürfnis breiter Publikumsschichten pauschal als banausenhaft, stillos und primitiv zu diskreditieren." [ibid., p.22].

Nevertheless, it cannot be denied that over the years a great deal of dross has been churned out (and avidly devoured) in the name of entertainment, which has undoubtedly played a large part in its notoriety. In itself, though, 'Unterhaltung' is surely inoffensive. Heinrich Meyer, for example, asks: "After all, why should a stigma be attached to the art of entertaining the public?" ["Observations on Literary Values", in: Manfred Durzak, Eberhard Reichmann & Ulrich Weisstein (eds.), Texte und Kontexte. Studien zur deutschen und vergleichenden Literaturwissenschaft. Festschrift für Norbert Fierst zum 65. Geburtstag (Bern/München: Francke, 1973), p.128].

51. Liebe, Mord und Abenteuer, p.11.
52. As by Dorothee Bayer, Der triviale Familien- und Liebesroman im 20. Jahrhundert (Tübingen: Tübinger Vereinigung für Volkskunde, 1963), p.7.
53. Walter Nutz, Der Trivialroman, seine Formen und seine Hersteller. Ein Beitrag zur Literatursoziologie (Köln/Opladen: Westdeutscher Verlag, 1962), p.13. Capriciously, perhaps, Nutz also draws a firm distinction between 'der Trivialroman', 'der triviale Roman' and "Trivialliteratur". [See "Trivialliteratur seit 1965", in: Paul Michael Lützeler & Egon Schwarz (eds.), Deutsche Literatur in der Bundesrepublik seit 1965. Untersuchungen und Berichte (Königstein/Ts.: Athenäum, 1980), p.153ff.].
54. Theorie und Didaktik der Trivialliteratur, p.124.
55. Erland Munch-Petersen, "Trivial Literatur and Mass Reading", Orbis Litterarum, 27 (1972), p.168.
56. Die Kritik an der Trivialliteratur seit der Aufklärung, p.12.
57. Deutscher Kitsch, p.15.
58. *ibid.*, p.12. In the introduction to the later compilation of essays edited by him [Literarischer Kitsch. Texte zu seiner Theorie, Geschichte und Einzelinterpretation (Tübingen: Niemeyer, 1979), p.16] he speaks of kitsch as belonging to trivial literature rather than

as its counterpart, so his exact standpoint is difficult to determine. See also note 38.

59. Otto F. Best, Das verbotene Glück. Kitsch und Freiheit in der deutschen Literatur (München/Zürich: Piper, 1978), p.15.
60. Der triviale Familien- und Liebesroman, p.129.
61. Gert Ueding, Glanzvolles Elend. Versuch über Kitsch und Kolportage (Frankfurt am Main: Suhrkamp, 1973), p.12. See also p.66. Heinz Rieder likewise distinguishes the "sauber[er] Unterhaltungsroman" from kitsch. [See "Der Kitschroman. Ein psychologisches und kulturelles Problem der Zeit", Die österreichische Furche. Beilage: Die Warte, 6 (1960), No.7, p.3].
62. "Trivialliteratur und literarische Wertung", p.338.
63. See Werner Schlotthaus, "Stilmerkmale 'zweitrangiger' Literatur. Untersucht an Texten Ernst Wiecherts und Wolfgang Borcherts", Sprache im technischen Zeitalter, (1965), Heft 16, 1351-1361. The author does not attempt any exact delineation of "'zweitrangige' Literatur" and high literature, which seems to imply that he considers everything not classed as 'Dichtung' to be second-rate, and consequently, trivial. Gustav Sichelschmidt also states that "neben der ambitiösen 'Hochliteratur' gibt es eine 'zweite Literatur', die die legitimen literarischen Bedürfnisse eines anspruchsloseren Publikums, für das es keine ästhetischen Werte gibt und dem nur an einem literarischen Zeitvertreib gelegen ist, befriedigt." [Liebe, Mord und Abenteuer, p.10f.]. Sichelschmidt does admit of various 'Niveaustufen' within this stratum, yet he neither explains this further nor tries to impose designations of any sort.
64. Karl Hans Bühner, for instance, considers that kitsch production comprises "die dritte Literatur in Deutschland, die Literatur ohne künstlerischen Feingehalt." Again, there is no precise information as to what constitutes these three 'literatures'. ["Der Kitsch und seine Freunde", Schweizerisches kaufmännisches Zentralblatt, 62 (1958), p.473]. Claus Ludwig Laue also states that "es [gibt] neben der Literatur eine Sub- oder Antiliteratur". He implies that 'Unterhaltungsliteratur' is something separate and of higher status than 'Antiliteratur', but once more refuses to be really specific. ["Das Bild des Menschen in der unterwertigen Literatur", in: Probleme der Jugendliteratur, p.200ff.]. These contributions are thoroughly representative of the whimsical use of this terminology.
65. See bibliography.
66. *ibid.*, p.292ff. See also "Zur Erforschung...", p.248. Wolfgang Schemme also upholds this [Trivialliteratur und literarische Wertung. Einführung in Methoden und Ergebnisse der Forschung aus didaktischer Sicht (Stuttgart: Klett, 1975), p.142], as does Hans Dieter Zimmermann, who provides a list of differences in the form of a three-columned table. ["Das Vorurteil über die Trivialliteratur, das ein Vorurteil über die Literatur ist", Akzente, 19 (1972), Heft 5, p.404ff.].
67. Klaus Ziegler, for example, whilst supporting the theory of 'Dreiteilung', prefers to use 'Schund' to denote the lowest stratum, but adheres to the use of 'Unterhaltungsliteratur' for the middle layer. ["Vom Recht und Unrecht der Unterhaltungs- und Schundliteratur",

Die Sammlung, 2 (1946-47), p.566]. Manfred Durzak, however, uses kitsch to designate the lowest category. ["Der Kitsch - Seine verschiedenen Aspekte", p.93f.]. Others do not subscribe to the theory of three strata; Herbert Seidler maintains that there are three within 'minderwertiges Schrifttum' itself, thus making four in all - in order of merit 'Dichtung', 'Unterhaltungsliteratur', kitsch and 'Schund' as the most deplorable. [Die Dichtung. Wesen, Form, Dasein (Stuttgart: Kröner, 1965), p.44ff.]. Erich Sielaff, perversely, does not regard 'Unterhaltungsliteratur' as a literary term at all, but sees it as a collective term covering "alle Romane, die sich qualitativ von dem 'dichterischen Roman' unterscheiden." ["Der Unterhaltungsroman von 1870-1918 und seine gesellschaftliche Bedeutung", Forum, 3 (1949), Heft 2, p.47].

68. "Zur Erforschung...", p.260f.
69. "Die minderwertige Prosaliteratur", p.301ff.
70. "Zur Erforschung...", p.263.
71. "'Die abenteuerliche Flucht der unglücklichen Komtess'", p.21. His list of criteria is as follows:

"...das Weltbild von gestern, die Stilisierung auf Wunscherfüllung und Gegenwelten, märchenhafte Fügung, die Illusion der Realitätsbemeisterung, Zwangsharmonisierung und Konsequenzlosigkeit, Scheinproblematik, Kumulation, Klischierung, Banalität und Preziosität, unkritische Naivität und Ernsthaftigkeit, die Nachahmung vorgegebener Muster." [ibid., p.21].

See Chapter III for a fuller discussion of these criteria.

72. ibid., p.21.
73. Klaus Ziegler, "Vom Recht und Unrecht...", p.565. Nevertheless, more modern critics are usually willing to admit of the existence of more than two literary strata. Marion Beaujean states: "Es gibt keinen abrupten Bruch zwischen dem Kunstwerk auf der einen und dem trivialen Machwerk auf der anderen Seite. Die Übergänge sind fließend und eben deshalb so schwer zu fassen." [Der Trivialroman in der zweiten Hälfte des 18. Jahrhunderts. Die Ursprünge des modernen Unterhaltungsromans (Bonn: Bouvier, 1964), p.9.].
74. "Die minderwertige Prosaliteratur", p.288.
75. "Wege...", p.9f.
76. Die Krise des Unterhaltungsromans, p.23.
77. "Schwierigkeiten...", p.212.
78. Quoted by Helmut Kreuzer, "Trivialliteratur als Forschungsproblem. Zur Kritik des deutschen Trivialromans seit der Aufklärung", in: Veränderungen des Literaturbegriffs. Fünf Beiträge zu aktuellen Problemen der Literaturwissenschaft (Göttingen: Vandenhoeck & Ruprecht, 1975), p.15.
79. ibid., p.15.

80. Hermann Bausinger, "Zu Kontinuität und Geschichtlichkeit trivialer Literatur", in: Eckehard Catholy & Winfried Hellmann (eds.), Festschrift für Klaus Ziegler (Tübingen: Niemeyer, 1968), p.409.
81. *ibid.*, p.409.
82. "Trivilliteratur als Forschungsproblem", p.12.
83. *ibid.*, p.10f. However, Ulrich Hain and Jörg Schilling comment that Kreuzer's terms 'vertikal' and 'horizontal' would have been more logically employed in reverse:
- "An der Gegenüberstellung von 'horizontal' und 'vertikal' bei Kreuzer fällt zunächst die Zuordnung der kategorialen Gleichheit aller Literatur zum Begriff 'vertikal' auf. Nahegelegen hätte doch die Vorstellung einer 'horizontalen' Gleichstellung, um der Weiterwirkung der Zweiteilung in der 'vertikalen' Rangstufung der Literatur entgegenzutreten." ["Trivilliteratur als Forschungs- und Unterrichtsgegenstand", Die deutsche Schule, 64 (1972), Heft 1, p.27].
84. "Die abenteuerliche Flucht der unglücklichen Komtess", p.13.
85. "Zur Erforschung...", p.258.
86. Malte Dahrendorf, "Modelle zur Interpretation trivialer und nicht-trivialer Literatur", in: Literaturdidaktik im Umbruch, p.125. Notably, Dahrendorf offers little idea of how he hopes to formulate these new 'concepts', let alone what they should be.
87. *ibid.*, p.113.
88. Burghard Rieger very sensibly points out that the multitude of terms invented to replace more orthodox ones such as 'Trivilliteratur' are little more than synonyms, and that aesthetic evaluation cannot be avoided. [Poetae Studiosi, p.12f.]. See also Chapter III, p.57ff. for further discussion of this.
89. See Erik Lunding, "Das Wagnis des Wertens", Der Deutschunterricht, 19 (1967), Heft 5, p.26.
90. See the critique of Walter Nutz by Hermann Bausinger ["Schwierigkeiten...", p.205ff.]. Nutz regards the 'Trivialroman' purely as 'Konsumliteratur', whose chief characteristic is its 'Warencharakter', and contends that "wenn wir ... hier weder ästhetische noch moralische Massstäbe als Voraussetzung unserer Betrachtungsweise ansehen, dann erst können wir uns einer soziologischen Untersuchung widmen", which would seem to indicate sterility rather than lack of prejudice. [Der Trivialroman, p.17]. See also Chapter III, p. 57f.
91. Walter Nutz, *ibid.*, p.70.
92. "Zum Begriff Kitsch", p.4.
93. See Jacob Reisner, *ibid.*, p.163ff. and 169ff. Hermann Bausinger points out that 'Schund', too, has been used in this way. ["Wege...", p.12].

94. See Chapters IV, p.71f., and VII, p.123f. It was also brought to the fore by the conflict within 'Kunstgewerbe' at about the same period.
95. See Jacob Reisner, *ibid.*, p.44. Reisner states: "Auf jeden Fall ist es angebracht, sich des kämpferischen Gebrauchs des Wortes immer dann zu erinnern, wenn es nicht gelingen will, Vernunft in seinen Anwendungen zu entdecken." [*ibid.*, p.45].
96. Die Kritik an der Trivialliteratur seit der Aufklärung, p.12, and Literarische Wertung, p.1.
97. "Trivialliteratur und literarische Wertung", p.338.

CHAPTER TWO

1. See Wilhelm Waetzold, Schöpferische Phantasie, p.154; Karl Trinks, "Das Recht auf Kitsch. Eine literarische Frage und eine pädagogische Antwort", Aufbau, 4 (1948), p.581; Paul Elbogen, "Was ist Kitsch nun wirklich?", Schweizer Rundschau, 69 (1970), p.273; Carry Hauser, "Demaskierter Kitsch", Die österreichische Furche. Beilage: Die Warte, 6 (1950), No. 2, p.1; Ernst Gaebel, "Vom Kitsch", Der Wanderer, 33 (1938), p.13; Eduard Koelwel, "Kitsch und Schäbs", Muttersprache, 52 (1937), col.58; Günter Meissner, "Was ist Kitsch?" Volkskunst (Leipzig), 9 (1960), No.7, p.71; Karlheinz Descher, Kitsch, Konvention und Kunst, p.24, and many other sources. There are those, however, who, to add to the confusion, have disputed this widely-held viewpoint: "Die Begriffe Unechtheit und Kitsch decken sich nicht: ein Bild kann echt und dabei kitschig sein, ein anderes braucht nicht deswegen kitschig zu sein, weil es unecht ist." [A. E. Hoche, "Was ist Kitsch?" Kölnische Zeitung, 12.3.1942].
2. See Wilhelm Waetzold, Schöpferische Phantasie, p.155; Richard Egenter, Kitsch und Christenleben (Ettal: Buch- und Kunstverlag, 1950), p.97ff. Ludwig Giesz also mentions the 'Schamlosigkeit' of kitsch [Phänomenologie des Kitsches, p.69], whilst Egenter warns solemnly: "Auch wer ahnungslos dem Kitsch verfällt, ist schamlos." [*ibid.*, p.101].
3. See, for instance, Ulrich Helmke, "Kitsch in der Literatur", Allgemeine deutsche Lehrerzeitung. Beilage: Jugendschriften-Warte, 16 (1964), p.2; Günther Cwojdrak, "Die Kitschfabrik", Neue deutsche Literatur, 13 (1965), Heft 4, p.95. See Chapter III for a more detailed discussion of these aspects of kitsch style.
4. See Günther Cwojdrak, *ibid.*, p.95; Otto Betz, "Kitsch - Welt ohne Wirklichkeit", Katechetische Blätter, 86 (1961), p.406; Heinz Rieder, "Die triviale Literatur", Die Pforte, 8 (1957-58), p.473.
5. See J. Elema, "Der Kitsch als Randerscheinung der Kunst", Orbis Litterarum, 21 (1966), p.24f., and Klaus-Jürgen Fischer, "Kitsch heute", das kunstwerk, 24 (1971), Heft 1, p.22. Rüdiger Corsten, however, believes that it is "gerade der hautnahe Realismus" of kitsch which, paradoxically, causes its lack of reality, above all because, unlike art, it does not permit of distancing [see Chapter

- III]. ["Der Kitsch oder die verweigerte Wirklichkeit", Die politische Meinung, 8 (1963), p.52].
6. See, for instance, Alfred Thon, "Kitsch und Leben", Westermanns Monatshefte, 87 (1942-43), p.40.
 7. Hermann Broch, "Einige Bemerkungen zum Problem des Kitsches", in: Dichten und Erkennen. Essays (Zürich: Rhein-Verlag, 1955), vol.1, p.295.
 8. *ibid.*, p.295.
 9. *ibid.*, p.307. He also calls kitsch "das Sündige im Wertsystem der Kunst". ["Das Weltbild des Romans", in: Dichten und Erkennen, vol.1, p.217].
 10. "Das Böse im Wertsystem der Kunst", in: Dichten und Erkennen, vol.1, p.348.
 11. "Einige Bemerkungen...", p.295 and p.307.
 12. See Jochen Schulte-Sasse, Die Kritik an der Trivialliteratur seit der Aufklärung, p.127f. The enjoyment of trivial literature ('Dilettantismus') was for Karl Wilhelm Solger the "Ursprung der Sünde", and thereby the absolute antipode to art. [Karl Wilhelm Ferdinand Solger, "Über den Ernst in der Ansicht und dem Studium der Kunst" (1810), in: Andreas Müller (ed.), Kunstanschauung der jüngeren Romantik. DLE, Reihe Romantik 12 (Leipzig 1934), p.39, quoted by Jochen Schulte-Sasse, *ibid.*, p.127].
 13. Kitsch, Konvention und Kunst, p.24. Of Egenter, the author remarks with some sarcasm: "Was ein artistischer Defekt ist, wird dem Satan in die Schuhe geschoben. Je weiter ausgeholt, um so tiefsinniger und frommer." [p.24]. Günther Cwojdrak also observes that, contrary to Egenter's opinion, the progenitors of kitsch are "durchaus weltlicher Art." ["Die Kitschfabrik", p.92].
 14. Kunst und Kitsch in der Literatur, p.3.
 15. Kitsch und Christenleben, p.69.
 16. *ibid.*, p.95f. Hermann Broch also compares kitsch, as a system in its own right, with the system of the Anti-Christ versus Christ. [See "Einige Bemerkungen...", p.306].
 17. Kitsch und Christenleben, p.62. Reisner states:

"Man fragt sich, wie der Verfasser sich eine echte Marienverehrung mit im Kern unsittlichen Mitteln denkt - und folgert weiter: lieber ein verkitschtes Christenleben als kein Christenleben, wobei denn alles bleiben kann, wie es ist und wogegen Egenter eifert." ["Zum Begriff Kitsch", p.31].
 18. *ibid.*, p.198.
 19. Ludwig Giesz, Phänomenologie des Kitsches, p.69.
 20. *ibid.*, p.69.

21. For a discussion of the relationship of kitsch and 'Tendenz', see Chapters IV, p.69f. and VI.
22. "Das spezifisch Penetrante, Schmelzende, Rührende usw. des Kitsches ist mit technischem Versagen keineswegs zu klären." [ibid., p.21]. Giesz even considers that "es [gibt] technisch sehr anspruchsvollen Kitsch." [ibid., p.25].
23. ibid., p.65. Hermann Broch was also of the opinion that 'Tendenzkunst' was very liable to degenerate into kitsch. ["Das Böse...", p.342ff.].
24. ibid., p.13ff. and p.24.
25. "...Wir werten nicht, sondern beschreiben höchstens Wertungen, die im Kitscherleben selbst schon getroffen werden." [ibid., p.35]. Giesz defends himself against possible recriminations occasioned by his "subjektive Ästhetik" [ibid., p.9ff.], at the same time maintaining that "unser methodischer Ansatz schliesst die Beobachtung der Kitschobjekte nicht aus; nur die einseitige Betrachtungsweise objektivistischer Analyse soll vermieden werden." [ibid., p.37].
26. "Die unfreiwillige Kitschigkeit von Produkten, d.h. die technische Ungekonntheit, die kitschige Wirkungen auslösen kann (nicht muss!), hat für uns nur sekundäre Bedeutung; das Erleben, der Genuss dagegen sind die Ausgangsbasis." [ibid., p.24]. Horst Künkler, however, has taken issue with this theory, asserting that it is a lack of 'Genuss' that leads to the consumption of kitsch, which functions as an ersatz. [See Chapter VI]. ["Kitsch als hermeneutisches Problem. Zu: Ludwig Giesz, Phänomenologie des Kitsches", AION, 15 (1972), p.82].
27. ibid., p.22 and p.56.
28. ibid., p.22. He also speaks of "die Kitschschicht als anthropologisches Problem". [p.20].
29. ibid., p.70.
30. ibid., p.22. In this context, he mentions the "'je ne sais quoi' des Kitsches". [p.62].
31. ibid., p.21.
32. Abraham Moles, Psychologie des Kitsches (München: Hanser, 1972). Some critics, however, gave the book a far from friendly reception, such as the extremely caustic review from the communist world by Danuta Bukowska, who called it "fast ein musterhaftes Beispiel für Oberflächlichkeit und Schludrigkeit." [Germanica Wratislaviensia (Wroclaw), 30 (1977), p.199].
33. ibid., p.9.
34. "Unterhaltungsliteratur und Kitsch...", p.283. In another article, Peters states:

"...nicht das Buch, auch nicht sein Autor und am allerwenigsten der Bibliothekar bestimmen, wie das Gelesene aufgenommen wird. Es liegt letzten Endes

im Willen des lesenden Menschen selbst, zu entscheiden, ... wie er liest. Er bestimmt, ob der Gehalt des Buches erfasst und ausgeschöpft und zu seinem Leben in eine echte Beziehung gebracht wird, oder ob es bei dem äusserlichen Eindruck der Unterhaltung, der Entspannung oder gar der Sensation bleibt. Selbst die grosse Dichtung, soweit sie durch Inhalt und Stoff dazu Anlass gibt, ist vielen Missverständnissen ausgesetzt. Sie kann zur reinen Unterhaltung und aus sensationellen Gründen gelesen werden." ["Von der Wirkung der Schönen Literatur", Bücherei und Bildung, 6 (1954), p.30].

Peters expresses similar ideas in his article "Trivialliteratur und untere Grenze der Buchauswahl", Werkhefte der Büchereiarbeit, 11 (1965), p.24. It is unfortunate that he does not explain precisely what he understands by an "echte Beziehung" to the reader's life, and he seems to take little account of the fact that many works are intended to be received in a manner consistent with that denounced as 'kitschig'.

35. Carl Baumann, Literatur und intellektueller Kitsch. Das Beispiel Stendhals. Zur Sozialneurose der Moderne (Heidelberg: Rothe, 1964), p.107. Like Giesz, he believes it is a latent possibility in everyone. [ibid., p.91].
36. Otto Friedrich Bollnow, "Der Kitsch", in: Das Wesen der Stimmungen (Frankfurt am Main: Klostermann, 1956), p.151.
37. "Gefühl als Ware", p.33.
38. Herbert Seidler, "Zum Wertungsproblem in der Literaturwissenschaft", in: Beiträge zur methodologischen Grundlegung der Literaturwissenschaft (Wien: Böhlau, 1969), p.11.
39. Wolfgang Kayser, "Literarische Wertung und Interpretation", Der Deutschunterricht, 4 (1952), Heft 2, p.25.
40. See Kitsch und Christenleben, p.45. At a later point, though, the author seems more uncertain: "Wie das Kunstwerk auch sein mag, die Schuld oder ein Teil der Schuld für das kitschige Erlebnis liegt im Erlebenden selbst." [ibid., p.154]. Egenter also agrees that art may be experienced as kitsch without it necessarily containing elements that might incite this. [See Kunst und Kitsch in der Literatur, p.11, and Kitsch und Christenleben, p.90]. This theory equally applies to the producer: "Jedes Objekt kann kitschig oder wahrhaft künstlerisch dargestellt werden." [Kitsch und Christenleben, p.12].
41. Der Kitsch bei Max Frisch, p.35f. Jochen Schulte-Sasse voices much the same complaint with regard to Ludwig Giesz. [Literarische Wertung, p.30].
42. Phänomenologie des Kitsches, p.69.
43. Glanzvolles Elend, p.15f.
44. Norbert Honsza, "Semiotische Modellanalyse des literarischen Kitsches", Germanica Wratislaviensia (Wroclaw), 30 (1977), p.7. Ludwig Giesz,

on the other hand, favours Broch's approach for this very reason. [Phänomenologie des Kitsches, p.55].

45. "...ganz ohne Effekt, also ohne einen Tropfen Kitsch geht es in keiner Kunst ab." ["Das Weltbild des Romans", p.217]. See also "Das Böse...", p.344. Ludwig Giesz also speaks of "das Spezifische des Kitsches als latenter Möglichkeit auch der Kunst" [ibid., p.23], and of kitsch as "eine latente Möglichkeit des Ästhetischen". [ibid., p.62].
46. Der Kitsch, p.82.
47. The term employed by Dorothee Bayer, Der triviale Familien- und Liebesroman, p.131. Erwin Ackerknecht refers to them as "kitschige Stellen". [Der Kitsch als kultureller Übergangswert, p.11]. See also Richard Egenter, Kitsch und Christenleben, p.19. Günther Cwojdrak has pointed to elements of kitsch in Heine ["Die Kitschfabrik", p.96], and Carl Christian Bry has implicated both Dickens and Balzac. ["Der Kitsch", p.409].
48. He admits that there may be "eine etwas schwächere Stelle" occasionally, although this is never kitsch. ["Über den Kitsch", Die deutsche Schule, 54 (1962), p.174].
49. "Der Kitsch oder die verweigerte Wirklichkeit", p.57.
50. "Absolutismus oder Relativismus?" p.86.
51. See Günter Graf, "Behandlung von Trivialliteratur in Wissenschaft und Didaktik - auch Mode und Ideologie?" Zeitnahe Schularbeit, 27 (1974), Heft 3, p.4.
52. Psychologie des Kitsches, p.8.
53. Der Kitsch, p.81.
54. Hans Tietze, "Der Kitsch", Zeitwende, 5 (1929), p.223. For a fuller discussion of kitsch and democracy, see Chapter VI.
55. Tibor Kneif, "Die geschichtlichen und sozialen Voraussetzungen des musikalischen Kitsches", Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, 37 (1963), p.27.
56. Kitsch, Konvention und Kunst, p.22. In like manner, Emil Staiger speaks of the "Gefühl" or "unmittelbare[r] Sinn für Dichtung". [Die Kunst der Interpretation (Zürich, 1955), p.13, quoted by Albert Klein & Heinz Hecker, Trivialliteratur, p.39]. Josef Peters seems to imply something similar in maintaining that "die echte Begegnung mit dem literarischen Werk ist Geschenk." ["Trivialliteratur und untere Grenze der Buchauswahl", p.24].
57. Kunst und Kitsch in der Literatur, p.5. See also Carl Baumann, who unhelpfully observes: "Was Kunst, was Kitsch ist, weiss man eigentlich nicht." [Literatur und intellektueller Kitsch, p.83].
58. Malte Dahrendorf, for instance, believes that the timelessness and autonomy of art works is a myth. [See "Modelle...", p.116]. See also Carl Baumann, ibid., p.98, where he points out that art has become a sanctified and absolute standard for many belonging to

- the anti-kitsch faction.
59. See Chapter I, note 14.
 60. See Phänomenologie des Kitsches, p.63.
 61. Gotthart Wunberg believes that this is a plausible explanation as to why the problem of 'Wertung' is nearly always approached from the negative angle, particularly in recent years. ["Interpretation und Wertung. Kritische Bemerkungen zu Wilhelm Emrich", in: Norbert Mecklenburg (ed.), Literarische Wertung: Texte zur Entwicklung der Wertungsdiskussion in der Literaturwissenschaft (Tübingen: Niemeyer, 1977), p.74].
 62. Martin Greiner, Die Entstehung der modernen Unterhaltungsliteratur. Studien zum Trivialroman des 18. Jahrhunderts, hrsg. und bearb. von Therese Poser (Reinbek bei Hamburg: Rowohlt, 1964), p.79.
 63. See Günter Graf, "Behandlung von Trivialliteratur...", p.21, and Peter Uwe Hohendahl, "Promoter, Konsumenten und Kritiker. Zur Rezeption des Bestsellers", in: Reinhold Grimm & Jost Hermand (eds.), Popularität und Trivialität. Fourth Wisconsin Workshop (Frankfurt am Main: Athenäum, 1974), p.170. Wolfgang R. Langenbucher, though, believes that "diese Bemerkung ... hat für die Beschäftigung mit der populären Literatur eine befreiende Wirkung", since it suggests the superfluity of applying aesthetic standards to trivial literature, which, according to Langenbucher and others, should be judged as a social, and not as a (poor) artistic phenomenon. ["Im Banne eines Begriffs. Kritik der literaturwissenschaftlichen Beschäftigung mit 'Trivialliteratur'", Kürbiskern, (1966), Heft 4, p.95]. See also Chapter III, p.57ff. for further discussion of this.
 64. *ibid.*, p.18.
 65. *ibid.*, p.19.
 66. But see also Karlheinz Deschner, Kitsch, Konvention und Kunst: "Genau genommen kann Kitsch überhaupt nur in Verbindung mit Kunst, oder besser gesagt als Gegensatz der Kunst erkannt und begriffen werden." [p.23].
 67. Theorie und Didaktik der Trivialliteratur, p.7.
 68. See note 12. For further discussion of Jochen Schulte-Sasse's research, see Chapter IV.
 69. Literarische Wertung, p.54.
 70. See Manfred Durzak, "Der Kitsch - Seine verschiedenen Aspekte", p.117. Durzak points out that Herbert von Einem is of the same opinion. [See Herbert von Einem, "Über Kunst und Kitsch", Die Sammlung, 3 (1948), p.238f.].
 71. "Einige Bemerkungen...", p.305f. He further emphasises the difference as follows:

"Wer Kitsch erzeugt, ist nicht einer, der minderwertige Kunst erzeugt, er ist kein Nichts- oder

Wenigkünstler, er ist durchaus nicht nach den Massstäben des Ästhetischen zu werten, sondern er ist ein ethisch Verworfenener, er ist der Verbrecher, der das radikal Böse will." ["Das Böse...", p.348].

See also "Das Weltbild des Romans", p.216f.

72. Kitsch, Konvention und Kunst, p.24.
73. "Der Kitsch als Randerscheinung der Kunst", p.20.
74. A. E. Frauenfeld, "Kitsch und Kunst", Die Bühne, 3 (1937), p.138.
75. See Chapter I, p.11.
76. Der Kitsch als kultureller Übergangswert, p.15.
77. See Richard Egenter, Kitsch und Christenleben, p.29f., and J. Elema, *ibid.*, p.19.
78. A. E. Frauenfeld, *ibid.*, p.137.
79. See the critique of Erwin Ackerknecht by Josef Peters, who has disputed the existence of two kinds of kitsch for exactly this reason. Whilst he is correct in assuming that "es [gibt] für die eigentlichen Absichten eines Autors längst nicht immer Belege", it is difficult to agree with the dogmatic and narrow view that "ein Werk [muss] auch grundsätzlich unabhängig von seinem Autor, seiner Haltung und seinen Absichten beurteilt werden". ["Zum Streit um den literarischen Kitsch", Börsenblatt für den deutschen Buchhandel, 17 (1961), p.958].
80. See Karlheinz Deschner, *ibid.*, p.23; Hermann Bausinger, "Wege...", p.28f.; Dorothee Bayer, Der triviale Familien- und Liebesroman, p.10f.; Pawel Beylin, "Der Kitsch als ästhetische und außer-ästhetische Erscheinung", in: Hans Robert Jauss (ed.), Die nicht mehr schönen Künste (München: Fink, 1968), p.396; Erland Munch-Petersen, "Trivial Literature and Mass Reading", p.165.
81. See Hermann Bausinger, "Wege...", p.29. The use of authorial collectives is nothing new, however - Dumas father and son employed one as early as the nineteenth century, numbering as many as 73 writers. [See Peter Kaupp, "Der missachtete Schmöker", p.24].
82. Phänomenologie des Kitsches, p.67. See also Wolfgang Schemme, Trivilliteratur und literarische Wertung, p.181, and Gustav Sichel-schmidt, "Vom Kitsch unserer Zeit. Die schöne Lebenslüge", Das gute Jugendbuch, 11 (1961), No.2, p.10f. Urs Jaeggi believes that for this reason it is more useful and revealing to study the producers of trivial literature rather than just the literature itself. ["Triviales", in: Heinz Geiger, Albert Klein & Jochen Vogt (eds.), Literatur und Literaturwissenschaft. Materialien zur Einführung (Düsseldorf: Bertelsmann Universitätsverlag, 1973), p.158]. Fritz Hodeige attributes Hedwig Courths-Mahler's phenomenal success to an astute awareness of the psyche of her audience. ["Über einige Formen des Bucherfolges in der Trivilliteratur wie in der Belletristik. Eine literatursoziologische Studie", in: Fritz Hodeige (ed.), das werck der bucher. Von der Wirksamkeit des Buches in Vergangenheit

und Gegenwart. Festschrift für Horst Kliemann (Freiburg 1. Br.: Rombach, 1956), p.220f.].

83. The instructions passed on by the publishers of 'Romanhefte' and similar literature to their writers furnishes proof of this. [See Chapter VI, p.110].
84. See Gustav Sichelschmidt, Liebe, Mord und Abenteuer, for a discussion of the advent of hack-writers in the eighteenth century, many of whom were, in fact, highly educated [p.21f.], and other, later authors such as Hedwig Courths-Mahler [p.232ff.].
85. See Walter Nutz, who demotes trivial literature to the status of a mere consumer article [Der Trivialroman, p.70], and Gustav Sichelschmidt, *ibid.*, p.12. Peter Kaupp, though, has asserted that this is even true of some authors of high literature, particularly modern ones. ["Der missachtete Schmöker", p.12].
86. See Chapter III, p.57f. for a discussion of some of the criticism levelled against Nutz's theories.
87. See Peter Kaupp, *ibid.*, p.12, and Gerhart Wolff, "Modell einer Unterrichtsreihe zur Trivialliteratur", Der Deutschunterricht, 24 (1972), Heft 6, p.64.
88. Ferdinand Avenarius, "Kitsch", Kunstwart, 33 (1920), p.222.
89. Karl Markus Michel, "Gefühl als Ware", p.33. See also Otto F. Best, Das verbotene Glück, p.15, and Gustav Sichelschmidt, *ibid.*, p.12. See also Chapter VI.
90. Jean Améry, "Kitsch, Kunst, Kitschkunst. Randbemerkungen zu einem aktuellen Thema", Schweizer Rundschau, 67 (1968), p.486f.
91. "Trivialliteratur als Forschungsproblem", p.17.
92. *ibid.*, p.17.
93. Levin L. Schücking, Die Soziologie der literarischen Geschmacksbildung (Leipzig/Berlin: Teubner, 1931).
94. Levin L. Schücking, "Literaturgeschichte und Geschmacksgeschichte. Ein Versuch zu einer neuen Problemstellung", Germanisch-Romanische Monatsschrift, 5 (1913), 561-577, and "Literarische 'Fehlurteile', Ein Beitrag zur Lehre vom Geschmacksträgertyp", Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, 10 (1932), 371-386.
95. Die Soziologie der literarischen Geschmacksbildung, p.96.
96. "Literaturgeschichte und Geschmacksgeschichte", p.565. See also Heinrich Breloer & Rainer Zimmer, "'Kitsch' als Kriterium literarischer Wertung":

"Das Verdikt 'Kitsch' ist nicht Klassifikation, sondern Werturteil, Abqualifizierung, die nur selten die ihr zugrundeliegenden Urteilkriterien aufdeckt und durch Emphase zu ersetzen sucht, was ihr an Objektivierbarkeit fehlt. Der kurante 'Kitsch'-Begriff ist wenig mehr als

das Produkt eines in den kulturell 'massgeblichen' Schichten allgemeingültigen Vor-Urteils über Wert und Unwert in der Kunst." [p.93].

97. Rita Schober, "Zum Problem der literarischen Wertung", in: Richard Brütting & Bernhard Zimmermann (eds.), Theorie - Literatur - Praxis. Arbeitsbuch zur Literaturtheorie seit 1970 (Frankfurt am Main: Athenaion, 1975), p.243.
98. Probleme der literarischen Wertung, p.25.
99. Literaturwissenschaft und literarische Wertung, p.57f.
100. Friedrich Sengle, "Ein Aspekt der literarischen Wertung", Akzente, 2 (1955), p.36. See also Oskar Walzel, "Werturteil", in: Gehalt und Gestalt im Kunstwerk des Dichters (Berlin: Athenaion, 1923):
- "Es gibt kaum etwas Erschütternderes im Verhältnis des Künstlers zu seinem Publikum als die unabweisbare Tatsache, dass nie wieder eine spätere Zeit dem Lebensgefühl, aus dem heraus er schafft, so nahe stehen wird wie seine unmittelbaren Altersgenossen, und dass trotzdem nur die Nachwelt imstande ist, die Vorurteile zu vergessen, mit denen ihn und sein Werk die nächste Umwelt empfängt." [p.125].
101. Franz Stuckert, "Über das literarische Urteil und die Frage der Massstäbe", Neue Jahrbücher für Wissenschaft und Jugendbildung, 9 (1933), p.244.
102. "Literarische 'Fehlurteile'", p.373f. See also Werner Grebe, "Trivilliteratur und literarische Wertung": "Die Zeit kann kein allgemeiner Massstab der ästhetischen Wertung sein. Im Gegenteil, die Zeit als geschichtlicher Prozess liefert sogar den Beweis etwa für die Relativität aller poetologischen Normierungen." [p.341].
103. In this context, see Chapter III, p.43ff. for a discussion of the process of 'Verkitschung'.
104. See also Friedrich Winterscheidt, Deutsche Unterhaltungsliteratur der Jahre 1850 bis 1860. Die geistesgeschichtlichen Grundlagen der unterhaltenden Literatur an der Schwelle des Industriezeitalters (Bonn: Bouvier, 1970):
- "Die Frage nach der beliebten Lektüre ist zunächst einmal die nach dem jeweils herrschenden literarischen Geschmack. Die Wirkung des Geschmacks findet sich in den verschiedenen Literaturepochen starken Schwankungen unterworfen. Zu allen Zeiten gab es, wie schon ein kurzer Blick auf Bücherverzeichnisse beweist, nicht nur einen Geschmack, sondern deren viele." [p.22].
105. See Peter Kaupp, "Der missachtete Schmöcker", p.13f., and Gustav Sichelschmidt, Liebe, Mord und Abenteuer, p.18.
106. Quoted by Gustav Sichelschmidt, ibid., p.31. However, Sichelschmidt's belief that this must be taken as proof that Goethe regarded trivial literature as a sociological rather than as an

- aesthetic phenomenon is questionable, since Goethe, like most of his contemporaries, was more concerned with aesthetic and moral, as opposed to sociological criteria - which are in any case very much a modern preoccupation - as Jochen Schulte-Sasse has shown. [See Die Kritik an der Trivialliteratur seit der Aufklärung]. Georg Bürke draws attention to other of Goethe's 'Fehlurteile', on Wieland's Oberon and Kleist's Penthesilea. ["Lob der Trivialliteratur", Orientierung. Katholische Blätter für weltanschauliche Information, 31 (1967), No. 2, p.22].
107. Quoted by Hazel E. Rosenstrauch, "Zum Beispiel Die Gartenlaube", in: Annamaria Rucktäschel & Hans Dieter Zimmermann (eds.), Trivialliteratur (München: Fink, 1976), p.187.
 108. These various literary fates can apply to either a single work or to several or all of an author's works. [See Walther von Hollander, "Glanz und Elend des Unterhaltungsromans in Deutschland", Profile. Jahrbuch der Freien Akademie der Künste in Hamburg (1967), p.295f.].
 109. Quoted by Gustav Sichelschmidt, Liebe, Mord und Abenteuer, p.115.
 110. See, for example, M. Wegener, "Kunst und Kitsch - zwei Welten", Psychologische Monatshefte, 10 (1959), p.9f. Pawel Beylin, however, rightly disputes this. [See Chapter III, p.45].
 111. See Gustav Sichelschmidt, *ibid.*, p.205. He also points out that filming has assisted the survival of authors such as Ganghofer. [*ibid.*, p.213]. There are also many instances where authors have achieved temporary, and even long-lasting renown on the strength of a single work (irrespective of whether that work belongs to high or low literature). Sichelschmidt names Fouqué's Undine [*ibid.*, p.127ff.] and Agnes Günther's Die Heilige und ihr Narr [*ibid.*, p.232] - Undine being a good example of a best-seller in its own time that is still popular today.
 112. See Franz Stuckert, "Über das literarische Urteil und die Frage der Massstäbe", p.239; Wolfgang Kayser, "Literarische Wertung und Interpretation", p.15; Herbert Seidler, "Zum Wertungsproblem in der Literaturwissenschaft", p.25; Dorothee Bayer, Der triviale Familien- und Liebesroman, p.12.
 113. See Hans-Egon Hass, "Das Problem der literarischen Wertung", Studium Generale, 12 (1959), Heft 12, p.751, and Klaus Gerth, "'Ästhetische' und 'ontologische' Wertung. Ein kritischer Literaturbericht über die Arbeiten W. Kayzers und W. Emrichs zur literarischen Wertung", Der Deutschunterricht, 19 (1967), Heft 5, p.47.
 114. Wilhelm Emrich, "Wertung und Rangordnung literarischer Werke", Sprache im technischen Zeitalter, (1964), Heft 12, p.983f.
 115. Gehalt und Gestalt, p.127.
 116. This is pointed out by Wolfgang Kayser ["Literarische Wertung und Interpretation", p.15], and Wolfgang Schemme [Trivialliteratur und literarische Wertung, p.75f.].
 117. Though Peter Uwe Hohendahl has pointed out that developments in the nineteenth century (technological progress, increased educational opportunities etc., and the resultant growth in the size

- of the reading public plus the formation of specific reading habits, such as the consumption of serials in newspapers and magazines, which began around 1840) paved the way for the modern literary industry and today's best-seller. ["Promoter, Konsumenten und Kritiker", p.171f.]. See also Gustav Sichelschmidt's Liebe, Mord und Abenteuer, p.153f. The latter calls Gustav Frenssen's Jörn Uhl (1901) the first best-seller in the modern sense in Germany - it sold 130,000 copies in its first year, compared with Thomas Mann's Buddenbrooks, which came out at the same time and sold only 1000. [ibid., p.220].
118. See Gustav Sichelschmidt, *ibid.*, p.243.
119. Frank Thiess observes that a natural, as opposed to a 'synthetic' success, is rare in the twentieth century. [Der Bucherfolg. Ursprung und Wandel (Wiesbaden: Verlag der Akademie der Wissenschaften und der Literatur in Mainz, 1959), p.90. Nevertheless, Thiess has rightly discerned the value of modern conditions of success for promoting works such as those of Franz Kafka, which were not only brought to light by the efforts of Max Brod, but were assisted by the use of modern propaganda systems such as advertising. [See p.91f.]. Peter Uwe Hohendahl has also drawn attention to the frequently artificial conditions of success today. [ibid., p.172 and p.178].
120. Unfortunately, there is a shortage of reliable data for the eighteenth and nineteenth centuries with regard to sources of information on authors, readers, libraries, publishers, book retailers and book production in general. [See Erland Munch-Petersen, "Trivial Literature and Mass Reading", p.168, and Friedrich Winterscheidt, Deutsche Unterhaltungsliteratur, p.27].
121. See Helmut Melzer, Trivialliteratur I. (München: Oldenbourg, 1975), p.9ff.; Wolfgang R. Langenbucher, "Das Publikum im literarischen Leben des 19. Jahrhunderts", Börsenblatt für den deutschen Buchhandel, 24 (1968), p.1858f.; Friedrich Winterscheidt, *ibid.*, p.55ff.; and the studies by Rudolf Schenda [see Chapter I, note 32], which are very largely devoted to exploring the nature of the reading public and related matters, such as book publishing, sales, distribution etc. It must be remembered, however, that a good proportion of the populace were still illiterate, so that the reading public, whilst broader than before, remained relatively narrow by the standards of today. [See Gustav Sichelschmidt, *ibid.*, p.13].
122. Gustav Sichelschmidt points out that even as early as the eighteenth century hack-writers were able to make a decent living by their profession, but that owing to the lack of copyright laws they were compelled to resort to high-speed production, which naturally did nothing towards improving the quality of the finished product. [ibid., p.21f.].
123. Gustav Sichelschmidt reminds us of August Wilhelm Schlegel's complaint that popular literature was of poor quality but that good literature was not popular. [ibid., p.9]. See also Karlheinz Deschner, Kitsch, Konvention und Kunst, p.75.
124. See Chapter I, p.12.
125. Peter Uwe Hohendahl [ibid., p.175], Marion Beaujean [Der Trivialroman in der zweiten Hälfte des 18. Jahrhunderts, p.13] and many

- others agree that best-seller status may accrue to all levels of literature.
126. See Levin L. Schücking, Die Soziologie der literarischen Geschmacksbildung, p.78.
 127. "Trivial Literature and Mass Reading", p.167f. Werner Grebe names Schiller, Dickens and Dostoyevsky as authors who wrote with an eye for the prevailing taste of the day. ["Trivialliteratur und literarische Wertung", p.341].
 128. See John Harvey, "The Content Characteristics of Best-Selling Novels", Public Opinion Quarterly, 17 (1953), p.109. This was a finding from a study conducted in order to shed light on what makes a best-seller - the author also states that "the readers seemed to believe that their pleasure would last longer with a long novel than with a short one." [p.109]. Heinz Günther Olias expresses a similar idea: "Der Bestseller ist wohl gerade darum immer ein dickes Buch, weil er als solches den Anschein so vieler in ihm verborgener Hoffnungen erweckt." ["Über den Einbruch der Kolportage in der Dichtung. Bemerkungen zur 'dichterischen Möglichkeit der Zeit'", Das literarische Deutschland, 2 (1951), No.5, p.4]. Karlheinz Wallraf, writing in 1948-49, remarked that "unsere Gegenwart hegt die Vorliebe für den breit angelegten, dickleibigen Roman", and quotes Margaret Mitchell's Gone with the Wind as an example of a world-wide success of this nature. ["Der literarische Massenerfolg", Kölner Zeitschrift für Soziologie, 1 (1948-49), p.424].
 129. Granville Hicks observes that "long novels are almost invariably taken seriously by reviewers and readers alike." ["The Mystery of the Best Seller", The English Journal, 23 (1934), p.627].
 130. Karlheinz Wallraf, among others, sees the desire for sensationalism and 'Spannung' as symptomatic of the modern age [ibid., p.424], whilst for Christian Kellerer the general recipe for the creation of kitsch consists in a mixture of "Sexualität, Sensation und Schwindel." [Weltmacht Kitsch, p.29].
 131. Robert Escarpit, Sociology of Literature (London: Cass, 1971), p.57.
 132. "...zahlreiche Belege aus den Briefwechseln Fontanes, Heyses, Storms und anderer zeigen, dass auch Autoren von Rang sich den Niederungen des journalistischen Tagesbetriebes nicht fernhalten konnten. Der literarische Autor war zur Kooperation mit dem Massenmedium Presse gezwungen". [Max Bucher et. al. (eds.), Realismus und Gründerzeit. Manifeste und Dokumente zur deutschen Literatur 1848-1880 (Stuttgart: Metzler, 1976), vol.1, p.196].
 133. The editorial interference with some of Storm's 'Novellen', such as Im Schloss, is quite typical of this. [See Chapter IX, p.260ff.].
 134. Robert Escarpit also states that "every writer ... is the prisoner of ideology, the Weltanschauung of his milieu-public: he can accept it, modify it, refuse it totally or partially, but he cannot escape it." [ibid., p.78].

135. See Die Soziologie der literarischen Geschmacksbildung, p.54.
136. See, for example, Bernard Rosenberg & David Manning White (eds.), Mass Culture; Peter Davison, Rolf Meyersohn & Edward Schils (eds.), Literary Taste, Culture and Mass Communication. 14 vols. (Cambridge: Chadwyck-Healey, 1978-1980); Jürgen Kolbe (ed.), Neue Ansichten einer künftigen Germanistik (München: Hanser, 1973), which contains an entire section on "Literaturwissenschaft und Kommunikationswissenschaft"; Literatur für viele. Studien zur Trivialliteratur und Massenkommunikation im 19. und 20. Jahrhundert, vol. 1 ed. by Anton Kaes & Bernhard Zimmermann; vol. 2 ed. by Helmut Kreuzer (LiLi, Beiheft 1 & 2, Göttingen: Vandenhoeck & Ruprecht, 1975 & 1976); H. Ide et. al. (eds.), Massenmedien und Trivialliteratur (Stuttgart: Metzler, 1973); Wolfgang Gast, "Text und Leser im Feld der Massenkommunikation. Überlegungen zur Wirkungsanalyse von Unterhaltungsliteratur", Wirkendes Wort, 25 (1975), 108-128.
137. See Gustav Sichel Schmidt, Liebe, Mord und Abenteuer, p.243f.
138. See, for instance, the study by John Harvey, "The Content Characteristics of Best-Selling Novels". The author also devoted his Ph.D. dissertation to this subject ["The Content Characteristics of Best-Selling Novels", Chicago, 1949]. Other studies of the best-seller include Curt Riess, Bestseller. Bücher, die Millionen lesen (Hamburg: Wegner, 1960); Michael Kienzle, Der Erfolgsroman. Zur Kritik seiner poetischen Ökonomie bei Gustav Freytag und Eugenie Marlitt (Stuttgart: Metzler, 1975); Hans-Jörg Neuschäfer, Populärromane im 19. Jahrhundert von Dumas bis Zola (München: Fink, 1976); Heinz Ludwig Arnold (ed.), Deutsche Bestseller - Deutsche Ideologie. Ansätze zu einer Verbraucherpoetik (Stuttgart: Klett, 1975); Jürgen Peters, "Kleiner Versuch über den grossen Erfolg", in: Annamaria Rucktäschel & Hans Dieter Zimmermann (eds.), Trivialliteratur, 139-168.
139. Gustav Sichel Schmidt, for example, attributes the success of Goethe's Die Leiden des jungen Werthers (which he regards as a rare case where a work of art becomes a best-seller) to its inspired rendering of the 'Zeitgeist'. [ibid., p.26f.]. Karlheinz Wallraf also thinks that the book struck a chord in harmony with the concerns of the age. ["Der literarische Massenerfolg", p.430]. See also Günter Giesenfeld, "Zum Stand der Trivialliteratur-Forschung", Das Argument, No.72 (1972), p.234, and Frank Thiess, Der Bucherfolg, p.83f.
140. Frank Luther Mott, "Is there a Best Seller Formula?" in: Bernard Rosenberg & David Manning White (eds.), Mass Culture, p.113. Robert Escarpit [Sociology of Literature, p.82f.] and Jürgen Peters [ibid., p.150] both agree that there is no patent recipe for success.
141. See Chapter VI.
142. Quoted by Levin L. Schücking, Die Soziologie der literarischen Geschmacksbildung, p.78.

CHAPTER THREE

1. Die Kritik an der Trivialliteratur seit der Aufklärung, p.16.

2. See Peter Kaupp, "Der missachtete Schmöcker", p.13; Carl Christian Bry, "Der Kitsch", p.411; Carl Baumann, Literatur und intellektueller Kitsch, p.98; Wolfgang Binder, Literatur als Denkschule, (Zürich/München: Artemis, 1972), p.18.
3. See Karlheinz Wallraf, "Der literarische Massenerfolg", p.430. Heinrich Meyer also points out that Goethe's Wilhelm Meister is "typically fraught with all the themes of the most trashy writers". ["Observations on Literary Values", p.126].
4. See, for example, Erwin Ackerknecht, Der Kitsch als kultureller Übergangswert, p.21; Karlheinz Deschner, Kitsch, Konvention und Kunst, p.11; Georg Schäfer, "Vom Schund, vom Kitsch und von Jugendschriften", Pharus, 17 (1926), p.134; Emil Betzler, "Kitsch. Was ist mit dem Kitsch?" Film, Bild, Ton, 12 (1962), Heft 12, p.19; Joachim H. Knoll, "Was ist Kitsch? Eine Untersuchung zum Wort und zur Sache", Kulturarbeit, 13 (1961), p.191; Hans Reimann, Das Buch vom Kitsch (München: Piper, 1936), p.164. Franz Stuckert uses the term 'Sprachkunstwerk' to indicate the vital factor of language. ["Über das literarische Urteil und die Frage der Massstäbe", p.243]. See also Karlheinz Deschner, *ibid.*, p.16.
5. See Hanns Sachs, "Kitsch", Psychoanalytische Bewegung, 4 (1932), p.456f. Friedrich Sengle, however, takes content to be essential. ["Ein Aspekt der literarischen Wertung", p.32].
6. Franziska Ruloff-Häny states that "Stil [ist] das bestimmende Element des Inhalts." [Liebe und Geld. Der moderne Trivialroman und seine Struktur (Zürich/München: Artemis, 1976), p.8]. Similarly, Werner Dietrich calls style "eine Qualität des Inhalts". ["Das Niemandsland der 'Unteren Grenze'. Versuch einer Diagnose", Bücherei und Bildung, 4 (1952), p.509]. See also Ludwig Reiners, Stilkunst. Ein Lehrbuch deutscher Prosa (München: Beck, 1951), p.197; Paul Ferdinand Portmann, Wir und die Dichtung. Kleine Einführung in Wesen und Formen der Dichtkunst (Zürich: Classen, 1953), p.72f.; Gerhard Schmidt-Henkel, "Die Trivialliteratur im Kanon der Literaturwissenschaft", Sprache im technischen Zeitalter (1972), Heft 44, p.259f.; Dorothee Bayer, Der triviale Familien- und Liebesroman, p.162.
7. See Klaus-Jürgen Fischer, "Kitsch heute", p.23; Christian Kellerer, Weltmacht Kitsch, p.21; Hermann Sauter, "Der Kitsch in der Literatur", p.61.
8. See Chapter II, p.21f.
9. See Wilhelm Enrich, "Wertung und Rangordnung literarischer Werke", p.987f., and Herbert Seidler, Die Dichtung. Wesen, Form, Dasein, p.46.
10. Emil Staiger, "Literatur und Öffentlichkeit", Sprache im technischen Zeitalter, 6 (1967), Heft 22, p.94.
11. *ibid.*, p.95.
12. Theodor W. Adorno, Ästhetische Theorie (Frankfurt am Main: Suhrkamp, 1973), p.465, quoted by Frank Hoffmann, Der Kitsch bei Max Frisch, p.28.
13. This was the opinion of Friedrich Schlegel, who stated that the public were "im Grunde völlig gleichgültig gegen alle Form, und

nur voll unersättlichen Durstes nach Stoff". [Jacob Minor (ed.), Friedrich Schlegel: Seine prosaischen Jugendschriften (Wien 1906), vol. 1, p.91, quoted by Jochen Schulte-Sasse, Die Kritik an der Trivilliteratur seit der Aufklärung, p.121]. Karlheinz Deschner also cites Friedrich Schopenhauer and Goethe, both of whom held similar views. [Kitsch, Konvention und Kunst, p.13f.]. See also Viktor Zifreund, "Der Widerstreit formaler und stofflicher Grundsätze als das eigentliche Problem der unteren Grenze", Bücherei und Bildung, 3 (1951), p.785f.

14. See Jean Améry, "Kitsch, Kunst, Kitschkunst", p.487. Tibor Kneif draws attention to the sentimentalising of titles of classical music (Moonlight Sonata etc.) which is another feature of 'Verkitschung'. ["Die geschichtlichen und sozialen Voraussetzungen des musikalischen Kitsches", p.42f.].
15. See Rüdiger Corsten, "Der Kitsch oder die verweigerte Wirklichkeit", p.55. On this question see also Walter Benjamin, "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit", in: Illuminationen. Ausgewählte Schriften (Frankfurt am Main: Suhrkamp, 1969), 148-184.
16. Phänomenologie des Kitsches, p.56.
17. See Rüdiger Corsten, *ibid.*, p.57f., and Heinz Rieder, "Die triviale Literatur", p.469f.
18. See Rüdiger Corsten, *ibid.*, p.55f., and Tibor Kneif, *ibid.*, p.42f.
19. Hermann Bausinger states:

"Die Untersuchung trivialer Literatur zeigt immer wieder ..., dass es sich dabei eben nicht um die in sich geschlossene Ausbreitung vorgegebener und beständiger Trivialität handelt, sondern um die Trivialisierung von Strukturen, Formen, Inhalten, Stilmitteln, die zunächst legitimer und wertvoller Bestandteil der hohen Literatur waren. Die Trivialisierung ist ein schwer durchschaubarer Mutationsvorgang; strukturelle und stilistische Phänomene, die beim einen Schriftsteller als Qualitätsmerkmale betrachtet werden, erweisen sich allmählich oder auch plötzlich als Kennzeichen der Trivialität." ["Wege...", p.7].

See also Chapter I, p.16f.

20. A case in point would be the decline of the 'Minnesang' in the fourteenth century.
21. See Jean Améry, *ibid.*, p.488.
22. See Dorothee Bayer, Der triviale Familien- und Liebesroman, p.137; Carl Baumann, Literatur und intellektueller Kitsch, p.90; Tibor Kneif, *ibid.*, p.29.
23. See Klaus Kowalski, Kitsch oder Kunst? Analysen und Unterrichtsbeispiele für die Sekundarstufe I (Stuttgart: Klett, 1976), p.144f. and Jacob Reisner, "Zum Begriff Kitsch", p.165ff. Clement Greenberg remarks that "kitsch's enormous profits are a source of temptation to the avant-garde itself, and its members have not always resisted

- this temptation. Ambitious writers and artists will modify their work under the pressure of kitsch, if they do not succumb to it entirely." ["Avant-Garde and Kitsch", in: Bernard Rosenberg & David Manning White (eds.), Mass Culture, p.103].
24. "Der Kitsch als ästhetische und ausserästhetische Erscheinung", p.401f. See also Frank Hoffmann, Der Kitsch bei Max Frisch, p.29, and Chapter II, p.34ff.
 25. Beylin cites mid-nineteenth century post-Romantic kitsch as an example of kitsch which is still interpreted as such. [ibid., p.402].
 26. ibid., p.399f. See also Günter Graf, "Behandlung von Trivialliteratur...", p.46, note 4.
 27. Karlheinz Deschner, Kitsch, Konvention und Kunst; Dorothee Bayer, Der triviale Familien- und Liebesroman; Walther Killy, Deutscher Kitsch; Franziska Ruloff-Hány, Liebe und Geld. See also Gerhard Marx-Mechler, Kitsch-Texte. Untersuchungen an ausgewählten Beispielen (Esslingen: Langer, 1972).
 28. ibid., p.66. See also p.62ff.
 29. See Dieter Wellershoff, "Von der Moral erwischt. Analyse eines Trivialromans", in: Literatur und Veränderung. Versuche zu einer Metakritik der Literatur (Köln/Berlin: Kiepenheuer & Witsch, 1969), p.78f.
 30. Hermann Sauter describes their function as that of creating emotion and 'Stimmung'. ["Der Kitsch in der Literatur", p.58]. See also Walther Killy, ibid., p.14.
 31. See the beginning of Walther Killy's essay on kitsch, where he combines random passages from seven different authors in order to demonstrate this point. [ibid., p.9f.]. See also Werner Schlotthaus, "Stilmerkmale 'zweitrangiger' Literatur", p.1358.
 32. ibid., p.14.
 33. Hermann Broch remarks that "die Göttin der Schönheit in der Kunst ist die Göttin des Kitsches." ["Einige Bemerkungen...", p.303]. He further maintains that "das Kitsch-System verlangt von seinen Anhängern 'Arbeite schön', während das System der Kunst das ethische 'Arbeite gut' an seine Spitze gestellt hat." [ibid., p.307].
 34. See Dorothee Bayer, ibid., p.95.
 35. See Walther Killy, ibid., p.11 and p.16.
 36. See Walther Killy, ibid., p.15f.
 37. See Walter Nutz, Der Trivialroman, p.31f., and Günter Waldmann, Theorie und Didaktik der Trivialliteratur, p.26f.
 38. See Jochen Schulte-Sasse, Literarische Wertung, p.54, and Jost Nolte, "Trivialität in der Literatur", Der Monat, 17 (1965), Heft 203, p.34.
 39. See Dorothee Bayer, ibid., p.77.
 40. See Ludwig Giesz, Phänomenologie des Kitsches, p.45f., and Paul Ferdinand Portmann, Wir und die Dichtung, p.70f.

41. See Günter Waldmann, *ibid.*, p.63.
42. See Werner Schlotthaus, *ibid.*, p.1356ff.
43. "Man muss vor allem den Zusammenhang von Stimmung und Synästhesie ins Auge fassen, um die Kitschtechnik als eine Übertreibung des Synästhesieprinzips verstehen zu können." [*ibid.*, p.47]. He also speaks of "synästhetische Übersättigung". [*ibid.*, p.50].
44. See Jochen Schulte-Sasse, Literarische Wertung, p.6.
45. Karl Markus Michel, "Über Romanlektüre", Akzente, 5 (1958), p.334.
46. Malte Dahrendorf, "Literaturdidaktik und Trivialliteratur", p.96.
47. Norbert Honsza, "Semiotische Modellanalyse des literarischen Kitsches", p.7. See also Chapter VI.
48. Günter Waldmann, *ibid.*, p.19f. The importance of 'Schicksal' is reflected in the very title of certain types of 'Romanhefte', such as 'Frauenschiedsalsromane'. [See Günter Waldmann, *ibid.*, p.26ff.].
49. Ludwig Giesz, *ibid.*, p.63f.
50. See Günter Waldmann, "Literarischer 'Kitsch' als wertungsästhetisches Problem", in: Jochen Schulte-Sasse (ed.), Literarischer Kitsch, p.98.
51. Hans-Jürgen Usko, "150 Romane mit dreiunddreissig Jahren. Wie schreibt eine Marlitt von heute?-Interview mit dem Edelmut", Die Welt, 19.7.1958.
52. See Der Trivialroman, p.28f., and "Trivialliteratur seit 1965", p.155ff.
53. Gustav Sichelshmidt states with reference to Mimili:

"Dieses unbedeutende Buch hat das Verdienst, den steril gewordenen Familienroman durch Erotisierung wieder interessant gemacht zu haben. Clauren verlieh in diesem Roman der Sentimentalität die Maske der Unschuld." [Liebe, Mord und Abenteuer, p.120].
54. J. B. Sykes (ed.), The Concise Oxford Dictionary of Current English (Oxford: University Press, 1976), p.1035.
55. On this question, see Ludwig Giesz, Phänomenologie des Kitsches, p.38ff.; Dorothee Bayer, Der triviale Familien- und Liebesroman, p.131ff.; Richard Egenter, Kitsch und Christenleben, p.50ff.; Carl Baumann, Literatur und intellektueller Kitsch, p.24ff. and p.96ff.
56. Quoted by Jochen Schulte-Sasse, Die Kritik an der Trivialliteratur seit der Aufklärung, p.135.
57. See Norbert Honsza, *ibid.*, p.4f., and Ludwig Giesz, *ibid.*, p.46.
58. Paul Ferdinand Portmann, Der Christ und der Kitsch (Zürich: NZN-Verlag, 1949), p.16.

59. See Carl Baumann, ibid., p.96ff.
60. See Otto Friedrich Bollnow, "Der Kitsch", p.153f.; Richard Egenter, Kitsch und Christenleben, p.53; Carl Baumann, ibid., p.100; Tibor Kneif, "Die geschichtlichen und sozialen Voraussetzungen des musikalischen Kitsches", p.23f.
61. See Carl Baumann, ibid., p.97. Gotthart Wunberg even declares:
 "Kitsch gibt es so wenig wie Sentimentalität. Beide werden immer nur zur Distanzierung verwendet: wer nichts mit einem Menschen zu tun haben möchte, dessen Gefühle ihm peinlich, unwillkommen, deplaciert scheinen, der nennt ihn sentimental und kann sich und seine eigenen Gefühle auf diese Weise von dessen 'Sentimentalitäten' distanzieren." ["Interpretation und Wertung", p.76].
62. He states: "'Sentimentalität' ist ein inhaltliches Moment, das als solches und ohne Bezug auf ästhetische Strukturen ideologiegeschichtlich analysiert werden kann und muss." [Literarischer Kitsch, p.25].
63. Dorothee Bayer, ibid., p.160. A classic example of a trivial work with an unhappy ending is Erich Segal's Love Story.
64. See Otto F. Best, Das verbotene Glück, p.156; Albert Klein, Die Krise des Unterhaltungsromans, p.64f.; Walter Nutz, "Trivialliteratur seit 1965", p.151; Dieter Wellershoff, "Der Kompetenzzweifel der Schriftsteller. Über Literatur und Trivialliteratur", Merkur, 24 (1970), p.732.
65. See Chapter VI, note 60.
66. See Marion Beaujean, Der Trivialroman in der zweiten Hälfte des 18. Jahrhunderts, p.14f., and Peter Kaupp, "Der missachtete Schmöker", p.20.
67. Norbert Honsza, "Semiotische Modellanalyse des literarischen Kitsches", p.12. Ludwig Giesz thinks that kitsch's main achievement lies in the "Entdämonisierung des Lebens". [Phänomenologie des Kitsches, p.39].
68. See Paul Ferdinand Portmann, Der Christ und der Kitsch, p.15f.
69. Manfred Durzak is mistaken in supposing that these expressions were introduced by Hans Egon Holthusen in his essay "Über den sauren Kitsch", Neue Schweizer Rundschau, N.F. 18 (1950-51), 145-151; it first occurs in connexion with painting in an essay by Curt Glaser, "Vom süßen und vom sauren Kitsch", in: Almanach des Verlages Bruno Cassirer (Berlin: Cassirer, 1920), 84-95, though it is true that Holthusen was probably the first to apply it to literature. [See Manfred Durzak, "Der Kitsch - Seine verschiedenen Aspekte", p.99ff.]. See also Alexander Gonda, Vom süßen und sauren Kitsch (Berlin: Der Neue Geist-Verlag, 1948); Abraham Moles, Psychologie des Kitsches, p.62f.; Richard Egenter, Kunst und Kitsch in der Literatur, p.13. Karl Markus Michel believes they should not be treated as separate entities, as so often happens, for their purposes are inextricably linked. ["Gefühl als Ware", p.37].
70. See Christian Kellerer, Weltmacht Kitsch, p.32.

71. Hermann Sauter quotes Wild West stories as examples of this. ["Der Kitsch in der Literatur", p.60f.].
72. See Hermann Bausinger, "Wege...", p.13. See also Chapter I, p.11.
73. Literatur und intellektueller Kitsch, p.116. He observes that 'Edelkitsch' "bewegt sich zwischen gekünstelt und künstlich".
74. See, for instance, Richard Egenter, Kitsch und Christenleben, p.31ff. Dorothee Bayer points out that as well as "die Trivialisierung von grossen beispielhaften Situationen", kitsch indulges in the opposite process, whereby banal and trivial occurrences are enlarged upon and magnified so that they acquire an absurdly exaggerated importance. [Der triviale Familien- und Liebesroman, p.139]. In this context, Gustav Sichelschmidt indicts Clauren's Mimili as a classic example of 'Edelkitsch', containing "alle Elemente grotesker Rührseligkeit." [Liebe, Mord und Abenteuer, p.121].
75. Dwight Macdonald calls academicism "kitsch for the élite". ["A Theory of Mass Culture", in: Bernard Rosenberg & David Manning White (eds.), Mass Culture, p.63]. He also observes that "there is nothing more vulgar than sophisticated kitsch." [ibid., p.64].
76. Many believe that this is a sure way of recognising kitsch in general; Josef Peters states: "Von Kitsch können wir erst sprechen, wenn ein Werk mehr sein will als es ist." ["Unterhaltungsliteratur und Kitsch...", p.283]. Ludwig Giesz also points out that kitsch commonly lays claim to the status of art [Phänomenologie des Kitsches, p.52f. and p.65f.], as does Jacob Reisner ["Zum Begriff Kitsch", p.26].
77. Dorothee Bayer, ibid., p.91f. See also Richard Egenter, Kitsch und Christenleben, p.24.
78. See Carl Baumann, ibid., p.100f.
79. See Chapter II, p.31f.
80. See Werner Schlotthaus, "Stilmerkmale 'zweitrangiger' Literatur", p.1360.
81. For a discussion of the application of Wolfgang Iser's theories to trivial literature, see Otfried Hoppe, "Triviale Lektüre. Publizistische und sozialpsychologische Überlegungen zur Didaktik der Trivialliteratur", Linguistik und Didaktik, 4 (1973), Heft 13, p.19; Günter Graf, "Behandlung von Trivialliteratur...", p.10; Günter Waldmann, Theorie und Didaktik der Trivialliteratur, p.22. See also Wolfgang Iser, Die Appellstruktur der Texte. Unbestimmtheit als Wirkungsbedingung literarischer Prosa (Konstanz: Universitätsverlag, 1970).
82. Günter Waldmann, ibid., p.31ff. See also the author's article, "Der Trivialroman als literarisches Zeichensystem. Modellanalyse eines Frauenschicksals-Adels-Heftromans", Wirkendes Wort, 22 (1972), Heft 4, 248-267.
83. Theorie und Didaktik der Trivialliteratur, p.21.
84. "Kitsch' als spezifische Form von Kommunikation liesse sich ... als das Überwiegen der Appellfunktion

einer Summe sprachlicher Zeichen auf Kosten der Darstellungsfunktion (und ggf. auch der Symptomfunktion) beschreiben... Dabei ergibt sich ein autoritär strukturierter Kommunikationsprozess, der mit einem Reiz-Reaktions-Mechanismus zu vergleichen ist. Der Rezipient hat die Rolle eines konditionierten Objekts inne, das auf die im Text angelegten Stimuli mit angelernten, unreflektierten Gefühls-Reflexen antwortet. Die Stimuli sind der spezifisch strukturierte Verbund ästhetischer Mittel sowie der mit diesen dialektisch verknüpften Inhalte." [Heinrich Breloer & Rainer Zimmer, "'Kitsch' als Kriterium literarischer Wertung", p.99].

See also Chapter VI.

85. See Gustav Sichelschmidt, Liebe, Mord und Abenteuer, p.249; Otfried Hoppe, "Triviale Lektüre", p.18; Hermann Bausinger, "Zu Kontinuität und Geschichtlichkeit trivialer Literatur", p.386f.
86. *ibid.*, p.407f.
87. Klaus Gerth speaks of "märchenhafte Fügung" in trivial literature. [See Chapter I, note 71].
88. For a discussion of this motif in the works of the trivial authoress Eugenie Marlitt, see Bertha Potthast, Eugenie Marlitt, p.37ff. See also Gustav Sichelschmidt, *ibid.*, p.154f.
89. Deutscher Kitsch, p.26f. Hermann Sauter extends Killy's statement by maintaining that this secularisation process is ubiquitous today. ["Der Kitsch in der Literatur", p.57]. Folklore is another example; Pawel Beylin considers that kitsch, whilst not to be equated with folklore, feeds from some of its elements. ["Der Kitsch als ästhetische und ausserästhetische Erscheinung", p.403]. For further discussion of the relationship of kitsch and 'Märchen', see Dorothee Bayer, Der triviale Familien- und Liebesroman, pp.142-152; Hermann Bausinger, "Wege...", p.24f.; Christa Bürger, Textanalyse als Ideologiekritik. Zur Rezeption zeitgenössischer Unterhaltungsliteratur (Frankfurt am Main: Syndikat, 1980), p.19f.
90. Quoted by Walter Krieg, "Unser Weg ging hinauf", p.19.
91. See Klaus Gerth, *ibid.*, p.17.
92. Johannes Langfeldt, "Kind und Buch. Grundsätzliches zur Jugendbuchauswahl", Bücherei und Bildung, 5 (1953), p.832f. Walter Dirks, however, vigorously disputes this ["Über Wesen und Unwesen des Kitsches", in: Probleme der Jugendliteratur, p.245f.], as does Langfeldt's particular adversary, Josef Peters. [See "Zum Streit...", p.954]. See Chapter V, p.88f. for a fuller discussion of the altercation between Josef Peters and Johannes Langfeldt.
93. Hermann Broch, "Einige Bemerkungen...", p.304f. See also Abraham Moles, Psychologie des Kitsches, p.83. Walther Killy believes that the use of the 'lyrische Einlage' in the kitsch work derives from its use in the Romantic novel. [Deutscher Kitsch, p.15f.].
94. Dorothee Bayer, Der triviale Familien- und Liebesroman, p.123f.

95. "Schwierigkeiten...", p.213.
96. Ernst Gaebel, "Vom Kitsch", p.13.
97. Paul Fechter, Kleines Wörterbuch für literarische Gespräche (Gütersloh: Bertelsmann, 1950), p.133.
98. Moles refers specifically to artefacts, but there seems no reason why this should not include literature. [ibid., p.130]. In the wider context of mass culture as a whole, Dwight Macdonald states: "It is true that Mass Culture began as, and to some extent still is, a parasitic, a cancerous growth on High Culture." ["A Theory of Mass Culture", p.59]. See also Clement Greenberg, "Avant-Garde and Kitsch", p.102f, and Leo Lowenthal, Literature, Popular Culture and Society (Palo Alto, California: Pacific Books, 1961), p.4.
99. "Man muss sich überhaupt davor hüten, ein beliebiges inhaltliches, strukturelles oder stilistisches Element ohne Rücksicht auf seinen Kontext, auf den Zeitpunkt der Verwendung und auf die Funktion, die es gerade an der untersuchten Stelle ausfüllt, zum qualitativen Charakteristikum zu erheben." [Hans Friedrich Foltin, "Zur Erforschung...", p.265].
100. See Chapter VI for a detailed investigation into the causes and functions of trivial literature.
101. Klaus Gerth states: "...Trivialliteratur ist eine Literatur der sozialen und weltanschaulichen Verspätungen, sie konserviert das Weltbild von gestern." ["Die abenteuerliche Flucht der unglücklichen Komtess'", p.15].
102. Walter Nutz states: "Die gesamte Trivialliteratur ist Konformliteratur." [Der Trivialroman, p.18]. See also Marion Beaujean, Der Trivialroman in der zweiten Hälfte des 18. Jahrhunderts, p.187; Jacob Reisner, "Zum Begriff Kitsch", p.164; Wolfgang Schemme, Trivialliteratur und literarische Wertung, p.144. Irving Howe extends this to mass culture in general. ["Notes on Mass Culture", in: Bernard Rosenberg & David Manning White (eds.), Mass Culture, p.499].
103. See Peter Kaupp, "Der missachtete Schmöcker", p.22.
104. See Walter Höllerer, "Über Ergebnisse der Arbeitskreise 'Untersuchungen zur Trivialliteratur' an der Technischen Universität Berlin, sowie einige Folgerungen, die daraus zu ziehen sind", in: Heinz Otto Burger (ed.), Studien zur Trivialliteratur, p.41.
105. See Chapter VI.
106. "Der Kitsch als ästhetische und außerästhetische Erscheinung", p.398. In this respect he refers to kitsch as "die Kunst der erfüllten Erwartungen". [p.404].
107. Irving Howe, ibid., p.497. See also Gustav Sichel Schmidt, Liebe, Mord und Abenteuer, p.244.
108. See Karl Trinks, "Das Recht auf Kitsch", p.580. See also Chapter VI.

109. See Gert Ueding, Glanzvolles Elend, p.35, and Otto F. Best, Das verbotene Glück, p.231.
110. Gert Ueding, *ibid.*, p.66.
111. Gert Ueding, *ibid.*, p.37. Ueding believes, however, that this applies to bourgeois literature as a whole, and quotes Goethe's Werther as an example. Hermann Broch also states that "in der persönlichen Affektbefriedigung liegt die stärkste Quelle des Kitsches". ["Das Böse...", p.345]. See also Chapter VI.
112. See Chapter I, p,10.
113. Käte Hamburger writes:
- "Das Epische als die Begebenheit berichtende, d.i. erzählende Dichtungsform hat sich denn auch als diejenige erwiesen, die der Masse der abendländischen Menschheit am meisten entsprach, und von allen Dichtungsformen hat darum auch nur sie eine eigentliche Trivialliteratur in der Form des Romans - genauer dessen, was man zunächst und gemeinhin unter Roman verstanden hat - hervorgebracht. Denn das Epische als solches - gleichgültig ob von hohem dichterischen Wert oder nicht - ist eine Ausdrucksform des unreflektiert oder 'naiv' in der Welt objektiven Geschehens lebenden Menschen." ["Beobachtungen über den urepischen Stil" (1948), in: Käte Hamburger, Kleine Schriften (Stuttgart: Heinz, 1976), p.57].
- See also Marion Beaujean, Der Trivialroman in der zweiten Hälfte des 18. Jahrhunderts, p.12.
114. See Klaus Gerth, "'Die abenteuerliche Flucht der unglücklichen Komtess'", p.14.
115. See also Chapter VII, p.130.
116. Poetae Studiosi, p.15.
117. Die Kritik an der Trivialliteratur seit der Aufklärung, p.45ff.
118. Marion Beaujean, *ibid.*, p.194.
119. See Günter Waldmann, Theorie und Didaktik der Trivialliteratur, p.96f.; Hans Friedrich Foltin, "Zur Erforschung...", p.242f.; R. Kuhnert, "Die literarische Wertung", Die Literatur, (1973), p.425; Manfred Durzak, "Der Kitsch - Seine verschiedenen Aspekte", p.119; Helmut Kreuzer, "Trivialliteratur als Forschungsproblem", p.9, and many other sources.
120. See the criticisms by Jochen Schulte-Sasse, Literarischer Kitsch, p.19f.; Heinrich Breloer & Rainer Zimmer, "'Kitsch' als Kriterium literarischer Wertung", p.94f.; Christa Bürger, Textanalyse als Ideologiekritik, p.17ff.
121. As, for instance, the formulations by Hans Reimann, such as "Kunst ist moralisch, Kitsch ist unmoralisch. Kunst ist Wahrheit, Kitsch ist Blendwerk und Lüge." [Das Buch vom Kitsch, p.173]. See Jacob Reisner's adverse criticism of Reimann ["Zum Begriff Kitsch", p.45f.].

Otfried Hoppe also sees considerable limitations in such an exercise: "Die Abgrenzung der Trivialliteratur von der 'wertvollen' Literatur durch eine Reihe von Merkmalen kann zur Beschreibung der Trivialliteratur dienen, sie reicht aber nicht aus, um Trivialität zu definieren." ["Triviale Lektüre", p.16]. Manfred Durzak raises objections to the use of kitsch "als unreflektierter Wertmassstab", often by means of the addition of a certain epithet such as 'sauer' (Holthusen) or even 'intellektuell' (Baumann). [ibid., p.99ff.].

122. "Wenn es richtig ist, dass die Unterhaltungsliteratur den Wünschen des Publikums gleichsam entgegenkommt, wäre gerade in ihrem Falle zuerst die Frage zu klären, durch welche konkreten Verfahrensweisen sie sich auf ihr Publikum eigentlich einstellt, wie sie also mit ihm in Kommunikation tritt." [Hans-Jörg Neuschäfer, "Mit Rücksicht auf das Publikum... Probleme der Kommunikation und Herstellung von Konsens in der Unterhaltungsliteratur, dargestellt am Beispiel der Kameliendame", Poetica, 4 (1971), p.479].

See also Wolfgang Schemme, Trivialliteratur und literarische Wertung, p.190, and Peter Uwe Hohendahl, "Promoter, Konsumenten und Kritiker", p.207.

123. For a discussion of this, and other, related problems of 'Wertung', see Walter Henze, "Wertung auf höherer Reflexionsstufe. Zu dem Buch von Walter Müller-Seidel über 'Probleme der literarischen Wertung'", Der Deutschunterricht, 19 (1967), Heft 5, 58-74.
124. Jochen Schulte-Sasse states: "Stilurteil und Werturteil oder, um zwei philosophische Termini zu gebrauchen, Seinsurteil und Werturteil müssten scharf voneinander geschieden werden". [Die Kritik an der Trivialliteratur seit der Aufklärung, p.144]. See also Chapter I, p.3.
125. See Chapter I, p.19.
126. See the assessment of this by Gerhard Schmidt-Henkel, "Die Trivialliteratur im Kanon der Literaturwissenschaft", p.262.
127. "Trivialliteratur als Forschungsproblem", p.13.
128. Hermann Bausinger calls Nutz's assumption that trivial literature, as a socio-economic rather than a literary and aesthetic phenomenon, is exempt from evaluation "eine Folgerung, die schon deshalb falsch ist, weil es auch gute und schlechte Ware gibt." ["Wege...", p.7]. He rightly asserts that no study can dispense with aesthetic categories. [See "Schwierigkeiten...", p.207]. See also the critique of Walter Nutz by Christian Schultz-Gerstein, who points out that not all of Nutz's own criteria are as objective as he maintains. ["Das Interesse an der Trivialliteratur", Akzente, 19 (1972), Heft 5, p.413].
129. Walter Nutz, "Konformliteratur für die Frau", in: Gerhard Schmidt-Henkel et. al. (eds.), Trivialliteratur. Aufsätze (Berlin: Literarisches Colloquium, 1964), p.73.
130. Favoured by Walter Nutz, Rudolf Schenda, Günter Giesenfeld, Malte

Dahrendorf, Christa Bürger, Gustav Sichelschmidt and many others. For a résumé of some of these, see Johannes Höhle, "Literatursoziologische Stichproben zur Trivialliteratur des 19. Jahrhunderts", Schweizer Monatshefte, 56 (1976-77), 1101-1109.

131. Gustav Sichelschmidt states:

"Will man der unterhaltenden Literatur gerecht werden, darf man sie keinesfalls mit ästhetischen Massstäben messen. Primär handelt es sich bei ihr um ein Sozialphänomen, das man nach dem Grad seiner gesellschaftlichen Wirkung zu werten hat." [Liebe, Mord und Abenteuer, p.12].

Wolfgang Langenbacher in particular has concentrated on the aspect of trivial literature as social (mass) communication. [See in particular his book, Der aktuelle Unterhaltungsroman. Beiträge zu Geschichte und Theorie der massenhaft verbreiteten Literatur (Bonn: Bouvier, 1964)]. See also Chapter II, p.39.

132. See Hans Friedrich Foltin, "Zur Erforschung...", p.270.

133. See Wolfgang Schemme, Trivialliteratur und literarische Wertung, p.156.

134. See also Chapter I, p.17ff.

135. Ideological investigations are extremely productive in revealing not only the particular interpretation of art or kitsch at any given time, but also their use and misuse under various systems. For a useful résumé of the history of 'literarische Wertung' itself, above all in the twentieth century, see Georg Pilz & Erich Kaiser (eds.), Literarische Wertung und Wertungsdidaktik (Kronberg: Scriptor, 1976), pp.9-25; Norbert Mecklenburg (ed.), Literarische Wertung, pp.VII-XLIII; R. Kuhnert, "Die literarische Wertung".

136. See especially Chapters IV and V.

137. See Chapter II, p.32ff. On the importance of the historical approach to the kitsch problem, see also Thomas Koebner, "Zum Wertungsproblem in der Trivialroman-Forschung. Drei Skizzen", in: Albrecht Goetze & Günther Pflaum (eds.), Vergleichen und verändern. Festschrift für Helmut Motekat (München: Hueber, 1970), 74-105.

138. Die literarische Wertung, p.76.

139. For a brief summary of the history of the psychological approach to kitsch, see Jochen Schulte-Sasse, Die Kritik an der Trivialliteratur seit der Aufklärung, p.140f.

140. See Chapter VI.

141. See, for instance, Wolfgang R. Langenbacher, "Im Banne eines Begriffs", p.91.

142. Hermann Bausinger states: "So kommt auch den philologisch-ästhetischen Untersuchungen von Trivialliteratur automatisch soziologische Relevanz zu, da sie ausgesprochen oder unausgesprochen immer auf die Gruppe der Leser bezogen sind." ["Schwierigkeiten..."],

- p.210]. See also Christa Bürger, Textanalyse als Ideologiekritik, p.19.
143. "Literarischer 'Kitsch' als wertungsästhetisches Problem", p.95. Friedrich Winterscheidt also states: "...ein Buch ist für eine geistesgeschichtliche Interpretation nur bedingt verwertbar, berücksichtigt man nicht, wer es gelesen hat." [Deutsche Unterhaltungsliteratur, p.26]. See also Malte Dahrendorf, "Trivialliteratur als Herausforderung für eine literaturdidaktische Konzeption", in: Literaturdidaktik im Umbruch, p.86. Also important in this context are the theories of Hans Robert Jauss, discussed by Günter Graf, "Behandlung von Trivialliteratur...", p.16ff. See also Chapter VI, p.101.
144. *ibid.*, p.103.
145. "Solange es keine fundierten Untersuchungen über die Wirkungsweise und Wirkung von (Trivial-)Literatur gibt, kann jeder Interpret die Wirkungen aus dem Text herauslesen, die seiner Intention entsprechen." [Günther Fetzner, "Schwierige Trivialliteratur. Neue Forschungsarbeiten auf dem Prüfstand", Bertelsmann Briefe, (1976), Heft 87, p.23].
146. See Chapter II, p.37ff.
147. See Chapter VII, p.129f.
148. Max Wehrli, for instance, writes:
- "Literarische Wertung bedeutet zunächst, die literarische Qualität, den literarischen Wert im Sinn einer ästhetischen Qualifikation festzustellen und zu bemessen. Und das heisst auch, alles auszuschalten, was sich an sogenannten ausserliterarischen Kriterien oft genug aufdrängt und den Blick trübt: moralische, politische, religiöse Gesichtspunkte, besondere stoffliche Interessen, vielleicht auch der Reiz der Neuheit oder eine modische Aktualität. Mit diesem Ausschalten und mit der Selbstkontrolle des Verfahrens beginnt die relative Wissenschaftlichkeit unseres Tuns." [Wert und Unwert in der Dichtung (Köln/Olten: Hegner, 1965), p.12].
149. See Helmut Kreuzer, "Trivialliteratur als Forschungsproblem", p.25. See also Chapter II, p.28f.
150. See Chapter I, p.15ff.
151. Der triviale Familien- und Liebesroman, p.11.
152. See the criticism of Dorothee Bayer by Wolfgang Langenbacher, "Schwierigkeiten mit der Unterhaltungsliteratur", Bertelsmann Briefe, (1966), Heft 43, p.26f.
153. See Tibor Kneif, "Die geschichtlichen und sozialen Voraussetzungen des musikalischen Kitsches", p.43.
154. As in the studies by Ilpo Tapani Piirainen, "Quantitative Vorgehensweisen in der automatischen Analyse der älteren deutschen Trivialliteratur", in: Helmut Schanze (ed.), Literatur und Datenverarbeitung

(Tübingen: Niemeyer, 1972), 88-106, and "Das Triviale und das Trivialsprachliche. Ein Beitrag zur Literatursoziologie des ausgehenden Mittelalters", Neuphilologische Mitteilungen, 72 (1971), 359-372. See also Burghard Rieger, Poetae Studiosi; "Trivialliteratur - datenverarbeitet? Überlegungen zur Situation der germanistischen Literaturwissenschaft", LiLi, 2 (1972), Heft 6, 105-122, and "Literarische Massenphänomene und mengenorientierte Textanalyse. Zu Gegenstand und Methode der Trivialliteratur-Forschung", in: Helga de la Motte-Haber (ed.), Das Triviale in Literatur, Musik und bildender Kunst (Frankfurt am Main: Klostermann, 1972), 42-62.

155. See Chapter I, p.17. See especially Chapter I, note 83.
156. See Chapter I, p.6f.
157. "Modell einer Unterrichtsreihe zur Trivialliteratur", p.47. Similarly, Wolfgang Kayser suggests three methods of evaluation: "künstlerische, geschichtliche und ... funktionale Wertung". ["Vom Werten der Dichtung", Wirkendes Wort, 2 (1952), p.351].

CHAPTER FOUR

1. See Manfred Durzak, "Der Kitsch - Seine verschiedenen Aspekte", p.97.
2. See Chapter II, p.32.
3. "Kitsch", p.222.
4. Die Kritik an der Trivialliteratur seit der Aufklärung, p.137.
5. See Chapter I, note 33.
6. Die Kritik an der Trivialliteratur seit der Aufklärung, p.137.
7. ibid., p.137.
8. Der Kitsch bei Max Frisch, p.12.
9. See Jochen Schulte-Sasse, ibid., p.137.
10. "Kitsch und Wahrheit in der Geschichte", p.156f.
11. ibid., p.158.
12. See Die Kritik an der Trivialliteratur seit der Aufklärung. Otto F. Best supports Schulte-Sasse's interpretation of the use of the word 'Dilettantismus' by Goethe and Schiller, and refutes the opinions of Wolfram von den Steinen. [See Das verbotene Glück, p.221 and p.90].
13. See Chapter I.
14. Der Christ und der Kitsch, p.12.
15. ibid., p.136.

16. See Chapter II, p.29f.
17. See Fritz Karpfen, Der Kitsch, p.9; Wilhelm Waetzold, Schöpferische Phantasie, p.153; Pawel Beylin, "Der Kitsch als ästhetische und ausserästhetische Erscheinung", p.400f.; Carl Baumann, Literatur und intellektueller Kitsch, p.87.
18. See, for instance, Rudolf Schenda, "Kleinformen der Trivialliteratur aus sechs Jahrhunderten. Versuch einer imaginären Ausstellung mit zehn Schaukästen", Beiträge zur deutschen Volks- und Altertumskunde, 10 (1966), 49-66; Max L. Baeumer, "Gesellschaftliche Aspekte der 'Volks'-Literatur im 15. und 16. Jahrhundert", in: Reinhold Grimm & Jost Hermand (eds.), Popularität und Trivialität, 7-50; and the studies by Ilpo Tapani Piirainen [Chapter III, note 154].
19. See also Chapter III, p.45.
20. See Chapters II, p.37, and VI, p.98ff.
21. Benedikt Momme Nissen, "'Kitsch'. Eine ästhetisch-moralische Betrachtung", Schönere Zukunft, 9 (1933-34), p.1353. See also Werner Böckenkamp, "Über die literarische Halbwelt", Bücherkunde, 4 (1937):

"Im echten Bauerntum ist der literarische und künstlerische Kitsch auch heute noch viel seltener zu finden als in der Grossstadt, und es ist schlechterdings unvorstellbar, dass es in der Sippengemeinschaft der germanischen Stämme etwas gegeben hätte, was das Wort Kitsch verdiente. ... Kitsch scheint also dort aufzutreten, wo die Einheit einer Kultur verloren geht; eine Kultur löst sich auf, wenn ein Volk oder eine kulturtragende Gemeinschaft zersetzt wird."
 [p.390f.].
22. Wolfram von dem Steinen, *ibid.*, p.157. Predictably, this does not coincide with the views of National Socialism. [See Peter von Werder, "Vom Ursprung des Kitsches. Versuch einer Deutung", Rheinische Blätter, 20 (1943), p.13].
23. "Trivialliteratur und literarische Wertung", p.339. See also Norbert Honsza, "Semiotische Modellanalyse des literarischen Kitsches", p.3f.; Abraham Moles, Psychologie des Kitsches, p.79; Karl Bachler, "Psychologie des Kitsches", Schweizer Rundschau, 53 (1953-54), p.168. See also Chapter V, p.95f.
24. Quentin Bell, "Bad Art: A Revision. A Study in the Variations of Aesthetic Feelings", British Journal of Aesthetics, 7 (1967), p.22. See also Walter Wiora, "Der Trend zum Trivialen im 19. Jahrhundert. Ein kulturgeschichtliches Nachwort", in: Helga de la Motte-Haber (ed.), Das Triviale in Literatur, Musik und bildender Kunst, 261-290.
25. "Die geschichtlichen und sozialen Voraussetzungen des musikalischen Kitsches", p.26f. Kneif also regards the 'Kitsch-Mensch' as a typical emanation of the nineteenth century, above all because the phenomenon looms large in literature at about this time. Flaubert's character Emma Bovary is an oft-quoted example of this attitude to life, giving rise to the term Bovaryism to designate the syndrome which describes the inability to strike a balance between ideal and

reality and the flight into a world of sentimental illusion. [See Otto F. Best, Das verbotene Glück, p.149f., and Bernard Rosenberg, "Mass Culture in America", in: Bernard Rosenberg & David Manning White (eds.), Mass Culture, p.6ff.]. Carl Baumann's study Literatur und intellektueller Kitsch has interpreted the character of Julien in Stendhal's Le rouge et le noir as yet another example of this literary phenomenon.

26. Alfred Liede, in a sardonically entitled review of Killy's book, criticised the author for pandering to public taste by selecting only well-known kitsch authors, even if it meant restricting the age of the extracts included. ["Killys kinderleichter Kitsch. Betrachtungen zu einem 'Versuch mit Beispielen'", Der Monat, 14 (1961-62), Heft 165. p.69].
27. Hermann Burte (1879-1960); a Nazi writer.
28. "Kitsch und Wahrheit in der Geschichte", p.156.
29. See Chapter II, p.32. Jacob Reisner has also attempted to relativise this idea:

"Da die Kitschliteratur die Abhängigkeit des landläufigen Kitschbegriffs vom Künstler-Schlagwort nicht ausdrücklich und scharf erfasst, erkennt sie auch nicht die wahre Breite des Begriffs Kitsch im Sinne von Publikumskunst. Fast immer ist nur von der Kunst für das 'breite, ungebildete Volk', für die 'kollektive Masse' die Rede. Gesetzt den Fall, der Begriff Kitsch liesse sich auf diese Art von 'volkstümlicher' Kunst beschränken (was tatsächlich nicht möglich ist), so böte sich auch keine Möglichkeit, Kitsch ausschliesslich ins 19. Jh. zu datieren. Denn Kunst für das 'Volk', für die 'Leute', den 'grossen Haufen', den 'Pöbel' (wie noch Luther das gemeine Volk ohne abfälligen Beigeschmack nennt) gab es wohl immer." ["Zum Begriff Kitsch", p.159f.].

30. See, for example, the highly tendencious speech by Cranmer in praise of Elizabeth I at the end of the final act of Shakespeare's Life of King Henry VIII. It is also worth considering that if this were true many of the medieval 'Minnesänger' could properly be described as exponents of kitsch.
31. See also Chapter II, p.39.
32. See "Das Böse...", p.342ff. See also Carl Baumann, who believes that unlike art, a kitsch work "dient einem nicht in ihm selbst liegenden Zweck." [ibid., p.99].
33. See bibliography. See also the author's article "Literarischer Markt und ästhetische Denkform. Analysen und Thesen zur Geschichte ihres Zusammenhanges", LiLi, 2 (1972), Heft 6, 11-31; Otto F. Best, Das verbotene Glück; Klaus L. Berghahn, "Volkstümlichkeit ohne Volk? Kritische Überlegungen zu einem Kulturkonzept Schillers", in: Reinhold Grimm & Jost Hermand (eds.), Popularität und Trivialität, 51-75; Rudolf Dau, "Schiller und die Trivialliteratur", Weimarer Beiträge, 16 (1970), Heft 9, 162-189.

34. Quoted by Jochen Schulte-Sasse, Die Kritik an der Trivialliteratur seit der Aufklärung, p.87.
35. *ibid.*, p.87.
36. Kleist's letter to Wilhelmine von Zenge, 14.9.1800. in: Helmut Sembdner (ed.), Heinrich von Kleist: Sämtliche Werke und Briefe (München, 21961), vol.2, p.562f., quoted by Manfred Durzak, "Der Kitsch - Seine verschiedenen Aspekte", p.93.
37. Jacob Minor (ed.), Friedrich Schlegel: Seine prosaischen Jugendschriften, vol.1, p.95, quoted by Jochen Schulte-Sasse, *ibid.*, p.115.
38. See Chapter I, p.15f.
39. See especially Chapter V, p.82ff.
40. Robert Prutz, "Über die Unterhaltungsliteratur, insbesondere der Deutschen" (1847), in: Bernd Hüppauf (ed.), Robert Prutz: Schriften zur Literatur und Politik (Tübingen: Niemeyer, 1973), p.11. On the importance of Robert Prutz as an early commentator on trivial literature, see Wolfgang R. Langenbucher, "Robert Prutz als Theoretiker und Historiker der Unterhaltungsliteratur. Eine wissenschaftsgeschichtliche Erinnerung", in: Heinz Otto Burger (ed.), Studien zur Trivialliteratur, 117-136.
41. Ernst Schultze, Die Schundliteratur. Ihr Vordringen. Ihre Folgen. Ihre Bekämpfung (Halle/Saale: Verlag der Buchhandlung des Waisenhauses, 1909).
42. This was Fritz Karpfen's Der Kitsch. [See Jochen Schulte-Sasse, *ibid.*, p.139]. There is, however, a section specifically entitled "Kitsch" in Gustav Edmund Pazaurek's book of 1912. [See note 43].
43. Gustav Edmund Pazaurek, Guter und schlechter Geschmack im Kunstgewerbe (Stuttgart: Deutsche Verlagsanstalt, 1912).
44. "Zum Begriff Kitsch", p.21.
45. *ibid.*, p.21f.
46. See especially Ludwig Giesz's essay "Der 'Kitsch-Mensch' als Tourist", included in Phänomenologie des Kitsches, 75-84.
47. Gustav Edmund Pazaurek, Geschmacksverirrungen im Kunstgewerbe. Führer für die neue Abteilung im Königlichen Landes-Gewerbe-Museum, Stuttgart (Stuttgart: Grüninger, 21909). Pazaurek's justification for the setting up of the exhibition is overshadowed by a nationalistic flavour typical of that era:

"Noch gegen einen Einwurf, der etwa erhoben werden könnte, gibt es einige Worte der Entgegnung zu sagen. Guter Geschmack, so werden manche behaupten, könne nie Sache des ganzen Volkes, der Allgemeinheit werden; schade um jede Agitation in diesem Sinne. - Solche Pessimisten mögen ja Recht haben, aber darum wäre es doch eine grobe Unterlassungssünde, überall und zu jeder Zeit den schlechten Geschmack auf allen Gebieten nicht zu bekämpfen. Schon um die Gemeinde der derzeit

für alles Schöne empfänglichen Menschen in ihrem bisherigen Umfange zu erhalten, ist die rastlose Arbeit aller Berufenen erforderlich; sonst geriete mit der Kunst auch das Kunsthandwerk in Verfall. Aber wir wollen doch nach besten Kräften die Zahl der Kunstliebenden, womöglich auch der Kunstverständigen, wenn dies auch nur allmählich möglich ist, beständig wachsen sehen, damit das Kulturniveau unserer ganzen Nation gehoben werde. Wer aber für theoretisch-ideale Ziele nicht zu haben ist, der vergegenwärtige sich wenigstens die ganz ungeheuren nationalökonomischen Vorteile, die um so mehr wachsen, je mehr sich der Ruf vom guten, deutschen Geschmack in der Welt befestigt. Hier nun mit aller Macht auf eine stetige Besserung der Verhältnisse hinzuarbeiten, ist gewiss die vornehmste Aufgabe der praktisch wirksamen kunstgewerblichen Anstalten." [p.20f.].

48. See Hermann Schöling, Zur Geschichte der ästhetischen Wertung, pp.1-4.
49. See Chapter II, p.37.
50. For a discussion of this point, see Jacob Reisner, "Zum Begriff Kitsch", pp.50-92 ("Das Urteil Kitsch im Hinblick auf das Material"); Richard Egenter, Kitsch und Christenleben, p.11f. and p.90ff.; Ludwig Giesz, Phänomenologie des Kitsches, p.70f.
51. This is closely connected to the question of kitsch and democracy. [See Chapter VI, p.98]. See also the discussions of the best-seller in Chapter II, p.37ff., and of mass culture, in Chapter V, p.90ff.
52. Richard Egenter stresses the importance of the attitude of mind and way of life of the priest in combatting religious kitsch, whose efforts are wasted if his private life is 'verkitscht': "Kitsch im Haus führt über kurz oder lang zum Kitsch in der Kirche."(!) [Kitsch und Christenleben, p.138].
53. See Gerhard Ruhbach, "Zum theologischen Problem des Kitsches", Monatsschrift für Pastoraltheologie, 53 (1964), p.460.
54. It should not be supposed, however, that religious kitsch is confined to the modern age; the profusion of church relics in the Middle Ages, for instance, is equally symptomatic not only of the infiltration of religious kitsch, but also of the fundamental corruption behind the medieval church establishment.
55. See bibliography.
56. See, for instance, Gillo Dorfles, Der Kitsch (Tübingen: Wasmuth, 1969), and Gert Richter, Erbauliches, belehrendes wie auch vergnügliches Kitsch-Lexicon von A bis Z (Gütersloh: Bertelsmann-Lexicon-Verlag, 1970).
57. See Chapter III, p.48f., and Chapter II, p.11.
58. See Chapter VII.
59. See p.68.

60. See Hans Reimann, Das Buch vom Kitsch, p.8.; Fritz Karpfen, Der Kitsch, p.17; Jacob Reisner, "Zum Begriff Kitsch", p.173; Carl Christian Bry, "Der Kitsch", p.403; Carl Baumann, Literatur und intellektueller Kitsch, p.143; Pawel Beylin, "Der Kitsch als ästhetische und ausserästhetische Erscheinung", p.401.
61. See Chapter III.
62. See Karl Markus Michel, "Gefühl als Ware", p.31.
63. See Fritz Karpfen, *ibid.*, pp.41-44.
64. See, for instance, the article by Gustav Edmund Pazaurek, "Vaterlandsliebe und Hurrakitsch", Deutschland. Zeitschrift für Heimatkunde und Heimatliebe, 6 (1915), 114-118. Despite his attacks on tasteless manifestations of patriotic ardour, the author gives voice to some unfortunate and dubious sentiments towards the end of his article symptomatic of this endemic chauvinism (see also note 47):

"...gerade dadurch, dass wir auch in den schwersten Zeiten nicht vergessen, gegen den Missbrauch vaterländischer Begeisterung Einspruch zu erheben, dass wir uns zum Unterschiede von unsern Gegnern dessen bewusst bleiben, dass eine echte Kultur ohne Vervollkommnung unseres ästhetischen Gewissens undenkbar wäre, dass wir ferner unbeschadet der notwendigen Einigkeit in unserm Volke dennoch das zum Kampfe gegen Geschmacksverirrungen notwendige Kriegsbeil auch jetzt nicht begraben wollen, gerade dadurch beweisen wir 'Barbaren', welche Art von Kultur wir bis zum letzten Blutstropfen verteidigen wollen - nicht nur gegen Kamtschadalen, Senegalneger, Gurkhas oder Kanadaindianer." [p.118].

65. See Emil Betzler, "Marginalien zum Thema Kitsch", Pädagogische Rundschau, 23 (1969), p.505.
66. See the anonymous articles "Gesetz zum Schutze der nationalen Symbole. Vom 19. Mai 1933", Reichsgesetzblatt, Teil 1 (Berlin, 1933), No. 52, 285-286, and "Gegen den nationalen Kitsch. Wirkung des Gesetzes zum Schutz der nationalen Symbole", Völkischer Beobachter, 22.7.1933. Fritz Oerter, in an article entitled "Schachmatt dem nationalen Kitsch", Unser Wille und Weg, 3 (1933), announced the correct and proper interpretation of the Nazi Party symbols:

"Das nationale Symbol, sei es das Hakenkreuz, sei es ein anderes Zeichen des neuen Staates unter nationalsozialistischer Führung, verkörpert in abstrakter, aber dafür reinsten Form die Hoheit und Würde dieses Staates und der Weltanschauung, von der er getragen wird. Unter diesen Zeichen sind unzählige tapfere Volksgenossen für ihre Ideale in den Tod gegangen." [p.184].

The desirability of the 'Anti-Kitsch-Gesetz' is summed up as follows:

"Wir Nationalsozialisten wollen die Begeisterung des deutschen Volkes für die nationale Revolution und für die Mission des Nationalsozialismus hüten und pflegen, aber durch Taten und durch wahre echte Volkskunst, die

den deutschen Menschen mitreisst und erhebt. Verlogener, patriotischer Klimbim soll und darf nicht mehr fehlendes vaterländisches und volksgemeinschaftliches Empfinden ersetzen oder dieses seinen egoistischen Interessen unterordnen. Der Kampf gegen die nationale Verflachung und Verkitschung des deutschen Volks- und Kulturlebens hat durch das Gesetz zum Schutze der nationalen Symbole neuen Auftrieb und eine feste Grundlage erhalten. Jeder Nationalsozialist wird in diesem Kampfe freudig seinen Mann stehen zum Segen des gesamten deutschen Volkes und seiner kulturellen Werte." [p.189].

67. See the pictorial compilation of Nazi kitsch, edited by Rolf Steinberg: Nazi Kitsch (Darmstadt: Melzer, 1975).
68. Hermann Ullmann, "Gegen patriotischen Kitsch", Volk im Werden, 1 (1933), p.62.
69. Fritz Oerter, *ibid.*, p.189.
70. Hermann Ullmann, *ibid.*, p.64. See also Chapter VII, p.121f.
71. These measures were based upon the 'Schmutz- und Schundgesetze' of 1926. [See Erich Sielaff, "Schülerbücherei und Schundbekämpfung", Bücherei und Bildungspflege, 10 (1930), 467-486]. They included the combined forces of librarians, pedagogues and the police authorities to purge the lending libraries of undesirable material. [See Franz Schriewer, "Kampf den Leihbüchereien!" Bücherei und Bildungspflege, 13 (1933), 100-113; Kurd Schulz, "Zum Kampf gegen die Leihbibliotheken", Bücherei und Bildungspflege, 13 (1933), 185-188, and Kurd Schulz, "Schundkomplex und Leihbibliotheken", Bücherei und Bildungspflege, 13 (1933), 297-305].
72. Erich Dürr, "Was ist Kitsch?" Unser Wille und Weg, 7 (1937), p.53.
73. Erwin Wäsche, "Kitsch in Kunst und Leben. Säuberung unseres inneren und äusseren Haushalts", Brüsseler Zeitung, 7.2.1943.
74. Diedrich Speckmann, "Volkstümlichkeit im Buch. Von den Grenzen zwischen 'Literatur', Volkstum und Kitsch", Eckart. Blätter für evangelische Geisteskultur, 5 (1929), p.306f. See also Jorg Lampe, "Kitsch, Kunst und Volk", Die Literatur, 42 (1939-40), 7-10; Emil Lucka, "Volkstümliche Dichtung, Unterhaltungslektüre, Kitsch", Deutsche Rundschau, 56 (1930), 222-227; Reinhard Buchwald, Das gute und das schlechte Buch (Leipzig: Deutsche Wanderbuchhandlung, 1921).
75. Franz Schriewer, "Was heisst Volkstum in der Bücherei?" Die Bücherei, 1 (1934), Heft 10, p.445-446, quoted by Helga Geyer-Ryan, "Trivialliteratur und Literaturpolitik im Dritten Reich", Sprache im technischen Zeitalter, (1978), Heft 67, p.272.
76. "Richtlinien für die Bestandsprüfung in den Volksbüchereien Sachsens", Die Bücherei, 2 (1935), Heft 6, p.280, quoted by Helga Geyer-Ryan, *ibid.*, p.270. This article also says of such authors that they effected "eine seelische Fehlleitung unseres Volkes, deren Endergebnis ebenfalls nicht anders als verderblich angesehen werden muss". [Quoted by Helga Geyer-Ryan, *ibid.*, p.270].

77. Gertrud Willenborg, "Autoritäre Persönlichkeitsstrukturen in Courths-Mahler-Romanen", Kölner Zeitschrift für Sozialpsychologie, 14 (1962), Heft 4, 706-733.
78. "In einer Zeit der gesellschaftlichen Umgruppierungen und der ökonomischen Wirren flüchteten die Menschen aus der Wirklichkeit in eine Märchenwelt, in der der Typus der autoritären Persönlichkeit gang und gäbe war, und wahrscheinlich fiel ihnen das überhaupt nicht auf. Das mag ein Zeichen mehr dafür sein, wie gut sich der Boden für das kommende Unheil unmerklich von innen her vorbereitet hatte; denn gleich den damaligen Filmen spiegelt auch das Bestseller-Werk von Courths-Mahler 'jene Schichten einer Kollektivgesinnung, die mehr oder minder unter der Bewusstseinschwelle liegen. Sie verschaffen Einblicke in allgemein vorherrschende innere Haltungen und Triebrichtungen.'" [Gertrud Willenborg, *ibid.*, p.731].
79. In a letter to one of her severest critics, Hans Reimann, quoted by the latter himself in his diatribe against the authoress, Hedwig Courths-Mahler. Schlichte Geschichten fürs traute Heim (Hannover: Steegemann, 1922), pp.145-148. It was occasioned by Reimann's constant attacks on her and her work, and she was astute enough to realise that these denunciations merely served to draw public attention to her:
- "Was hat Sie eigentlich so furchtbar gegen mich erbost, dass Sie immer Reklame für mich machen? ... Sie hoffen wohl darauf, dass ich ihnen den Scharfrichterdienst vergelte und auch meinerseits eine Antwort auf Sie loslasse? Nein, hochverehrter, nie hoch genug zu verehrender Herr Reimann. Ich bin ungeheuer rachgierig und tue Ihnen diesen Gefallen nicht, denn ich würde dann Reklame für Sie machen, wie Sie es kostenlos für mich tun."
80. Theodor W. Adorno et. al., The Authoritarian Personality (New York: Harper, 1950).
81. Gertrud Willenborg, *ibid.*, p.706f.
82. *ibid.*, p.711.
83. "G. Willenborg zeigt, wie ergebnisreich eine Studie sein kann, die Trivilliteratur als sozialgeschichtliches Dokument nimmt. Allerdings wäre zu fragen, ob nicht das deskriptive Verfahren, wie es die Arbeit der Autorin bestimmt, ergänzt werden müsste durch eine Analyse der Wirkung der von ihr nur konstatierten Merkmale. Hier müsste eine weitere Reflexionsebene in die Analyse eingebracht werden, die Differenz zwischen den Verhaltensweisen fiktionaler und denen realer Personen. Bislang gibt es keine Untersuchung darüber, ob und in welchen Dimensionen die Übertragung von fiktiven Normensystemen auf reales Verhalten möglich ist. Denkbar wäre immerhin eine solche Übertragung über das Moment der Identifikation (der Aufnehmenden mit den fiktiven Figuren). Die

Beschränkung auf die Deskription erklärt auch einen wesentlichen Mangel der Arbeit; Die Frage, inwieweit die festgestellten Merkmale der autoritären Persönlichkeit historisch-gesellschaftlich produzierte sind, tritt nicht in den Horizont der Autorin." [Textanalyse als Ideologiekritik, p.22].

84. For further discussion of this, see Chapter VI.
85. See Hans Schwerte, "Ganghofers Gesundheit - Ein Versuch über sendungsbewusste Trivalliteratur", in: Heinz Otto Burger (ed.), Studien zur Trivalliteratur, 154-208, where Ganghofer is exposed as a fore-runner of National Socialism.
86. See Hans-Jörg Neuschäfer, "Mit Rücksicht auf das Publikum... Probleme der Kommunikation und Herstellung von Konsens in der Unterhaltungsliteratur, dargestellt am Beispiel der Kameliendame".
87. See Jürgen Link, "Von Kabale und Liebe zur Love Story - Zur Evolutionsgesetzlichkeit eines bürgerlichen Geschichtentyps", in: Jochen Schulte-Sasse (ed.), Literarischer Kitsch, 121-155, and Klaus Kocks & Klaus Lange, "Literarische Destruktion und Konstruktion von Ideologie. Love Story und trivialer Liebesroman", in: Jochen Schulte-Sasse, *ibid.*, 156-198.
88. Hans-Jörg Neuschäfer, *ibid.*, p.480. See also Jürgen Link, *ibid.*, p.144ff.
89. "Der missachtete Schmöcker", p.26.
90. See Gabriele Strecker, Frauenträume, Frauentränen. Über den deutschen Frauenroman (Weilheim/Obb.: Barth, 1969), p.114.
91. Helga Geyer-Ryan states: "Sowohl in den Material- und Dokumentensammlungen als auch in den Aufrissen zur nationalsozialistischen Literaturästhetik und -politik finden sich kaum explizite Aussagen zur fiktionalen Massenliteratur." ["Trivalliteratur und Literaturpolitik im Dritten Reich", p.267].
92. "Wir werden den Abenteuerroman sichten und auswählen müssen mit der Gewissheit, dass nicht das Seltsame, Erregende, Unglaubliche seine wesentliche Funktion ausmacht, sondern die Gestaltung des Tatendrangs und des heroischen Menschen, der sich ... bewährt. So werden wir weiter im Heimat- und Bauernroman nicht die Idylle und die romantische gute alte Zeit suchen müssen, sondern den Mythos von Blut und Boden." [Walter Hoyer, "Grundsätze zur Auswahl der Dichtung", Die Bücherei, 1 (1934), Heft 6, 268-269, quoted by Helga Geyer-Ryan, *ibid.*, p.272].
93. See Hermann Glaser, Spießler-Ideologie. Von der Zerstörung des deutschen Geistes im 19. und 20. Jahrhundert (Freiburg i. Br.: Rombach, 1964), where the author traces the development of the philosophies instrumental in the rise of Nazism from their roots to their final, devastating consequences.
94. Das Buch vom Kitsch, p.143.

CHAPTER FIVE

1. There are a great many such contributions to be found in the generally easily accessible journal Weimarer Beiträge.
2. Günther Cwojdrak, "Die Kitschfabrik", p.93.
3. Günther Cwojdrak, *ibid.*, p.103f.
4. See, for instance, the reports by Christa Ziermann, "Konferenz zur Unterhaltungskunst der DDR. Zwischenbilanz und neue Aufgaben sozialistischer Unterhaltungskunst", Weimarer Beiträge, 24 (1978), Heft 8, 171-175, and Gerhard Meier, "Bericht über ein Kolloquium zu Fragen der Unterhaltungsliteratur", Weimarer Beiträge, 18 (1972), Heft 7, 172-176.
5. See, for example, Peter Spahn, "Unterhaltung im Verständnis der Arbeiterbewegung. Zu einigen kulturgeschichtlichen Entwicklungslinien", Weimarer Beiträge, 24 (1978), Heft 8, 123-143; Helmut John, "Zu Fragen der Unterhaltung im literarischen Bereich", Weimarer Beiträge, 18 (1972), Heft 2, 162-171; Horst Slomma, "Menschenbildung und Unterhaltung", Weimarer Beiträge, 17 (1971), Heft 1, 104-126; Horst Slomma, Sinn und Kunst der Unterhaltung (Berlin: Henschelverlag, 1971).
6. Werner Deicke, "Literatur und Unterhaltung", Weimarer Beiträge, 17 (1971), Heft 11, p.188.
7. Klaus Ziermann, Romane vom Fließband. Die imperialistische Massensliteratur in Westdeutschland (Berlin: Dietz, 1969), p.270f.
8. Klaus Ziermann, *ibid.*, p.42f.
9. Klaus Ziermann, *ibid.*, p.41f.
10. See Chapter I, p.14ff.
11. Hans Hofmann, "Nochmals zum Begriff 'Unterhaltungsliteratur' oder: Praktische Konsequenzen der Auseinandersetzung um einen Begriff", Weimarer Beiträge, 18 (1972), Heft 9, p.160.
12. Hans Hofmann, *ibid.*, p.160. This article particularly censures Gustav Sichelshmidt's book Liebe, Mord und Abenteuer, on account of the author's rigorous division of the reading public into a cultured élite on the one hand, and a primitive, unintelligent mass on the other.
13. "Der Kampf gegen den Kitsch ist nicht losgelöst zu führen vom allgemeineren Kampf um die Erneuerung der menschlichen Gesellschaft überhaupt. In dem Masse nämlich, wie es gelingt, alle Schichten eines Volkes in gleicher Weise in den Besitz der ökonomischen Produktionsmittel zu setzen, werden auch die geistigen Ansprüche, die Verantwortungen und Tätigkeiten aller Schichten gleichmäßigere. Gelingt es, die ökonomische Verkümmernng gewisser Volksschichten Schritt für Schritt aufzuheben, so muss damit auch die geistige Verkümmernng Stufe für Stufe ausgeglichen werden.

Quantitative Hebung des Niveaus muss am Ende den Umschlag in eine neue Qualität ergeben, in den Zustand einer Volkskultur... Die Überwindung des Kitsches ist aber nicht nur durch die Hebung des gesellschaftlichen und geistigen Niveaus breiter Volksmassen zu verwirklichen, sondern ist auch an die Bedingung geknüpft, dass die literarischen und künstlerischen Äusserungen der bisherigen geistigen 'Oberschicht' selber volkstümlich zu werden vermögen. Volkstümlich sein heisst nicht, banal zu werden, sondern trotz der Tiefe des Gedankens, der Höhe des Gefühls und der Feinheit des Geschmacks die Mühe einer allgemeinen Verständlichmachung auf sich zu nehmen." [Heinz Stolte, "Der Kitsch - seine Ursachen und seine Überwindung", Schöpferische Gegenwart (Weimar), 2 (1949), No. 4, p.202].

14. See Rita Schober, "Zum Problem der literarischen Wertung", p.227f.
15. See bibliography.
16. *ibid.*, p.7.
17. *ibid.*, p.8. See also Chapter I, note 40.
18. *ibid.*, p.10. Ackerknecht probably refers here to contributions such as that by the pedagogue Heinrich Wolgast, Das Elend unserer Jugendliteratur. Ein Beitrag zur künstlerischen Erziehung der Jugend (Hamburg: Selbstverlag, 1896). Wolgast believed that the only fruitful reading-matter for the young was 'Dichtung', and this esoteric view forbade the creation of any literature specifically intended for children. [For a discussion of the theories of Wolgast and others, see Karl Veit Riedel, "Volksliteratur und 'Massen'lesestoff. Probleme und Wege der Forschung", Beiträge zur deutschen Volks- und Altertumskunde, 6 (1962), 65-84].
19. See Chapter II, p.27.
20. *ibid.*, p.11.
21. *ibid.*, p.11.
22. *ibid.*, p.14.
23. *ibid.*, p.18f.
24. *ibid.*, p.22.
25. Wilhelm Müller calls this "eine optimistische Erwartung". ["Zur Topographie der 'Unteren Grenze'", Bücherei und Bildung, 3 (1951), p.668].
26. See Klaus Geiger, "Fiktive Welt der Massenmedien und reale Welt des Publikums", Der Deutschunterricht, 23 (1971), Heft 2, p.150. Quentin Bell remarks that "the history of art may be regarded as the history of a consumer-producer relationship." ["Bad Art: A Revision", p.27].
27. See Wolfgang Langenbacher, Der aktuelle Unterhaltungsroman, p.23. Walter Dirks, however, considers that the producers of kitsch are

meeting an already existing need, and are thus of less significance for the kitsch problem than the public itself, in direct opposition to the Marxist viewpoint. ["Nachdenkliches um den Kitsch herum", Baukunst und Werkform, 4 (1951), p.39f.]. For further discussion of the question of supply and demand, see Chapter VI, p.103.

28. See also Chapter VI.
29. Many critics point to the overlap between the cultural strata, but see especially Peter Glotz, "Massenkultur, Literatur und Gesellschaft. Eine Auseinandersetzung mit Thesen von Jürgen Habermas", Bertelsmann Briefe, (1968), Heft 60, 23-29. Otfried Hoppe gives the prudent reminder that it would be false to assume that emancipation from kitsch will be the automatic result of critical insight and understanding of the subject. ["Triviale Lektüre", p.16].
30. Nevertheless, other critics have supported the idea that it is possible to attain good taste by means of bad, and some see it as unavoidable in modern, mass society. [See, for instance, Abraham Moles, Psychologie des Kitsches, p.71f., and Peter Glotz, *ibid.*, p.26f.].
31. Romane vom Fließband, p.28.
32. See Klaus Ziermann, *ibid.*, p.28.
33. See "Von der Wirkung der Schönen Literatur", p.23.
34. See Chapter II, p.21ff.
35. See "Die öffentliche Volksbücherei und der Kitsch", Kulturarbeit, 2 (1950), p.167.
36. "Unterhaltungsliteratur und Kitsch...", p.282.
37. *ibid.*, p.282. He even goes so far as to describe the criterion of "literarische Echtheit", "Glaubhaftigkeit der Aussage" etc. as

"das einzige Kriterium ..., das in unserer Zeit der weltanschaulichen Aufsplitterung noch Menschen, die vor der gleichen literaturpädagogischen und schrifttumspolitischen Aufgabe stehen, anerkannt werden kann, auch wenn sie in verschiedenen geistigen Lagern leben."
[*ibid.*, p.300].

In line with his condemnation of 'Verlogenheit', Peters rejects the necessity for an escape from reality as part of the function of 'Unterhaltung', and, like Klaus Ziermann, accuses Ackerknecht of trivialising a very serious matter. [*ibid.*, p.297].
38. See also Chapter II, note 34.
39. Johannes Langfeldt, "Noch einmal das Kitsch-Problem", Börsenblatt für den deutschen Buchhandel, 17 (1961), 960-964. For further information on the Peters-Langfeldt disagreement, see Rudolf Joerden, "Zum Kitsch-Problem", Bücherei und Bildung, 9 (1957), 25-29, who also takes Langfeldt's part against Josef Peters.
40. In spite of his admission that there are many so-called 'Mischfälle',

Peters remains impervious to the fact that their existence renders an incontestable division between the literary strata an impossibility. [See "Trivialliteratur und untere Grenze der Buchauswahl", p.20].

41. See note 19.
42. *ibid.*, p.962.
43. Brigitte Fricke, "Zum Kitsch in der Jugendliteratur", Börsenblatt für den deutschen Buchhandel, 16 (1960), p.601.
44. *ibid.*, p.599.
45. See Eugen Sulz, "Literarische Kunst und ihre Wirkung. Eine dynamische Kunsttheorie", Bücherei und Bildungspflege, 12 (1932), p.101.
46. See, for example, Leo Lowenthal, Literature, Popular Culture and Society; Robert Escarpit, Sociology of Literature; Edgar Morin, Der Geist der Zeit. Versuch über die Massenkultur (Köln/Berlin: Kiepenheuer & Witsch, 1965), not forgetting the pioneering work by Richard Hoggart, The Uses of Literacy. Aspects of working class life with special reference to publications and entertainments (London: Chatto & Windus, 1957). See also Chapter II, note 136.
47. 'Popular culture' is an alternative term to 'mass culture' and is generally used to indicate the same phenomenon.
48. José Ortega y Gasset, "The Coming of the Masses", reprinted from The Revolt of the Masses (1932), in: Bernard Rosenberg & David Manning White (eds.), Mass Culture, p.41.
49. *ibid.*, p.44f.
50. Arno Hochmuth, Literatur und Dekadenz. Kritik der literarischen Entwicklung in Westdeutschland (Berlin: Dietz, 1963), p.126-127, quoted by Klaus Ziermann, Romane vom Fließband, p.30f.
51. "Pop Culture and Kitsch Criticism", p.16. Rosenberg also voices a timely word of warning: "It is a trap for the critic of popular culture that, an esthete by implication, he will also begin to consider himself an aristocrat. There is no surer way of making oneself ridiculous." [*ibid.*, p.16].
52. "A Theory of Mass Culture", p.69.
53. *ibid.*, p.69f.
54. But see Karlheinz Wallraf, "Der literarische Massenerfolg", where he states: "In dem Ausdruck 'literarischer Massenerfolg' steht ... das Wort Masse nur kennzeichnend für die grosse Zahl ebenso wie in den Komposita Massenveranstaltung, Massengrab, Massenmörder u.a." [p.429]. Wolfgang Langenbacher gives slightly more idea of the intricacies of the term:

"Zum Begriff Masse sei angemerkt, dass damit lediglich eine grosse Zahl von Menschen gemeint ist, die als repräsentativer Querschnitt aller wichtigen Untergruppen (Geschlecht, Alter, Beruf usw.) erscheint.

Ansonsten können die einzelnen Glieder in vieler Hinsicht heterogen sein." [Der aktuelle Unterhaltungsroman, p.21].

For Rüdiger Corsten, "Masse ist ... die Häufung isolierter einzelner, die auf einen gemeinsamen Punkt ausgerichtet werden." ["Der Kitsch oder die verweigerte Wirklichkeit", p.54].

55. Phänomenologie des Kitsches, p.74.
56. See also Chapter II, p.32ff.
57. As inferred by Clement Greenberg, "Avant-Garde and Kitsch", p.102.
58. As proposed by Wolfgang Schemme, Trivialliteratur und literarische Wertung, p.144, and Gustav Sichelshmidt, Liebe, Mord und Abenteuer, p.11. Wilhelm Müller states: "Der Kitsch ist nichts anderes als das ureigenste Produkt der Masse und gleichzeitig eine ihrer typischen Funktionen." ["Zur Topographie der 'Unteren Grenze'", p.667].
59. See Burghard Rieger, "Literarische Massenphänomene und mengenorientierte Textanalyse", p.47.
60. See Anton Kaes & Bernhard Zimmermann (eds.), Literatur für viele I:

"Die Termini 'Trivialliteratur' und 'Massenkommunikation' ... sind ambivalent und in der wissenschaftlichen Diskussion zu Recht umstritten. Der in der Bundesrepublik bis Mitte der sechziger Jahre allgemein akzeptierte Begriff 'Trivialliteratur' täuscht die Existenz einer objektiv nachweisbaren ästhetischen Dichotomie vor, ohne die sozialen und historischen Grundlagen zu reflektieren, die diese Dichotomie erst ermöglichten. Die mangelnde terminologische Schärfe des Begriffs und seine perjorative Funktion im Sprachgebrauch der akademischen Kritik verstellten den Blick auf die interdependenten Konstitutionsbedingungen von sogenannter Trivialliteratur und 'Hochliteratur'. Demgegenüber akzentuiert der Begriff 'Massenkommunikation' das Ensemble der kulturellen, technischen und gesellschaftlichen Bedingungen, in das Produktion und Rezeption von Literatur heute mehr als je zuvor eingebettet sind." ["Vorwort", p.7].

Abraham Moles also calls kitsch "ein ästhetisches System der Massenkommunikation". [Psychologie des Kitsches, p.72].

61. See Chapter II, p.32.
62. See Chapter II, note 136.
63. See p.86f.
64. "...die Vermutung [liegt] nahe, dass der 'Gebildete' in 'seiner' Literatur genauso wie der Ungebildete in der seinen Genüsse und Befriedigung sucht, nur auf anderer literarischer Stufe, dass er mithin gerade

auch diejenige Erfahrung an seiner Literatur macht, die er den unteren Schichten und deren Arten des Literaturgebrauchs übelnimmt: die Erfahrung der Bestätigung und Integration." [Malte Dahrendorf, "Trivialliteratur als Herausforderung...", p.86].

See also Malte Dahrendorf, "Modelle...", p.117f., and Hermann Sauter, "Der Kitsch in der Literatur", p.67.

65. See Richard Egenter, Kitsch und Christenleben, p.77f. and p.191, and Christian Kellerer, Weltmacht Kitsch, p.19.
66. Christian Schultz-Gerstein, "Das Interesse an der Trivialliteratur", p.411. Art is consequently referred to as "Kunst der Wenigen". [ibid., p.411].
67. Hans Reimann, Das Buch vom Kitsch, p.58.
68. Gustav Sichelshmidt, "Vom Kitsch unserer Zeit", p.10.
69. Psychologie des Kitsches, p.68f. and p.82.
70. See Chapter III, p.43ff.
71. See Ludwig Giesz, Phänomenologie des Kitsches, p.66, and Otto F. Best, Das verbotene Glück, p.242.
72. Leo Lowenthal, Literature, Popular Culture and Society, p.4.
73. See Chapter II, p.32.
74. See Chapter I, p.4f.
75. The Oxford Companion to Art observes that the campaign against kitsch led, in Germany at least, to "an unbalanced fear of all obvious beauty or sentiment." [Harold Osborne (ed.), The Oxford Companion to Art (Oxford: University Press, 1970), p.627].
76. "Notes on Mass Culture", p.496. On this problem see also Leo Rosten, "The Intellectual and the Mass Media", in: Peter Davison et. al. (eds.), Literary Taste, Culture and Mass Communication, vol.2, 219-232.
77. See also Chapter IV, p.73.
78. "Der Kitsch als ästhetische und ausserästhetische Erscheinung", p.404. Jost Nolte draws attention to the fact that the process of 'Nivellierung' in trivial literature was recognised as early as the end of the eighteenth century. ["Literarische Voraussetzungen des Bucherfolges - dargestellt an Hand der Trivialliteratur", Börsenblatt für den deutschen Buchhandel, 22 (1966), p.1256].
79. See also Chapter IV, p.68.
80. Kurt Baschwitz, Du und die Masse. Studien zu einer exakten Massenpsychologie (Leiden, 1951), p.68, quoted by Peter Glotz, "Massenkultur, Literatur und Gesellschaft", p.25. See also Leo Lowenthal, who believes that "popular culture ... is probably as old as human civilisation", but that "until the modern era, it did not give rise to intellectual or moral controversies." [ibid., p.xvii].

81. See Chapter II, p.37.
82. For an insight into the Marxist view of mass culture, see Alexander N. Nikoljukin, "Massenkultur und Gegenkultur", Weimarer Beiträge, 20 (1974), Heft 12, 35-52.
83. See Ludwig Giesz, Phänomenologie des Kitsches, p.66; Christa Bürger, Textanalyse als Ideologiekritik, p.11f.; Gustav Sichelschmidt, Liebe, Mord und Abenteuer, p.250.
84. On the importance of mediocrity to kitsch, see Abraham Moles, Psychologie des Kitsches, p.68f.
85. Dwight Macdonald, "A Theory of Mass Culture", p.61f.

CHAPTER SIX

1. See Clement Greenberg, "Avant-Garde and Kitsch", p.102.
2. See Otto F. Best, Das verbotene Glück, p.15 and p.195.
3. See Albert Klein, Die Krise des Unterhaltungsromans, p.48. See also p.41ff.
4. Hermann Broch draws attention to the connexion between neurosis and kitsch, and cites Nero and Hitler as examples. ["Einige Bemerkungen...", p.308].
5. See Hermann Broch, "Das Böse...", p.348; Walter Dirks, "Über Wesen und Unwesen des Kitsches", p.250f.; Felix Kayser, "Über den Kitsch als Zeitsymptom", Die Kommenden. Zeitschrift für freies Geistesleben, 2 (1948), p.5.
6. "Der Kitsch als ästhetische und ausserästhetische Erscheinung", p.403f.
7. See Gustav Sichelschmidt, *ibid.*, p.11; Herbert von Einem, "Über Kunst und Kitsch", p.239; Carl Baumann, Literatur und intellektueller Kitsch, p.141ff.
8. See Karl Markus Michel, "Über Romanlektüre", p.332. See also Hermann Ulrich & Walter Timmling, Film. Kitsch. Kunst. Propaganda (Oldenburg i. O.: Schulzesche Verlagsbuchhandlung, 1933), p.25f.
9. See Christian Kellerer, Weltmacht Kitsch, p.53 and p.85; Walter Dirks, *ibid.*, p.253; Heinz Rieder, "Die triviale Literatur", p.472f.; Carl Baumann, *ibid.*, p.101.
10. Der Kitsch, p.74f.
11. See Walter Höllerer, "Über Ergebnisse der Arbeitskreise 'Untersuchungen zur Trivialliteratur'...", p.51; Heinz Rieder, *ibid.*, p.476; Dietrich Naumann, "Trivialliteratur und Gebrauchsliteratur. Vermutungen über einige Bedingungen der Ausweitung des literaturwissenschaftlichen Gegenstandsbereichs", in: Ludwig Fischer, Knut

- Hickethier & Karl Riha (eds.), Gebrauchsliteratur. Methodische Überlegungen und Beispielanalysen (Stuttgart: Metzler, 1976), 1-18.
12. Die Entstehung der modernen Unterhaltungsliteratur, p.118.
 13. Hans Holländer, "Ein Pilz, der durch alle Risse dringt. Anmerkungen zum Phänomen Kitsch", Die Welt. Beilage: Die geistige Welt, 31.5.1969. p.1.
 14. Sigmund Freud, Gesammelte Schriften, vol. 4, p.19, quoted by Ludwig Giesz, Phänomenologie des Kitsches, p.58f. See also Hans Dieter Zimmermann, "Die Ohnmacht der Kritik", p.733f.; Otto F. Best, Das verbotene Glück, p.230f.; Horst Künkler, "Kitsch als hermeneutisches Problem", p.86f.; J. Elema, "Der Kitsch als Randerscheinung der Kunst", p.26; Michael Kienzle, Der Erfolgsroman, p.102ff.
 15. Sociology of Literature, p.91.
 16. Literatur und intellektueller Kitsch, p.103f.
 17. See Chapter II, p.23ff.
 18. See Chapter III, p.48ff.
 19. Urs Jaeggi has called successful books "das tönende Echo ihrer Leser, Ausdruck ihrer Wünsche und Träume, Spiegel der tatsächlichen Kommunikationsstruktur der Gesellschaft". [Literatur und Politik (Frankfurt am Main: Suhrkamp, 1972), p.12, quoted by Norbert Hopster, "Literarische Wertung und Didaktik", in: Norbert Mecklenburg (ed.), Zur Didaktik der literarischen Wertung (Frankfurt am Main: Diesterweg, 1975), p.113]. See also Karlheinz Wallraf, "Soziologische Probleme der unteren Grenze", Bücherei und Bildung, 3 (1951), p.795; "Der literarische Massenerfolg", p.422; Marion Beaujean, Der Trivialroman in der zweiten Hälfte des 18. Jahrhunderts, p.9. and p.14; Fritz Hodeige, "Über einige Formen des Bucherfolges...", p.218.
 20. See Chapter II, note 139 (but see also note 125).
 21. Leo Lowenthal, Literature, Popular Culture and Society, p.6.
 22. See Fritz Hodeige, *ibid.*, p.221.
 23. See also Chapter III, p.55f.
 24. "Die Distanz zwischen Erwartungshorizont und Werk, zwischen dem schon Vertrauten der bisherigen ästhetischen Erfahrung und dem mit der Aufnahme des neuen Werkes geforderten 'Horizontwandel' bestimmt rezeptionsästhetisch den Kunstcharakter eines literarischen Werks: in dem Masse wie sich diese Distanz verringert, dem rezipierenden Bewusstsein keine Umwendung auf den Horizont noch unbekannter Erfahrung abverlangt wird, nähert sich das Werk dem Bereich der 'kulinarischen' oder Unterhaltungskunst. Die letztere lässt sich rezeptionsästhetisch dadurch charakterisieren, dass sie keinen Horizontwandel erfordert, sondern Erwartungen, die eine herrschende Geschmacksrichtung vorzeichnet, geradezu erfüllt, indem sie das Verlangen

nach der Reproduktion des gewohnten Schönen befriedigt, vertraute Empfindungen bestätigt, Wunschvorstellungen sanktioniert, unalltägliche Erfahrungen als 'Sensation' geniessbar macht oder auch moralische Probleme aufwirft, aber nur, um sie als schon vorentschiedene Fragen im erbaulichen Sinne zu 'lösen'". [Hans Robert Jauss, "Literaturgeschichte als Provokation der Literaturwissenschaft", in: Literaturgeschichte als Provokation (Frankfurt am Main: Suhrkamp, 1970), p.178].

This is very similar to Hans Friedrich Foltin's proposal as to how the three literary strata may be discerned from one another. [See Chapter I, p.15].

25. Klaus Geiger, "Fiktive Welt der Massenmedien und reale Welt des Publikums", p.149f.
26. See Hans-Jörg Neuschäfer, Populärromane im 19. Jahrhundert von Dumas bis Zola, p.16.
27. See, for instance, Rudolf Schenda, "Die Konsumenten populärer Lese-
stoffe im 19. Jahrhundert. Zur Theorie und Technik ihrer Erforschung",
in: Helga de la Motte-Haber (ed.), Das Triviale in Literatur, Musik
und bildender Kunst, p.66f.
28. Gert Ueding, Glanzvolles Elend, p.54.
29. See Otto F. Best, Das verbotene Glück, p.226; Christa Bürger, Text-
analyse als Ideologiekritik, p.55. See also Herbert Marcuse, "Über
den affirmativen Charakter der Kultur", in: Kultur und Gesellschaft I
(Frankfurt am Main: Suhrkamp, 1965), 56-101, and Hans Magnus Enzens-
berger, "Bewusstseins-Industrie", in: Bewusstseinsindustrie. Einzel-
heiten I (Frankfurt am Main: Suhrkamp, 1962), 7-17.
30. See Günter Waldmann, "Literarischer 'Kitsch' als wertungsästhetisches
Problem", p.116ff. Wolfgang Binder, however, rightly points out
that high literature, too, can be manipulative. [Literatur als
Denkschule, p.17f.].
31. Leo Lowenthal, Literature, Popular Culture and Society, p.11.
32. See Peter Nusser, Romane für die Unterschicht. Groschenhefte und
ihrer Leser (Stuttgart: Metzler, 1973), p.99.
33. See Malte Dahrendorf, "Literaturdidaktik und Trivialliteratur", p.102.
34. See also the previous discussion of supply and demand, Chapter IV,
p.65ff., and Chapter V, p.87f.
35. *ibid.*, p.11.
36. "Trivialliteratur als Herausforderung...", p.83. Joachim Bark also
remarks that "Kulturherrschaft und Herrschaft im politisch-sozialen
Bereich können nicht auseinandergerückt werden." ["Trivialliteratur
- Überlegungen zur gegenwärtigen Diskussion", Sprache im technischen
Zeitalter, (1972), Heft 41, p.55].
37. See Günter Graf, "Behandlung von Trivialliteratur...", p.18. In
order to assist in solving this problem, Joachim Bark has postulated

the existence of three types of reader: 'der bedürftige Leser', whose needs are met by trivial literature, 'der aneignende Leser', for whom trivial literature performs the function of affirmation of established norms, and lastly, 'der produzierte Leser', in whose case it impresses upon the reader the code it is helping to sustain. [See Joachim Bark, *ibid.*]. This is based on the theory of Karl Marx, for whom the decisive factor was the producer rather than the consumer:

"Der Kunstgegenstand - ebenso jedes andre Produkt - schafft ein kunsttinniges und schönheitsgenussfähiges Publikum. Die Produktion produziert daher nicht nur einen Gegenstand für das Subjekt, sondern auch ein Subjekt für den Gegenstand. Die Produktion produziert die Konsumtion daher, 1) indem sie ihr das Material schafft; 2) indem sie die Weise der Konsumtion bestimmt; 3) indem sie die erst von ihr als Gegenstand gesetzten Produkte als Bedürfnis im Konsumenten erzeugt. Sie produziert daher Gegenstand der Konsumtion, Weise der Konsumtion, Trieb der Konsumtion." [Grundrisse der Kritik der politischen Ökonomie (Frankfurt am Main o.J.), p.14, quoted by Abraham Moles, Psychologie des Kitsches, p.38].

38. See A. P. Foulkes, Literature and Propaganda (London/New York: Methuen, 1983).
39. See Chapter IV, p.75ff.
40. Dr. Hr.St., "Kampf dem nationalen Kitsch. Eine verdienstvolle Aktion des Kölner Kampfbundes für deutsche Kultur", Essener Volkszeitung, 25.6.1933.
41. See Chapter IV, p.80.
42. Gerd Wunder, "Kitsch im Kriege", Bücherkunde. Monatshefte für das deutsche Schrifttum, 11 (1944), 37-42.
43. *ibid.*, p.41.
44. *ibid.*, p.41f.
45. See Chapter IV, p.78ff.
46. See, for instance, Walter Nutz, Die Regenbogenpresse. Eine Analyse der deutschen bunten Wochenblätter (Opladen: Westdeutscher Verlag, 1971), and "Tendenzen zu autoritären Verhaltensmodellen in der Regenbogenpresse. Anmerkungen zu den deutschen bunten Wochenblättern", Kölner Zeitschrift für Soziologie und Sozialpsychologie, 21 (1969), Heft 3, 657-671.
47. See Levin L. Schücking, Die Soziologie der literarischen Geschmacksbildung, p.97, and Gustav Sichel Schmidt, Liebe, Mord und Abenteuer, p.19.
48. See Gabriele Strecker, Frauenträume, Frauentränen, p.9; Walter Nutz, "Konformliteratur für die Frau", p.65.
49. These memorable words were uttered in 1825 by Goethe's associate

- Hofrat Rehbein. [See Fritz Bergemann (ed.), Johann Peter Eckermann: Gespräche mit Goethe in den letzten Jahren seines Lebens (Wiesbaden, 1955), p.125, quoted by Otto F. Best, Das verbotene Glück, p.106]. Best also points out that both Goethe and Schiller associated women writers in general with 'Dilettanten'. [ibid., p.106f.].
50. See Robert Escarpit, Sociology of Literature, p.88f.
51. See Gustav Sichel Schmidt, ibid., p.146.
52. Weltmacht Kitsch, p.85ff. Carl Baumann is likewise censorious towards women in their partiality for kitsch. [See Literatur und intellektueller Kitsch, p.108].
53. Heiner Schmidt, Das lesende Mädchen. Eine Untersuchung der Mädchenlektüre (Wien: Österr. Bundesverlag, 1959), p.41f.
54. See, for instance, Renate Dörner, "Zum Frauenbild der Illustrierten", Das Argument, No.22 (1962), 41-48; Franziska Ruloff-Häny, Liebe und Geld; Walter Nutz, "Konformliteratur für die Frau"; Günter Giesenfeld, "Ein Kurs in Trivialliteratur", in: H. Ide et. al. (eds.), Massenmedien und Trivialliteratur, 177-214 and 158-227; Günter Giesenfeld, "Methodische Vorüberlegungen zum Umgang mit nicht anerkannter Literatur", Diskussion Deutsch, 2 (1971), Heft 6, 314-334; Peter Nusser, Romane für die Unterschicht; Dieter Wellershoff, "Von der Moral erwischt. Analyse eines Trivialromans"; Ruth K. Angress, "Sklavenmoral und Infantilismus in Frauen- und Familienromanen", in: Reinhold Grimm & Jost Hermand (eds.), Popularität und Trivialität, 121-139.
55. See Chapter III.
56. "Literarischer 'Kitsch' als wertungsästhetisches Problem", p.107ff. Klaus Gerth interprets the 'Heimatkunstbewegung' of the nineteenth century as a protest against urbanisation and industrialisation. ["Die abenteuerliche Flucht der unglücklichen Komtess", p.17]. However, it is interesting to note that there were two opposite literary tendencies at work, 'Heimatkunst' on the one hand and stories with an exotic or historical setting, with a distinctly adventurous flavour, on the other, which may well be attributed in part to the 'Europamüdigkeit' of the period. [See Gustav Sichel Schmidt, ibid., p.169f.].
57. Günter Waldmann, ibid., p.112. See also Chapter III, p.56.
58. Theorie und Didaktik der Trivialliteratur, p.12.
59. Trivialliteratur und literarische Wertung, p.189.
60. E. A. Naether (Studiengruppe für Marktpsychologie): Romanhefte. Eine psychologische Leitstudie (Hamburg: September/November 1968), p.47ff., quoted by Wolfgang Schemme, ibid., p.182f. See also p.185f. (This was a study based upon empirical investigations carried out on behalf of the Bastei-Verlag). It is revealing to compare this with the demands placed upon contributors to Ernst Keil's family magazine Die Gartenlaube in the nineteenth century, to show how little these intrinsic values have changed:

"Die in unserem Blatt zur Veröffentlichung gelangenden Beiträge dürfen weder eine politische noch eine religiöse Tendenz enthalten und müssen in erotischer Hinsicht so gehalten sein, dass sie auch vor jüngeren Mitgliedern im Familienkreise vorgelesen werden können. Auch darf weder eine Ehescheidung noch ein Selbstmord vorkommen. Die Handlung muss stetig an Spannung zunehmen und in jedem Kapitel muss irgendeine Wendung in der Fabel, ein Ereignis oder dergleichen eintreten. Der Ausgang muss ein glücklicher, einen angenehmen Eindruck hinterlassender sein." [Quoted by Hazel E. Rosenstrauch, "Zum Beispiel Die Gartenlaube", p.184].

In the first number of 1853, the aims of the journal are described in similar terms:

"Ein Blatt soll's werden fürs Haus und für die Familie, ein Buch für gross und klein, für jeden, dem ein warmes Herz an den Rippen pocht, der noch Lust hat am Guten und Edlen! Fern von aller raisonnierenden Politik und allem Meinungsstreit in Religions- und anderen Sachen, wollen wir Euch in wahrhaft guten Erzählungen einführen in die Geschichte des Menschenherzens und der Völker..." [ibid., p.174].

61. Max Horkheimer, "Art and Mass Culture", Studies in Philosophy and Social Sciences, 9 (1941), p.302f.
62. See bibliography. See also Christa Bürger (ed.), Zeitgenössische Unterhaltungsliteratur. Historischer Roman - Sachbuch - Eheroman - Jugendroman (Frankfurt am Main: Diesterweg, 1974).
63. Wolfgang Langenbucher, "Politische Literatur - für die Millionen. Aspekte des Unterhaltungs- und Illustriertenromans in der Bundesrepublik", Frankfurter Allgemeine Zeitung, 14.2.1968. p.20.
64. See Günter Graf, "Behandlung von Trivialliteratur...", p.19ff.
65. See Günter Giesenfeld, "Zum Stand der Trivialliteratur-Forschung", p.239ff. Ziermann states:

"In der Tätigkeit der marktbeherrschenden Kultur- und Meinungskonzerne bilden die aktive gezielte ideologische Beeinflussung breiter Bevölkerungsschichten im Sinne der herrschenden Staatsdoktrin und das monopolkapitalistische Profitstreben im Bereich der literarischen Produktion eine unmittelbar miteinander verflochtene Einheit." [Romane vom Fließband, p.250].

66. Romane für die Unterschicht, p.98.
67. ibid., p.98. See also Wolfgang Schemme, Trivialliteratur und literarische Wertung:

"Zwar wird man nicht sagen dürfen, dass die Trivialliteratur bestimmte autoritär-destruktive Tendenzen der Zeit selbst schaffe; auf jeden Fall jedoch tritt sie ihnen affirmativ zur Seite. Im einzelnen geschieht

dies dadurch, dass sie unreflektiert eine konservative Grundhaltung demonstriert, politische, wirtschaftliche und soziale Prozesse verschleiern, ein genormtes Denk- und Gefühlsschema darbietet und in jeder Hinsicht zu Zwangsharmonisierungen führt." [p.188f.].

68. "Zum Stand der Trivialliteratur-Forschung", p.240.
69. See Peter Kaupp, "Der missachtete Schmöcker", p.27.
70. Max Horkheimer, *ibid.*, p.303f.
71. Wolfgang Schemme, *ibid.*, p.177.
72. *ibid.*, p.178.
73. See Chapter V, p.85ff.
74. See Chapter V, p.88.
75. "Der Kompetenzzweifel der Schriftsteller", p.731.
76. "Der Kitsch als ästhetische und ausserästhetische Erscheinung", p.404.
77. *ibid.*, p.405.
78. See Heinz Rieder, "Die triviale Literatur", p.476f., and Rüdiger Corsten, "Der Kitsch oder die verweigerte Wirklichkeit", p.54.
79. "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit", p.176.
80. See Chapter III, p.55f.
81. Literatur und intellektueller Kitsch, p.112ff.
82. *ibid.*, p.112.
83. See Chapter IV, p.78ff.
84. Peter Nusser, Romane für die Unterschicht, p.101. See also Karl Markus Michel, "Über Romanlektüre", p.329f., and Michael Wegener, "Die Heimat und die Dichtkunst", in: Gerhard Schmidt-Henkel et. al. (eds.), Trivialliteratur, 53-64.
85. *ibid.*, p.93.
86. Werner Böckenkamp, "Über die literarische Halbwelt", p.389.
87. Peter von Werder, "Vom Ursprung des Kitsches", p.13.
88. Josef Witsch, "Über den Ursprung und das Wesen des Kitsches", p.119.
89. See also Chapter V, p.82ff.
90. Heinz Horn, "Zur Kulturpsychologie des Kitsches", Geistige Arbeit, 9 (1942), No.6, p.2. See also Muska Nagel, "Vom fortschrittlichen

Kitsch oder: Der Teufelsspiegel", Die Literatur, 43 (1940-41), p.59; Peter von Werder, *ibid.*, p.14; Gerd Wunder, "Kitsch im Kriege", p.39.

91. But see Chapter IV, p.68, and Chapter V, p.95, where it has been shown that although mass culture as we know it today may be a product of the modern age, kitsch per se was probably always in existence. See also the discussion of mass culture in Chapter V, p.90ff.
92. "Mass Culture in America", p.11.
93. "A Theory of Mass Culture", p.60.
94. Bernard Rosenberg, *ibid.*, p.11.
95. *ibid.*, p.12.

CHAPTER SEVEN

1. See Günter Waldmann, Theorie und Didaktik der Trivialliteratur. p.32f. and p.63f.; Gerhart Wolff, "Modell einer Unterrichtsreihe zur Trivialliteratur", p.63; Dieter Wellershoff, "Der Kompetenz-zweifel der Schriftsteller", p.73ff.
2. Klaus Gerth, "'Die abenteuerliche Flucht der unglücklichen Komtess'", p.20. For the Marxist view of the James Bond series, see Klaus Ziermann, Romane vom Fließband, pp.215-243.
3. "Unterhaltungsliteratur und Kitsch...", p.298. See also "Trivialliteratur und untere Grenze der Buchauswahl", p.23f.
4. See Chapter VI, p.103.
5. See Chapter I, p.12.
6. See Wolfgang Schemme, Trivialliteratur und literarische Wertung, p.186.
7. "Von der Wirkung der Schönen Literatur", p.22f.
8. See the discussion of problems of terminology in Chapter I.
9. See Joachim Bark, "Trivialliteratur - Überlegungen zur gegenwärtigen Diskussion", p.61.
10. See Chapter V, p.85ff.
11. This, apparently, lies partly in the special predisposition of the young to the influence of kitsch. See Ernst Martin-Bader, "Ursachen der Vorliebe Jugendlicher für minderwertige Literatur und Möglichkeiten ihrer Bekämpfung", Bildung und Erziehung, 10 (1957), 269-291. See also Emmy Moor, Jugendgefährdung - Jugendschutz. Zum Problem Schund und Kitsch (Zürich: Genossenschaftsbuchhandlung, 1954), and Josef Peters, "Unterhaltungsliteratur und Kitsch...", p.287f. and p.302.

12. See "Trivialliteratur und untere Grenze der Buchauswahl", p.22.
 13. See *ibid.*, p.22, and "Die öffentliche Volksbücherei und der Kitsch", p.168. See also Günter Graf, "Behandlung von Trivialliteratur...", p.34.
 14. See "Trivialliteratur und untere Grenze der Buchauswahl", p.24.
 15. See "Von der Wirkung der Schönen Literatur", p.30.
 16. See "Trivialliteratur und untere Grenze der Buchauswahl", p.22.
 17. See also Chapter IV, p.71f.
 18. See also Robert Hahn, Ursachen und Wirkungen des Schundlesens (Langensalza: Beltz, 1925); Wilhelm Fronemann, Das Erbe Wolgasts. Ein Querschnitt durch die heutige Jugendschriftenfrage (Langensalza: Beltz, 1927); Julius Maria Worms, "Schundliteratur und Rettung ihrer Opfer", Der Gral, 16 (1921-22), 177-178, 274-277, 411-412; Walter Hofmann "Schundliteratur und Schundfilm. Ein Beitrag zur Psychologie des Jugendlichen", Zeitschrift für pädagogische Psychologie, experimentelle Pädagogik und jugendkundliche Forschung, 28 (1927), 284-295.
 19. It has already been mentioned that this is a very ancient objection to trivial literature. [See Chapter II, p.21ff.].
 20. See Kunst und Kitsch in der Literatur, p.13.
 21. *ibid.*, p.15.
 22. See Kitsch und Christenleben, p.102.
 23. *ibid.*, p.104f. See also Ernst Martin-Bader, who warns of "ständige geistige Infektion" from the consumption of poor literature. ["Ursachen der Vorliebe...", p.269].
 24. "Der wirksamste Schutz gegen eine Verkitschung des Lebens ist echte Christlichkeit. Die Fülle der Wahrheit und des Lebens, die durch Gottes Offenbarung, vor allem durch unseren Erlöser und Herrn Jesus Christus uns zuteil wird, birgt die innerste und eindrucksvollste Motivierung für den Kampf gegen den Kitsch. Man kann im Grunde alles in einen Grundsatz zusammenfassen: Sei bis in die kleinsten Ausserungen deines Lebens hinein ein echter Christ, dann bist du gegen den Kitsch gefeit!" [Kitsch und Christenleben, p.193f.].
- See also Chapter II, p.22f.
25. *ibid.*, p.181.
 26. See Walter Nutz, Der Trivialroman, p.111f.; Carl Christian Bry, "Der Kitsch", p.400f.; Karl Veit Riedel, "Volksliteratur und 'Massen'lesestoff", p.84; Ulrich Hain & Jörg Schilling, "Trivialliteratur als Forschungs- und Unterrichtsgegenstand", p.30.
 27. See Werner Schebach, "Trivialliteratur - chronisch fehlinterpretiert.

- Das 'literarische' bzw. 'soziologische' Missverständnis", Bücherei und Bildung, 26 (1974), p.21; Otfried Hoppe, "Triviale Lektüre", p.29f.
28. See the discussion of Erwin Ackerknecht in Chapter V, p.86f.
29. See Reinhard Baumgart, "Sanfte Droge. Der Kitsch und seine neuen Gönner", Christ und Welt, 16.10.1964. p.20.
30. Der triviale Familien- und Liebesroman, p.171.
31. Der Kitsch, p.76f.
32. See also Chapter I, p.11.
33. "Die innere Überwindung des Kitsches und aller falschen Empfindungen, die ihn begünstigen, kann nur durch eine Gesamterziehung des Menschen von Jugend auf geschehen. Härte in der Auslese des Schrifttums, das ins Volk dringt, und Pflege des ursprünglichen Volksgutes wie Sage, Märchen werden am ehesten zum Ziel führen." [Werner Bökenkamp, "Über die literarische Halbwelt", p.392].
34. See Chapter IV, p.75ff.
35. Heinrich Lachmann, "Kampf dem Kitsch", Westdeutsche Arbeiterzeitung, 28.7.1934. 165-166.
36. *ibid.*, p.166.
37. See also Alfred Thon, "Kitsch und Leben":
"Unser Ziel und Streben als Volk ist ja, die Entwurzelung zu überwinden, der Arbeit jedes Volksgenossen wieder Sinn zu geben und ihn in sozial gesunde Verhältnisse zu bringen, dass Eigenheim oder Garten ihm an echter Lebensmöglichkeit ersetzen, was ihm seine Fabrikarbeit schuldig blieb. Das Ziel der Schule, des Elternhauses und der HJ. aber ist Menschenformung zu echter, fester Haltung auf dem Boden selbstvertrauenden Lebesgefühls, auf dem allein die echte Lebensäußerung wachsen kann." [p.40].
38. Josef Witsch, "Über den Ursprung und das Wesen des Kitsches", p.119. See also E. J. Müller, "Kitsch", Kirchenmusik, 3 (1940): "Der kraftvolle und lebensstüchtige, der religiöse, natur- und vaterlandsliebende und soziale Mensch geht von selbst unter weiser Führung den Weg des Echten, Guten und Hohen." [p.130].
39. Manfred Naumann, "Literatur und Leser", Weimarer Beiträge, 16 (1970), Heft 5, p.96.
40. Manfred Naumann, *ibid.*, p.97. See also Klaus Ziermann, Romane vom Fließband: "Der demokratische Kampf gegen die imperialistische Massenliteratur ist in der Gegenwart ganz unmittelbar mit der sozialistischen Literaturentwicklung verknüpft." [p.274].

41. Manfred Naumann, *ibid.*, p.114.
42. Viktor Engelhardt, "Der Kitsch. Versuch der Gewinnung von Leitlinien zu seiner Bekämpfung", Film, Bild, Ton, 3 (1953-54), p.331. See also Emil Betzler, "Über den Kitsch", p.175; Hans Ludwig Zankl, Kunst, Kitsch und Werbewirkung (Düsseldorf/Wien: Econ-Verlag, 1966) p.127; Walter Dirks, "Über Wesen und Unwesen des Kitsches", p.257.
43. "Das Vorbild ist auch heute immer noch der beste Erzieher." [Gustav Sichelschmidt, "Vom Kitsch unserer Zeit", p.12]. There are also strong warnings about kitsch in the parental home. [See Heiner Schmidt, Das lesende Mädchen, p.20, and Emil Betzler, *ibid.*, p.171].
44. "Beim schützenden Verbieten solcher Literatur wird immer die gefährliche Anziehungskraft des Verbotenen zu bedenken sein." [Konrad Gaiser, "Schund und Schmutz", p.196].
45. See Josef Peters, "Unterhaltungsliteratur und Kitsch...", p.298, and Walter Dirks, *ibid.*, p.257. Heiner Schmidt reminds us that the struggle must include that against "die unverantwortlichen Verbreiter von Schund und Kitsch". [*ibid.*, p.60].
46. See Walter Hofmann, "Das gute Jugendbuch, der Kitsch und der Schund", p.511, and Emmy Moor, Jugendgefährdung - Jugendschutz, p.11ff.
47. See Chapter I, p.19f.
48. "Besonders in den 50er Jahre wurde die 'Schmutz- und Schund-Literatur' von einem pädagogisch-konservativen Standort formalästhetisch und moralisierend etwa als 'pathologische Geschmacksverirrung jugendlicher Leser' abgeurteilt und bekämpft." [Christian H. Freitag, "Erfahrungen und Einsichten bei der Arbeit mit Massensliteratur: Notate zu einer Systematik", Pädagogische Rundschau, 25 (1971), p.556].
49. "Zum Kitsch-Problem", p.25.
50. Erich Thier, "Von der 'reinen Liebe' bei Hedwig Courths-Mahler und bei ihren Schwestern im Geist", Die Bücherei, 11 (1944), 322-329, reprinted as "Versuch über den literarischen Kitsch und seine Bedeutung im Leben", in: Probleme der Jugendliteratur, 261-275.
51. Otto Bartning, "Kitsch ist Lebensangst", Neue Zeitung, 11.7.1950. (Feuilleton, p.4).
52. *ibid.*
53. *ibid.* A similarly humanitarian and utopian approach is to be found in Walter Dirk's essay "Über Wesen und Unwesen des Kitsches":

"Die Wahrhaftigkeit zwingt uns dazu, den Menschen anzunehmen, wie er ist, und auch sein Bedürfnis nach bequemen trügerischen ideologischen Schein recht ernstzunehmen, als ein wirkliches Bedürfnis, das ihm nicht leicht auszureden ist, als ein Bedürfnis besonders des modernen aus dem Gleichgewicht geworfenen Menschen. Dieselbe Wahrhaftigkeit aber

zwingt uns dazu, jede Relativierung des Kitsches zu verwerfen und den alten Kampf der Volksbildung weiterzuführen, nicht als Moralisten, Puritaner oder Ästhetiker, sondern als Menschen, die einander in der Wahrheit helfen wollen, wahrhaft menschlich zu werden." [p.259f.].

54. Walter Lange, "Kampf dem Kitsch!" Deutsche Goldschmiede-Zeitung, 50 (1952), Heft 3, p.62. Carl Baumann, however, believes that the disproportionate significance attached to commercialised sport today has nothing to do with promoting the physical fitness of the nation; in reality, sport "dient vor allem dem Kitschhirn von Millionen" - which comes uncomfortably close to the truth. [Literatur und intellektueller Kitsch, p.96. See also p.141].
55. Literature, Popular Culture and Society, p.11.
56. "Eine nationalsozialistische Schrifttumspflege handelt positiv. Das einzige Verfahren, das Erfolg auf die Dauer verspricht, heisst, das wertlose Buch durch das werthafte zu überwinden und verdrängen." [Walter Hoyer, "Was schadet der Kitsch?" Börsenblatt für den deutschen Buchhandel, 104 (1937), p.303]. See also Peter von Werder, "Vom Ursprung des Kitsches": "Gerade die Kunst ist hier berufen, als mitgestaltender Gesundungsfaktor ergänzend neben die Einflüsse der politischen Ordnung zu treten." [p.14].
57. Julius Lothar Schücking, for example, writing in 1943, recommended: "Man sollte überhaupt mehr deutsche Bücher lesen, als es bis vor kurzem geschah oder heute noch geschieht. Man sollte vor allem deutsche Bücher lesen..." [Der Unterhaltungs-Roman im XIX. Jahrhundert", Europäische Literatur, 2 (1943), Heft 5, p.11].
58. See also Chapter IV, p.73.
59. See "Über Wesen und Unwesen des Kitsches", p.253ff. and p.257. See also the censure of Walter Dirks by Hermann Sauter. ["Der Kitsch in der Literatur", p.61].
60. See Chapter II, p.22f.
61. See Klaus Gerth, "'Die abenteuerliche Flucht der unglücklichen Komtess'", p.20f.; Klaus Ziegler, "Vom Recht und Unrecht der Unterhaltungs- und Schundliteratur", p.566; Wolfgang Schemme, Trivialliteratur und literarische Wertung, p.189; Richard Egenter, Kunst und Kitsch in der Literatur, p.15.
62. Gustav Sichelschmidt, Liebe, Mord und Abenteuer, p.9.
63. Der triviale Familien- und Liebesroman, p.174.
64. "Der Kitsch als ästhetische und ausserästhetische Erscheinung", p.405f.
65. Der Kitsch, p.106. See also p.14. See also Christian Kellerer, Weltmacht Kitsch, p.95f.
66. See, for instance, Peter Nusser, Romane für die Unterschicht, p.99.

67. See Malte Dahrendorf, "Trivialliteratur als Herausforderung...", p.91ff.; "Literaturdidaktik und Trivialliteratur", p.101f.; Christl Stumpf, "Wozu Trivialität? Zur gesellschaftlichen Funktion 'nicht anerkannter Literatur' im Deutschunterricht", Diskussion Deutsch, 4 (1973), Heft 14, 368-379.
68. Hermann Helmers, "Trivialliteratur im Literaturunterricht", Sprache im technischen Zeitalter, (1972), Heft 44, 286-292. Joachim Bark also shares these opinions. [See "Der Kreistanz ums Triviale. Probleme der Forschung und des Unterrichts", in: Annamaria Rucktäschel & Hans Dieter Zimmermann (eds.), Trivialliteratur, p.12f.]. See also Chapter I, p.12f.
69. "Behandlung von Trivialliteratur...", p.3.
70. See Chapter V, p.93f., and Chapter VI, p.113.
71. Günter Graf, *ibid.*, p.35.
72. "Die Konsumenten populärer Lesestoffe im 19. Jahrhundert", p.67.
73. See "Modelle...", p.126.
74. *ibid.*, p.108.
75. Günter Graf, *ibid.*, p.24. See also Chapter III, p.57ff.
76. See, for example, Orbis Litterarum, 21 (1966), No.1; Der Deutschunterricht, 19 (1967), Heft 5: "Probleme der literarischen Wertung"; das kunstwerk, 24 (1971), Heft 1: "Kunst und Kitsch"; Akzente, 19 (1972), Heft 5; Sprache im technischen Zeitalter, (1972), Heft 44: "Lesekanon und Trivialliteratur"; Zeitschrift für Literaturwissenschaft und Linguistik (LiLi), 2 (1972), Heft 6: "Trivialliteratur und Medienkunde"; Diskussion Deutsch, 2 (1971), Heft 6: "Nicht anerkannte Literatur"; Die Hören, 19 (1974), Ausg. 95 & 96: "Trivialliteratur I & II"; Magnum, (1961), Heft 37.
77. See Chapter III, p.61.
78. Poetae Studiosi. Analysen studentischer Lyrik des 19. und 20. Jahrhunderts. Other investigations of the trivial lyric include Dietrich Wolf (ed.), Kunst und Kitsch im deutschen Gedicht. Motivgleiche Lyrik zur Klärung des literarischen Wertgefühls (Frankfurt am Main: Hirschgraben, 1968); Götz Grossklaus, "Das Lied als Ware. Untersuchungen zur Produktion und Rezeption sogenannter Triviallyrik am Beispiel des Schlagers", in: Anton Kaes & Bernhard Zimmermann (eds.), Literatur für viele, vol.1, 43-58.
79. See, for example, Marianne Thalmann, Der Trivialroman des 18. Jahrhunderts und der romantische Roman. Ein Beitrag zur Entwicklungsgeschichte der Geheimbundmystik (Berlin: Ebering, 1923), and Die Romantik des Trivialen. Von Grosses 'Genius' bis Tiecks 'Wilhelm Lovell' (München: List, 1970).
80. Erland Munch-Petersen believes that "such a history should not be evaluative, but should be concerned with literary sociology, i.e., a description of what was actually written and read." ["Trivial Literature and Mass Reading", p.165].

81. "In der Literaturgeschichte, wie unsere Gelehrten sie schreiben, hat diese Literatur bisher keine Rolle gespielt: man hat sie entweder ganz mit Stillschweigen übergangen, oder, bestenfalls, mit einer Kürze abgefertigt, die dem ausserordentlichen Umfang dieser Literatur nur wenig entspricht." ["Über die Unterhaltungsliteratur, insbesondere der Deutschen", p.10].

One notable exception to this was the early study by Johann Wilhelm Appell, Die Ritter-, Räuber- und Schauerromantik. Zur Geschichte der deutschen Unterhaltungs-Literatur (Leipzig: Engelmann, 1859). Reprint - München-Pullach: Verlag Dokumentation, 1968).

82. See "Wege...", p.28. There is, however, a fair number of newer investigations of kitsch authors such as Hedwig Courths-Mahler and Karl May. [See, for example, Gustav Sichelschmidt, Hedwig Courths-Mahler. Deutschlands erfolgreichste Autorin. Eine literatursoziologische Studie (Bonn: Bouvier, 1967); Gertrud Willenborg, Von deutschen Helden. Eine Inhaltsanalyse der Karl-May-Romane (Weinheim: Beltz, 1973); Michael Kienzle, "Eugenie Marlitt: Reichsgräfin Gisela (1869). Zum Verhältnis zwischen Politik und Tagtraum", in: Horst Denkler (ed.), Romane und Erzählungen des bürgerlichen Realismus. Neue Interpretationen (Stuttgart: Reclam, 1980), 217-230]. See also Chapter I, note 20.
83. Horst Kunze, Lieblingsbücher von dazumal. Eine Blütenlese aus den erfolgreichsten Büchern von 1750-1860. Zugleich ein erster Versuch zu einer Geschichte des Lesergeschmacks (München: Heimeran, 1938), reprinted as Gelesen und geliebt. Aus erfolgreichen Büchern 1750-1850 (Berlin: Rütten & Loening, 1959).
84. Gustav Sichelschmidt, "Trivalliteratur und Bibliotheken", Zeitschrift für Bibliothekswesen und Bibliographie, 13 (1966), 100-104.
85. Liebe, Mord und Abenteuer. Eine Geschichte der deutschen Unterhaltungsliteratur. The latest in this line is Hainer Plaul's Illustrierte Geschichte der Trivalliteratur (Hildesheim: Olms Presse, 1983).
86. Frauenträume, Frauentränen. Über den deutschen Frauenroman.
87. See, for instance, Günther Neumann, Der politische Gehalt von Groschenheften. Eine erziehungswissenschaftlich-politologische Analyse (Kastellaun: Henn, 1976); Armin Volkmar Wernsing & Wolf Wucherpfennig, Die 'Groschenhefte': Individualität als Ware (Wiesbaden: Athenaion, 1976); Klaus Schönbach et. al., "Zur Funktion der Romanhefte. Eine Studie zur Charakterisierung von Romanheftlesern", Publizistik, 16 (1971), 398-416; Hermann Bausinger, "Zur Struktur der Reihenromane", Wirkendes Wort, 6 (1956), 296-301.
88. See, for example, Frank Hoffmann, Der Kitsch bei Max Frisch, and Karlheinz Deschner, Talente, Dichter, Dilettanten. Überschätzte und unterschätzte Werke in der deutschen Literatur der Gegenwart (Wiesbaden: Limes, 1964).
89. "...Literatur und Trivalliteratur bringen auf der gemeinsamen Grundlage als sprachlicher Ausdruck ihrer Zeit unterschiedliche Tendenzen dieser Zeit zur Darstellung." [Ulrich Hain & Jörg Schilling, "Trivalliteratur als Forschungs- und Unterrichtsgegenstand", p.34].

90. See Chapter III, p.41ff.
91. Deutscher Kitsch. Ein Versuch mit Beispielen.
92. See also in this 'lighter' vein Juscha Zoeller's Ich liebe den Kitsch. Gedanken über das verzierte Dasein (München: Südwest-Verlag, 1969)
93. Alfred Liede, "Killys kinderleichter Kitsch", p.68.
94. "Schwierigkeiten mit der Unterhaltungsliteratur", p.23.
95. See, for example, Karin Helm (ed.), Rosinen aus der 'Gartenlaube'. Kurioses aus alten Zeitschriften (München: Langen/Müller, 1960); Magdalene Zimmermann (ed.), Die 'Gartenlaube' als Dokument ihrer Zeit (München: Heimeran, 1963); Heinz Klüter (ed.), Facsimile-Querschnitt durch die 'Gartenlaube' (Bern/Stuttgart/Wien: Scherz, 1963). Some collections are entirely given over to illustrative material, such as Eugen Skasa-Weiss, Buchheims Annoncen-Album. Köstliche Lektüre für Damen und Herren (Feldafing/Obb.: Buchheim, 1958).
96. See, for instance, Ruth Horowitz, Vom Roman des jungen Deutschland zum Roman der 'Gartenlaube'. Ein Beitrag zur Geschichte des deutschen Liberalismus, Phil. Diss., Basel, 1937; Karlheinz Wallraf, Die 'Bürgerliche Gesellschaft' im Spiegel deutscher Familienzeitschriften, Phil. Diss., Köln, 1939; Hermann Zang, Die 'Gartenlaube' als politisches Organ. Belletristik, Bilderwerk und literarische Kritik im Dienste der liberalen Politik 1860-1880, Phil. Diss., Würzburg, 1935; Heide Radeck, Zur Geschichte von Roman und Erzählung in der 'Gartenlaube' [1853-1914]. Heroismus und Idylle als Instrument nationaler Ideologie, Phil. Diss., Erlangen/Nürnberg, 1965; Karoline Lorenz, "Die publizistischen Wirkungsmittel der Gartenlaube [1853-1878]. [Versuch zur Ermittlung des publizistischen Wirkungsgrades bei Familienjournalen]", Phil. Diss., Wien, 1951; Karl Feisskohl, Ernst Keils publizistische Wirksamkeit und Bedeutung (Stuttgart/Berlin/Leipzig: Union Deutsche Verlagsgesellschaft, 1914).
97. See, for instance, Ilse-Lore Worch, "Die Geistesart der Zeit von der Jahrhundertwende bis 1944, gespiegelt im Unterhaltungsroman der Berliner Illustrierten Zeitung", Phil. Diss., Berlin, 1948; Doris Huber, "Romanstoffe in den bürgerlichen Zeitungen des 19. Jahrhunderts [1860-1890]", Phil. Diss., Berlin, 1943; Werner Spies, "Der literarische Geschmack im Ausgang des 19. Jahrhunderts im Spiegel der deutschen Zeitschriften. [Eine Studie zur Geschichte des literarischen Geschmacks und des Zeitschriftenwesens in Deutschland]", Phil. Diss., Bonn, 1953; Rudolf Hackmann, Die Anfänge des Romans in der Zeitung, Phil. Diss., Berlin, 1938; Winfried Bauer, "Der Roman als Zeitungsroman im 20. Jahrhundert, seine kulturelle, wie soziologische Bedeutung", Phil. Diss., München, 1953; Friedkarl Wieber, Der deutsche Zeitungsroman im zwanzigsten Jahrhundert. Eine volkswissenschaftliche Auseinandersetzung, Phil. Diss., Halle, 1933.
98. See, for example, the reprint of the original edition of Eugenie Marlitt's Im Hause des Kommerzienrates (complete with Gothic script and quaint illustrations!), with a critical introduction and postscript by Jochen Schulte-Sasse and Renate Werner. (München: Fink, 1977).
99. Despite the opinion of Christamaria Selle in an article commemorating

the tenth anniversary of the death of Hedwig Courths-Mahler that "heute, in einer Zeit, in der Sex, Mord und Neurosen die Themen unserer Unterhaltungsindustrie ausmachen, will es uns nicht mehr gelingen, diese Traumfabrikation in Heimarbeit ernst zu nehmen." ["Literatur in Veilchenblau. Zum zehnten Todestag der Romanschriftstellerin Hedwig Courths-Mahler", Berliner Morgenpost, 26.11.1960. p.14].

100. See Reimar Hollmann, "Kitsch: nicht nur Spielweise für Snobs", Die Horen, 19 (1974), Ausg.96, p.35. See also Alfred Liede's rather patronising comment in his review of Walther Killy's Deutscher Kitsch, with reference to the book's commercial success:

"An sich gönnen wir jedem Leser das Vergnügen, über Dichtungen zu lachen, die seinem Vater noch heilig gewesen sind oder über die dieser auch schon gelächelt hat. Der Erfolg beweist höchstens, dass der deutsche Bildungsphilister noch nicht ausgestorben, seine Bildung aber etwas sehr schmal geworden ist." ["Killys kinderleichter Kitsch", p.68].

101. "Die Kitschfabrik", p.103.
102. Günther Cwojdrak (ed.), Die Kitschpostille (Berlin: Eulenspiegel-Verlag, 21966).
103. See Peter Kaupp, "Der missachtete Schmöcker", p.25. A prime example of this is the production of films from both high and low literature, though this should not necessarily be equated out of hand with the production of kitsch.
104. "Trivialliteratur seit 1965", p.161.
105. Michael Binyon, "Germans fear JR may break up happy homes", The Times, 11.12.1982. p.1.

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CHAPTER VIII

PREDOMINANT TRENDS IN THEODOR STORM RESEARCH¹

Before moving on to an investigation of kitsch in the works of Theodor Storm, it might be helpful to offer a survey of the main trends in research into this author in order to pinpoint those aspects of his work which have attracted most attention hitherto. Critical observations on Storm began relatively early, for during his lifetime his works, both poetry and prose, were the subject of a good many reviews, some by his personal friends and acquaintances, including such eminent figures as Theodor Fontane and the young professor of literature, Erich Schmidt. Probably the first of the longer critical appraisals was a lecture given in 1865 by Eduard Tempelvey, and published under the title Theodor Storms Dichtungen in 1867.² The critical accolade really began, however, in 1887, with the first monograph by Paul Schütze, Theodor Storm. Sein Leben und seine Dichtung.³ Although this enjoyed four editions, the last in 1925,⁴ it is of limited usefulness to modern scholars, except in so far as it sheds light on the pattern of early Storm criticism, and is of exceptional distinction in that, in common with other critical efforts which came out in Storm's lifetime, the latter had actually read (and on the whole approved of) Schütze's appreciation.⁵

The point raised concerning the relevance of Schütze's book for modern research also holds good for much of the remainder of older Storm criticism, which gathered considerable momentum subsequent upon the poet's death in 1888, and continued in a steady flow throughout the first half of the present century. Naturally, there are many individual contributions which, academically speaking, are of greater merit than others, but in the main they are viable solely for plotting the course of the critical and ideological, and to some extent, the popular reception of the author at any given period. It will emerge in the course of this study that

the whole area of Theodor Storm and ideology has been quite purposefully neglected, notwithstanding the obvious connexion between ideology and literary evaluation and interpretation.⁶

Since 1945, and particularly in the last twenty to twenty-five years, there has been increasing interest in Storm in both popular and academic circles. Whilst he has never been totally out of the critical eye in Germany and abroad, the escalation of interest since the war is quite astounding, especially in foreign countries such as America and Great Britain - the large number of new editions and the many new studies testify to this. The foundation of the Theodor-Storm-Gesellschaft in Storm's birthplace, Husum, in 1949, and the annual publication of the Schriften der Theodor-Storm-Gesellschaft⁷ since 1952 have done much to foster a greater and more widespread knowledge of the author, for the 'Jahrbücher' themselves contain much valuable information, both in the form of critical contributions and in the publication of previously unpublished or newly discovered material.

The most thorough and complete Storm bibliography to date is Hans-Erich Teitge's Theodor Storm Bibliographie,⁸ which lists practically all editions of Storm's works, as well as books, dissertations and articles concerning him up to 1967. As is the case with all bibliographies, it has been rendered incomplete by the not inconsiderable amount of new material that has come out since its publication. However, the Schriften der Theodor-Storm-Gesellschaft do give a list of 'Neuerscheinungen', which comprises new editions of the works and letters, as well as secondary literature.

Since the war a great many new editions of the prose works have been published, either containing a single 'Novelle' or a compilation of two or more, and selections of Storm's poetry, though markedly fewer in number, have also appeared. Owing to the popularity of Storm's 'Novellen' as set texts since the end of the last century (probably on account of their

brevity and pleasantly straightforward style), many of these are special school editions, accordingly furnished with an introduction and relevant vocabularies.⁹ The prominent Storm scholar Albert Köster paved the way towards an edition of the complete works acceptable both to academics and to the ordinary reader when he produced his Theodor Storms Sämtliche Werke in acht Bänden in 1919-20,¹⁰ an edition which is still of value and is fairly widely used. Nevertheless, it is obvious that modern editors have at their disposal the results of Storm research which has taken place during the intervening years. This means that more accurate information is available concerning, for example, biographical details and dating, which are of particular importance for Storm's poetry. The most impressive of the recent critical editions is that by Peter Goldammer, which first came out in 1956, followed in 1967, 1972 and 1978 by the second, third and fourth editions respectively.¹¹

A significant factor in the study of any author is his correspondence, and this is particularly the case with so prolific a letter-writer as Theodor Storm. Not only did he write an overwhelming quantity of letters, a large proportion of which has fortunately been preserved, but many of his correspondents were of some considerable standing as authors or scholars, such as the lawyer and historian Theodor Mommsen,¹² Keller, Fontane and Erich Schmidt. He also corresponded with a number of minor authors, such as Ada Christen and Hermione von Preuschen.¹³ To these aspiring young female writers Storm became a venerable father-figure, imparting by letter advice on a variety of matters, both literary and personal. These letters present an insight into Storm's own tastes and opinions in many different fields, not the least fertile of which are his judgements on his own literary production, though the contradictions inherent in many of his statements tend to refute the idea that a clear-cut image of Storm, the writer, and Storm, the man, can be obtained by a careful study of his correspondence.¹⁴ Even so, this does not diminish the

worth of perhaps the most outstanding contribution to be made to Storm scholarship in recent years, namely the appearance of a great many correspondences which had long remained unpublished, or had at most been published only fragmentarily and inaccurately.

In 1960 a new edition of the correspondence between Theodor Storm and Gottfried Keller came out, edited by Peter Goldammer,¹⁵ replacing the earlier and incomplete edition of 1904 by Albert Köster¹⁶ (this was one of the first of the Storm correspondences to be published). Theodor Storms Briefwechsel mit Theodor Mommsen, edited by H.E. Teitge, contains Storm's correspondence, albeit extremely sporadic in later years, with one of his fellow-contributors to the Liederbuch dreier Freunde,¹⁷ and to the collection of folk-tales and folk-songs from Northern Germany, made by Karl Müllenhoff in collaboration with the Mommsen brothers and Storm.¹⁸ This edition contains in the introduction extracts from the brothers' letters to each other, giving some idea of their respective opinions of Storm. Though these are frequently uncomplimentary,¹⁹ they give additional insight into Storm's character and abilities as seen through the eyes of his contemporaries - something for which the correspondence of other mutual acquaintances is equally revealing.

The Schriften der Theodor-Storm-Gesellschaft contain much previously unpublished, or only partly published, letter material. However, perhaps the most imposing recent editions of Storm's letters are those which have appeared in the Erich Schmidt Verlag, Berlin, prepared in collaboration with the Theodor-Storm-Gesellschaft in Husum. The Theodor Storm-Paul Heyse Briefwechsel, edited by Clifford Bernd,²⁰ replaces the incomplete and inaccurate Plotke edition of 1917-18.²¹ The letters to Erich Schmidt have been published for the first time, in an edition by Karl Ernst Laage.²² Storm's correspondence with Mörike, which was, in fact, practically the first ever published, has now been re-published in its entirety,²³ replacing the first extremely provisional edition by Bächtold of 1889²⁴ and

the later one by Hanns Wolfgang Rath of 1919.²⁵ It also includes the first complete publication of the letters exchanged by Storm and Mörike's widow, Margarethe, after the poet's death, and Storm's Erinnerungen an Eduard Mörike, which record Storm's impressions of the poet following his visit to him in summer, 1855. The latest in this series are the Theodor Storm-Ernst Esmarch Briefwechsel,²⁶ which contains the previously unpublished correspondence between Theodor Storm and his father-in-law and uncle (the father of Storm's first wife, Constanze), and the Theodor Storm-Theodor Fontane Briefwechsel.²⁷ All of these editions are provided with excellent and detailed notes and commentaries, and a decided advantage is that they embrace both sides of the correspondence, thus compensating for a serious insufficiency of most older editions. Further volumes are at present in preparation, amongst them the letters to Storm's friends Wilhelm Petersen and Hartmuth Brinkmann. The object is finally to gather together all the most important correspondence at the moment either unpublished, or available only in outdated and unsatisfactory editions, such as those brought out by Storm's daughter, Gertrud, after his death, and expurgated by her so as to present as favourable an impression as possible of her father to the public eye.²⁸ Nevertheless, whilst this work progresses, a great many letters still remain widely scattered in a number of obscure journals, and much work will be needed to organise these into well-edited and easily accessible editions.²⁹ Peter Goldammer has also recently published a two-volume selection of Storm's letters,³⁰ which is convenient in that it brings together a substantial number of the letters in which Storm comments on his own literary production, and is therefore of considerable benefit and relevance to Storm scholars interested in the author's intentions and manner of working.

There has been a vast number of Storm biographies following in the wake of the initial offering by Paul Schütze, mostly giving information on his works as well as his life. There is still frequent recourse to

the not altogether unbiased two-volume account of 1912-13 by Gertrud Storm, Theodor Storm. Ein Bild seines Lebens,³¹ owing to the authoress's credentials as one who lived in extremely close contact with him over a long period. With his expansive, and often over-effusive La vie et l'oeuvre de Theodor Storm of 1920,³² the Frenchman Robert Pitrou provided a then rather rare instance of foreign scholarly involvement. The fact that two biographies emerged in 1940, Hans Heitmann's Theodor Storm in the series Die Dichter der Deutschen,³³ and the first, shorter book by Franz Stuckert, Theodor Storm. Der Dichter in seinem Werk,³⁴ demonstrated not only that approbation of this author continued under the National Socialist regime, but also that there was a certain distinction afforded to his works as purveyors of current political and ideological concerns.³⁵ Still regarded by many as a standard work on Theodor Storm, despite its rather reactionary standpoint, is the first major post-war biography, Franz Stuckert's weighty volume of 1955, Theodor Storm. Sein Leben und seine Welt³⁶ (also confusingly sometimes entitled Theodor Storm. Seine Welt und sein Werk). In fact, Stuckert's other book has seen two new editions, the second in 1952 and the third in 1966, irrespective of its inception against the background of the Third Reich. From the opposite, Marxist pole, Fritz Böttger, Peter Goldammer and Hartmut Vinçon have also offered comprehensive studies of Storm's life and works.³⁷ More traditional in approach is Arthur Tilo Alt's book of 1973 in the Twayne's World Authors series,³⁸ which appeared shortly before yet another (rather hagiographic) biography, that by Margaret Mare: Theodor Storm and his World.³⁹ The latest of these, K.E. Laage's Theodor Storm: Leben und Werk,⁴⁰ is clear and informative, although somewhat dull, since it of necessity repeats much that has already been said in studies of a similar nature.

There are a number of contributions, mainly in the form of articles and short pieces, probing into individual aspects of Storm's life, such as his professional career, and his chief pastime, music.⁴¹ Interest in

Storm the lawyer is comparatively recent. Several articles, and even an entire dissertation, have been devoted to this fruitful, if little known, aspect of Storm's life. The unpublished dissertation by Otto von Fisenne, "Theodor Storm als Jurist",⁴² not only discusses Storm's activities as a lawyer, but also incorporates a short section on the influence exerted by his career upon his literary work, particularly in so far as certain cases he came across in his legal capacity provided the direct real life sources for some of his 'Novellen'. Other investigations have focused on Theodor Storm's family and ancestry, the women in his life,⁴³ his life within the family circle and his relationship with his children, above all with his eldest son, Hans.⁴⁴ Quite a few studies have scrutinised the extent to which these biographical details manifest themselves within Storm's poetry and prose.⁴⁵

More recent Storm criticism has tended to concentrate on his prose work, rather than on his poetry, thus continuing a trend which was already evident, though perhaps to a lesser degree, very early on in the history of Storm research. Certainly the vast majority of university dissertations on the subject of Storm's poetry were written before 1945.⁴⁶ New contributions to this field are Alan B. Galt's Sound and Sense in the Poetry of Theodor Storm. A Phonological-Statistical Study,⁴⁷ and Harro Müller's Theodor Storms Lyrik.⁴⁸ Research into Storm's poetry mainly takes the form of shorter articles and essays; some of the most significant have appeared in the Schriften der Theodor-Storm-Gesellschaft.⁴⁹ There have also been investigations into the influence of Storm's poetry upon his prose works;⁵⁰ this has usually been interpreted in the light of Storm's own statement: "Meine Novellistik ist aus meiner Lyrik erwachsen".⁵¹ There are also a few forays into the use of poetry within the 'Novellen' themselves - the so-called 'lyrische Einlagen'.⁵²

Much more significant has been the striking number of studies devoted to Storm's position within Poetic Realism, a field of study which continues

to dominate research into nineteenth century German literature. A good example of this with particular focus on the problem of prose technique within German Realism is Josef de Cort's unpublished but very worthwhile dissertation of 1959, "Forschungen zum Realismus des 19. Jahrhunderts in der deutschen Epik - Morphologische Interpretationen von 5 Novellen Theodor Storms".⁵³ Earlier studies were more inclined towards identifying elements of Realism in Storm's works, rather than relating them to wider issues of Poetic Realism. There were some early explorations of Storm's relationship with Romanticism, too, again by isolating Romantic components, and sometimes comparing them with Realistic aspects.⁵⁴ Indeed, some modern contributions have reversed this, and have examined Storm's late 'Novellen' as precursors of Naturalism.⁵⁵

Clifford Bernd's unpublished dissertation of 1958, "Die Erinnerungssituation in der Novellistik Theodor Storms. Ein Beitrag zur literarischen Formgeschichte des deutschen Realismus im 19. Jahrhundert",⁵⁶ revolves largely around the position and use of the narrator in Storm's 'Novellen'.⁵⁷ Similar ideas are found in Bernd's later book, Theodor Storm's Craft of Fiction,⁵⁸ which narrows the general problem of the narrative techniques within German literary Realism down to a detailed survey of two 'Novellen', Aquis submersus and In St. Jürgen, and gives in an appendix the original versions of the ending of Aquis submersus, previously thought to be lost.⁵⁹ The book also includes a useful bibliography of recent Storm criticism, with annotations. Both book and dissertation amply demonstrate the significance of the narrator in Storm's 'Novellen', especially for the problematic nature of German Realism. The narrator is aware of the limitations imposed upon human endeavour by the passing of time, and yet sees that this may be overcome by the ability to remember, particularly when memory receives material support from such items as old buildings, manuscripts and paintings. Then, however, it is realised that memory, along with its material aids, is equally a victim of the transitory nature of human

existence. Bernd has also portrayed this threefold, or even circular pattern, in two articles on the subject entitled "Das Verhältnis von erlittenem und überwundenem Vergänglichkeitsgefühl in Theodor Storms Erzählhaltung" and "The Pattern of Reminiscence in Storm's In St. Jürgen".⁶⁰ The considerable number of other studies discussing the significance of time, memory and transience in Storm's fiction reveals the importance of these motifs not only for Storm, but also as constant elements in German literary Realism in general.⁶¹

Other studies of Storm's technique and the structure and development of his prose works provide some variation from Bernd's pertinent, if restricted approach to Storm as a literary artist. One of the earliest was Hans Eichentopf's 1908 dissertation, Theodor Storms Erzählungskunst in ihrer Entwicklung,⁶² whose title indicates an approach to Storm that has proved consistently popular. It is also the one commonly adhered to by Storm biographers, namely that of tracking the writer's development from his early works through to his later production, in order to ascertain whether changes take place in style, subject matter, or philosophy. The distinctly peculiar American attempt of 1914 by Leonidas Reuben Dingus, A Study of Literary Tendencies in the Novellen of Theodor Storm. A Dissertation⁶³ (this, incidentally, was the first of the American Storm dissertations) follows this course, as does the more recent French thesis by Michel Boutet, "Theodor Storms Novellistik von den Frühjahren (1848-1849) bis zum Spätwerk (1888)".⁶⁴ Other more modern dissertations include those by Erika Freiin Loeffelholz von Colberg, Epische Darstellung in den Novellen Theodor Storms,⁶⁵ and by Hans-Otto Zbinden, "The Verbindungsglied in Theodor Storm's Novellen".⁶⁶ An excellent and probably more accessible study is E. Allen McCormick's book Theodor Storm's Novellen - Essays on Literary Technique.⁶⁷ The first chapter is particularly illuminating for the development of Storm's literary technique, in that it compares the first version of Immensee, which appeared in Biernatzki's Volksbuch auf

das Jahr 1850 für die Herzogthümer Schleswig, Holstein und Lauenburg,⁶⁸ with the later, standard version which originally appeared in Sommergeschichten und Lieder in 1851.⁶⁹ There is a reprint here of the first version, showing where it deviates from the later one. McCormick analyses these variations in order to afford a glimpse into Storm's method of working, revealing how the first version has been condensed into the compact symbolical and atmospheric 'Novelle' which has since enjoyed lasting popularity. Contained in the book is a chapter on one of Storm's 'Märchen', Hinzelmeier. This is unusual, as the 'Märchen' are frequently omitted from studies of Storm's prose technique on the grounds that they are not really 'Novellen' and do not bear any relation to the other prose works, nor to general problems of German Realism.⁷⁰ However, the main reason for the failure to include the 'Märchen' seems to be one of convenience, since this point can easily be disproved by more careful analysis. McCormick considers this question and concludes that Hinzelmeier is in many respects better classified as an "early 'Novelle' or 'Erzählung'".⁷¹

Still in the context of Realism, Storm's language and prose style remain a popular area of study, though a great deal of work was done on this in pre-war years.⁷² Volker Knüfemann is the author of an estimable dissertation entitled Realismus. Untersuchungen zur sprachlichen Wirklichkeit der Novellen "Im Nachbarhause links", "Hans und Heinz Kirch" und "Der Schimmelreiter" von Theodor Storm,⁷³ and the archaic language of Storm's chronicle 'Novellen', which has always excited both adverse and favourable criticism, is discussed by Eberhard Knobloch in his published thesis Die Wortwahl in der archaisierenden chronikalischen Erzählung. Meinhold, Raabe, Storm, Wille, Kolbenheyer.⁷⁴

The symbolic quality of Poetic Realism has always been widely accepted, and one of the best recent studies of Storm's 'Novellen', D.S. Artiss's book Theodor Storm: Studies in Ambivalence. Symbol and Myth in his Narrative Fiction,⁷⁵ has been devoted to the very special nature of his literary

symbolism. (This is a slightly shortened version of the author's doctoral dissertation "Literary Symbolism in the Novellen of Theodor Storm"⁷⁶).

As the title of the book suggests, it also involves the mythological and folklorist aspects of Storm's 'Novellen', particularly in their close association with his use of symbolism. Since Artiss seems to have a predilection for ornithology, the book is overweighted with lists of birds, which Storm, according to the author, uses as symbols, to the neglect of other aspects of his symbolism. None the less, this is a valuable contribution to Storm research, though the approach is by no means original, for many works have appeared over the years which stress the importance of Storm as a 'Heimatdichter' and point out his interest in the folklore of his native Schleswig-Holstein.⁷⁷ However, it is true that none of these earlier studies really treats the subject as comprehensively as Artiss, nor do they relate to the same extent Storm's expertise in this field to his literary production. Other studies of symbols and motifs in Storm's 'Novellen' as a possible key to the fundamental nature of German Realism are E. M. Skawran's South African M.A. dissertation of 1970, "Die Entwicklung des Meermotivs in den Novellen Storms mit besonderer Berücksichtigung der Novelle Der Schimmelreiter",⁷⁸ and a dissertation by Thomas Kuchenbuch, Perspektive und Symbol im Erzählwerk Theodor Storms. Zur Problematik und Technik der dichterischen Wirklichkeitsspiegelung im Poetischen Realismus.⁷⁹

Apparently further removed from the direct question of Realism are investigations concerning the rôle of the supernatural and superstition, though this does to some degree overlap with the presence of folklore and mythology in Storm's works. This, too, has previously received considerable attention,⁸⁰ and there are also about three post-war dissertations on this subject.⁸¹ At least half a dozen investigations were carried out before 1945 on the importance of nature in Storm.⁸² This is closely related to the evaluation of this writer as a 'Heimatdichter', since for

the most part nature as it occurs in his works is confined to the strictly regional setting of the author's native Schleswig-Holstein. The chief post-war study of nature is the lengthy and creditable thesis by Wolfgang Zuber, Natur und Landschaft in der späteren Novellistik Theodor Storms. Zur epischen Integration der Naturdarstellung in der Entwicklungsgeschichte der deutschen Novelle.⁸³

Although the main area of Storm research now, as in earlier years, is based upon his prose works, discussion of Storm's 'Weltanschauung' frequently makes reference to his poetry as well, since this cannot very well be ignored in any study of Storm's philosophical or religious outlook, and the same applies, in fact, to his letters. Storm's 'Weltanschauung' has lately come under renewed scrutiny, possibly because the evidence of his outlook and beliefs as expressed in his literary work and in his letters, and in the judgements of him by his contemporaries and friends, is often contradictory. Basic to Storm's 'Weltanschauung' are his attitudes to love, religion and death, themes pursued by several post-war studies as well as some older ones.⁸⁴

A variety of other aspects of Storm's 'Novellen' have been subjected to new treatment. There are three modern dissertations dealing with fate,⁸⁵ a powerful element in Storm appropriated with relish by the National Socialists for their own distinctive brand of Storm interpretation.⁸⁶ An American M.A. dissertation has been written on tragic guilt in Theodor Storm,⁸⁷ and there are also several articles on this theme.⁸⁸ There seems to have been very little composed specifically on the tragic since the 1914 dissertation by the author's grandson, Enno Krey, Das Tragische bei Theodor Storm,⁸⁹ though there is an article which discusses the idyllic aspect of Storm's 'Novellen'.⁹⁰ In connexion with this there is an excellent study by Walter Schmiele examining elements of genre and idyll with special reference to the 'Novelle' Psyche.⁹¹

Isolation, loneliness and renunciation were often mentioned in earlier

studies, but latterly have been expounded in much greater detail. There are approximately three modern dissertations dealing with loneliness,⁹² whilst practically the first study specifically involved with resignation was the 1952 contribution by Marianne Bonwit, "Der leidende Dritte. Das Problem der Entsagung in bürgerlichen Romanen und Novellen, besonders bei Theodor Storm".⁹³ A more recent and thorough treatment is H.M. Hyde's British dissertation "The Theme of Renunciation in the Novellen of Theodor Storm".⁹⁴ Anxiety in Storm was discussed at length by Arthur Tilo Alt both in his dissertation "The Problem of Anxiety in the Works of Theodor Storm,"⁹⁵ and in his article "Das Phänomen der Erschütterung bei Theodor Storm".⁹⁶ The motif of 'Schweigen' was extensively treated, with particular reference to Storm's 'Novelle' of the same name, in another American dissertation, that by Barbara Fuerst Brech, "Motive des Schweigens in Storms Novellen".⁹⁷

Storm's technique of characterisation has been punctiliously examined in recent years, but again, this is far from being untrodden ground, since at least two theses dealing with this appeared before the second World War,⁹⁸ and it has often been touched upon elsewhere. Perhaps the best and most comprehensive study since 1945 is Willy Schumann's dissertation "The Technique of Characterization in the late Novellas of Theodor Storm".⁹⁹ Most studies of this kind tend to concentrate on the late 'Novellen',¹⁰⁰ which leads to the deduction that many critics consider Storm's characterisation to be stronger and clearer in his later prose works and therefore more easily illustrated by reference to these. This, however, is a point which could be more readily elucidated by more comparisons with the earlier 'Novellen'. An early British dissertation on this was the M.A. thesis by Marjorie Wilkes: "Theodor Storm. A Study in the Development of his Characterisation, with particular reference to the minor characters",¹⁰¹ though this contributes little of much importance. Storm's women characters, and childhood and children in his 'Novellen', were the

subjects of quite a few early investigations;¹⁰² since 1945 two dissertations have appeared on women characters,¹⁰³ and another on childhood and youth.¹⁰⁴ Foreign, and foreign-type characters have not been excluded, either. Robert Elmer Ward's dissertation "The Theme of Foreignness in the Works of Theodor Storm"¹⁰⁵ looks at the significance of these characters and other foreign elements within the 'Novellen', and Storm's regular portrayal of idiosyncratic figures justifies his inclusion in Herman Meyer's investigation of Der Sonderling in der deutschen Dichtung.¹⁰⁶

T. J. Rogers' published thesis of 1970, Techniques of Solipsism. A Study of Theodor Storm's Narrative Fiction,¹⁰⁷ is an example of a more original approach, which examines features of character motivation that usually remain hidden from the casual reader, though one senses a tendency on the part of the author to read profundity into texts which permit of no such interpretation. Rogers asks whether Storm is actually conscious of this "deeper level of intention", and comes to the conclusion that he is guided by an internal 'barometer' of which he is not necessarily aware since there is, as Rogers himself admits, no concrete evidence in Storm's letters or journals for any deep intellectual or existential basis for his work. Although the arguments presented are among the most original in recent Storm research, they are not altogether convincing, for to read a "solipsistic vision" into a writer like Storm seems exaggerated to say the least, and Rogers may not have been so far from a "wholesale misreading of the texts" as he would have liked to believe.¹⁰⁸

An entirely different approach from Rogers' existential line is the psychological methodology adopted in the dissertation of 1949 by Hans Pacher, "Vom Werk zum Charakter. Der rhythmische Verlauf in der Charakterentwicklung bei Theodor Storm".¹⁰⁹ The opening chapter consists of a protracted discussion of the psychological terminology used, and then the author sets out to analyse several major characters in Storm's 'Novellen' using the method described. More interesting is his subsequent attempt

to psycho-analyse Storm himself against the background of Storm's life, and with reference to the previous enquiry into the characters. This procedure might be considered almost as controversial as Rogers' existential interpretation; nevertheless, it represents something original in Storm criticism. Psychological problems in the 'Novellen' and in Storm's own personality had been touched upon before.¹¹⁰ However, less significance had been attached to the claim that the psychological make-up of fictional characters reflects the hidden psychological depths of their creator. A recent article which also adopts this new approach is Gerhard Kaiser's "Aquis submersus - versunkene Kindheit. Ein literaturpsychologischer Versuch über Theodor Storm".¹¹¹

Another approach which appears at first sight to be as new a feature in Storm research as the psychoanalytic and the existential one is the sociological approach, though this did exist to some extent before 1945.¹¹² The first of the more recent longer studies is Klaus Klöckner's dissertation "Die Krise der Tradition in der Novelle Theodor Storms".¹¹³ Ingrid Schuster's book Theodor Storm. Die zeitkritische Dimension seiner Novellen¹¹⁴ delves into elements of social criticism in Storm's works. An American doctoral dissertation by Heimtraut Fritzen Taylor, "Die Bedeutung der Familie in der Novellistik und dem Leben Theodor Storms - eine literatursoziologische Studie",¹¹⁵ is a constructive and intriguing piece of research. It includes a chapter on the general sociological background to the position of the family in nineteenth century European society, which proves particularly relevant to Theodor Storm. The latest to appear in this line are Wolfgang Tschorn's Idylle und Verfall. Die Realität der Familie im Werk Theodor Storms,¹¹⁶ Günther Ebersold's Politik und Gesellschaftskritik in den Novellen Theodor Storms,¹¹⁷ and Gunter Grimm's essay "Theodor Storm: Ein Doppelgänger (1886). Soziales Stigma als 'modernes Schicksal'".¹¹⁸ Fritz Martini's section on Storm in Deutsche Literatur im bürgerlichen Realismus 1848-1898¹¹⁹ also draws attention to the fact

that he commonly portrays the family in decline. Indeed, it is surprising in view of a statement made by Storm himself that the family was the domain of all he wrote that earlier critics have not devoted greater attention to this.¹²⁰ This lack has, however, been remedied of late by East German critics, who have concentrated more specifically on the sociological aspect, as well as on the explicitly political aspects of Storm's works. Even so, the plenitude of titles revealing concerns of this nature shows that they are rapidly gaining favour in the West, although it is true that there are one or two early explorations of Storm's (limited) political activities and opinions, mainly covering a subject very close indeed to Storm's heart, the dispute over the sovereignty of Schleswig-Holstein.¹²¹

On the other hand, Storm's attitude to problems such as heredity and alcoholism has often been discussed, and these were matters to which the National Socialists were by no means impartial.¹²² Though alcoholism is a general social problem, it was for Storm of a more personal nature in that his eldest son, Hans, was afflicted by it. Storm's strange notion that he was somehow guilty of his son's shortcomings because of certain hereditary factors he believed he had passed down to him are reflected in the two 'Novellen' Carsten Curator and Hans und Heinz Kirch - both of these stories have been examined in this light in recent years.¹²³

One area which recent research is only gradually beginning to open up is that of Storm's activities as a literary critic and as an editor. Only one short article on the question of Storm as a literary critic has been published,¹²⁴ but there is an Italian dissertation available.¹²⁵ Of special note for the light shed on Storm's editorial activities is the recent reprinting of the Liederbuch dreier Freunde,¹²⁶ and one of the two anthologies of poetry which he edited, Deutsche Liebeslieder seit Johann Christian Günther.¹²⁷ His admittedly rather sparse, if oft-quoted, contributions to the theory of the 'Novelle' and lyric poetry have been

cited innumerable times in works on literary theory, but there have even been specialised investigations of Storm's theories, such as the fairly modern American dissertation by Homer Woodrow Fuller, "Theodor Storm as a Theorist of the Novelle".¹²⁸

Other reprints have proved invaluable, such as two early studies on Storm brought out in 1968 by the Johnson Reprint Corporation.¹²⁹ The re-printing of the fifth edition of Immensee, which was of particular moment as the first illustrated edition, should also be mentioned in this context.¹³⁰ As yet, however, Storm's diary "Was der Tag giebt", at present housed in the Schleswig-Holsteinische Landesbibliothek in Kiel, has not been published, though it contains information on some of his 'Novellen' and on his outlook on life, which could be of value to Storm scholars.

One final area of research which deserves mention as a completely new departure is the investigation of Storm's reception in his own time, but so far regrettably little work has been done on this. Ingrid Schuster's essay "Theodor Storm und der Publikumsgeschmack seiner Zeit"¹³¹ discusses Storm's opinions of other contemporary authors and the expectations and demands of editors and readers. An earlier article, J. W. Smeed's "Theodor Storm and his reading public. Some cases of editorial interference and its effect"¹³² demonstrates how an author's freedom of expression frequently suffered from the necessity felt by editors to conform to the prudish moral standards of the day. There is very little available on Storm's critical and popular reception in foreign countries¹³³ - Immensee, for instance, was translated into English very early on, as observed in the brief article by J. S. Andrews, "Immensee and Victorian England".¹³⁴ Another propitious avenue of exploration may well be to scan the translated texts themselves to discover how they bear comparison with the German originals, though there may be considerable problems of accessibility.

To a certain extent a survey into the works of Theodor Storm seems to indicate little by way of determinedly new approaches - indeed, most

of the main topics had already been treated to varying degrees by earlier critics. The ideological slant of the different constructions placed on Storm's works over the years will be interpolated later;¹³⁵ the foregoing compendium of trends in Storm research ancient and modern shows, however, that until now critics have commented sparsely on the presence of kitsch in his writings, a deficiency which the following analysis will attempt in some measure to rectify.

CHAPTER IX

THEODOR STORM AND HIS READING PUBLIC

In view of the significance of the author's intended audience for both kitsch and art, it seems prudent to begin an exploration into a virtually uncharted region of Storm research by identifying the sectors of the contemporary populace for whom he was writing, or whom he hoped would form the major part of his readership. Such an investigation is obviously beset with difficulties in that there is a shortage of accurate data. None the less, in the case of Theodor Storm, intelligent surmise may be supplemented by resort to his correspondence, where reference is made not only to his publication methods and his relationship with his publishers, but where there are also firm indications as to the reasons for his writing, and his awareness of the nature and desires of his reading public, all factors which may affect the artistic merit of the finished literary product.

Probably the first matter that catches the attention in this regard during a perusal of Storm's letters is his business-like, even shrewd attitude towards the publication of his works, and most conspicuously, towards the matter of the fee to be negotiated in each case. He aired the question of the 'Honorar' with fellow-authors such as Paul Heyse, and there was a mutual exchange of opinions and advice as to how a fair and advantageous deal might be obtained.¹ Still more revealing are his business letters to the publishers themselves. In later years Storm's popularity increased, and he was for this reason in greater demand and able to command higher fees. His main publishers were Westermann and Paetel, and he acquired the habit of playing each off against the other for the prestige and privilege of publishing his works, in order to enhance his own pecuniary reward.² From this it is plain that his thoughts were not always engrossed by purely aesthetic deliberations.

In addition, it was common practice in the nineteenth century for authors to publish their works initially in family magazines, often in serialised form, and Storm was no exception to this.³ The abysmal standard of many of the contributions to these journals is by no means a reflection on the authors of higher standing who supplied them, such as Storm, as it was a practice to which they had to conform if they were ever to see their works in print. In fact, Storm and others were perfectly cognisant of the inferior quality of the majority of the material in these magazines, though their complaints could do little to effect a change in the publishing practices of the age, and they felt intense resentment that their enforced association with the journals led all too frequently to their own work becoming confused in the public mind with 'Goldschnitt', 'Gartenlaube' and similar perjorative epithets applied to the popular magazine fiction of the day.

Storm made sure that he exploited the remunerative potential of each 'Novelle' to the full following its inaugural publication in a family journal. Besides the appearance of each one in book form ('Separat-
ausgabe') there was the possibility of its forming part of a collection of stories or of stories and poems.⁴ Similarly, his poetry came out in separate editions, and in 1868 the first edition of the collected works, the Gesamtausgabe, came onto the market.⁵ One reason for the latter's emergence at this relatively early stage in Storm's literary career was that the author himself believed (erroneously, as it turned out) that his poetic talents had expired, lamenting that he was "gesanglos und beklommen", a pet phrase he used to describe his inability to produce a new work.⁶ However, the Gesamtausgabe also provides a telling example of the financial motivation for Storm's writing. He managed to contrive that its appearance coincided with the lucrative pre-Christmas market - indeed, quite a few of his works were arranged in special pre-Christmas editions. His letters to Georg Westermann, the publisher of the

Gesamtausgabe, testify to his concern for its external adornment, for it was to have pride of place, he hoped, on the 'Weihnachtstisch' of many a young lady, and he must have appreciated the value of the cover of a book as a blandishment inviting readers to buy it and partake of its actual contents.⁷ Other letters also convey his anxiety about first impressions; he laid considerable stress on titles, for example, admitting to Heyse that he thought success to be extensively dependent on them.⁸ Despite the relative brevity of most of his prose works, he on more than one occasion voiced the opinion that a longer book was likely to attract a larger audience⁹ (notwithstanding that the success of Immensee seemed to confute this). In another letter to Westermann, Storm openly conceded that he was not naive and had some instinct for factors which would promote sales.¹⁰ His correspondence with friends, fellow-authors and critics is replete with supplications for them to compose (favourable) reviews in newspapers and magazines in order to draw attention to his works, especially around Christmas time when the increments from the advertising campaign were liable to be considerably enriched.¹¹

Even from the above evidence it is apparent that Storm's aims cannot be described as wholly non-material, and other parts of his correspondence betray the reason for this. As the father of eight children, five of them girls, he naturally felt a grievous drain upon his resources, particularly during the years of self-imposed exile in Berlin and later in Heiligenstadt (1853-1864) following the Danish annexation of Schleswig-Holstein. At that time he found himself working unsalaried for a long period, though he did receive financial assistance from his father in Husum. He had to pay for his sons' university education¹² and for the education of his daughters,¹³ and the debts incurred by his spendthrift sons (above all by the eldest, Hans, a dypsomaniac and his father's 'Sorgenkind', who appears to have had no inkling of the virtues of parsimony) must have been a severe burden. Storm's letters to his sons are

full of pleas for them to live frugally and to complete their studies with all possible speed, so that they might become self-supporting.¹⁴ Hans, in fact, studied medicine for eleven years, and even then only managed to sit for his final examinations under paternal supervision; Storm travelled to Würzburg for just this purpose. He grumbled about the loathesome task of being the family provider - "die Nahrungssorge sitzt mir wie eine schwarze Spinne auf meinem Gehirn".¹⁵ It was a reflection of the social conditions of the age that middle-class women, having neither job nor career, were dependent for support upon their husbands, and failing this eventuality, upon their fathers and brothers. Storm worried that he would have to make provision for his single daughters as well as for his wife by leaving them a legacy if they were still unmarried when he died,¹⁶ and even if they did marry there was the question of the dowry.¹⁷ He was disappointed that his second son, Ernst, became engaged to a girl with no fortune (whilst simultaneously declaring that he was a typical Storm in following his heart and not his head in matters of love¹⁸), since he would not then be in a position to help his unmarried sisters.¹⁹ His letters to his sons, when they were at university, equally contain reminders for them to think of their sisters and not to fritter away the family's assets by wanton extravagance.²⁰

Were all this evidence not to hand (and it can scarcely be dismissed as incidental), there is even more tangible proof that material considerations were uppermost in Storm's mind. There are several passages in his letters which amount to nothing less than an overt admission that he was writing primarily for money, when, for example, he bewails his inability to write in prodigious quantities, since the family could not survive were it not for this supplementary income.²¹ There is also evidence that he was prepared to sacrifice his artistic standards for financial gain. Fritz Martini has expressed the positive opinion that this was so, but argues that such compromises with public taste affected only Storm's

prose and not his poetry, which he in any case esteemed more highly.²² The course of this investigation will reveal more about the extent to which Storm made concessions and adapted to the current 'Zeitgeschmack', but for the moment it may suffice to say that there was no small number of works - Eine Halligfahrt,²³ Angelika,²⁴ Schweigen²⁵ and Waldwinkel,²⁶ for instance - where Storm himself was conscious of artistic deficiencies, yet still permitted publication, if with regret at the necessary immolation of his artistic integrity. On occasion his artistic conscience would get the better of him and he would request that the manuscript be returned,²⁷ something which does furnish proof of his desire to sustain the quality of his work. How far he was able to accomplish this will be disclosed in the remainder of the present study.

It must be emphasised that there is nothing shocking or immoral about writing for money, and this need not preclude the upholding of artistic standards, but it does make strict adherence to them more difficult. This is obviously the root of the stigma arising from the contiguity of money and art, even though pecuniary interests influence all classes of writers. In Storm's case, the sheer weight of evidence for concerns of this nature means that this question cannot be passed over in endeavouring to define the artistic merit of his work - not only as the author himself saw it, but also in respect of the status claimed for him in different ages. More will be revealed about this later, but quite a few critics do seem to have realised that he was writing in large measure to eke out his income.²⁸ Some (usually early critics who were ardent and devoted admirers of Storm) insisted that he had absolutely no monetary inducements whatsoever²⁹ - in complete contradiction of the testimony provided by his letters, and by the nature of the works themselves, as this enquiry hopes to show. (It has to be borne in mind, however, that much of this correspondence was not available until very recently). Some modern critics have even suggested that financial

considerations were paramount, a total and dramatic reversal of the earlier, rather more chivalrous attitude.

Further evidence that Storm was not entirely unpractical in his approach, indeed, that he was altogether worldly, is seen in his curiosity as to the constitution of his reading public. It has already been indicated that women, above all middle-class women, were the main consumers of fiction in the nineteenth century,³⁰ and, knowing this, Storm was at particular pains to ascertain whether his works were pleasing to them. Such diligence cannot fail to rouse the suspicion that he was moulding and adapting his writing to conform to their taste, in spite of his dogmatic (and perhaps hypocritical) theoretical assertions that one should never write except from the heart,³¹ and never to suit a specific audience.³² His first line of attack in this area was the convenient resource of his own wife and daughters; he used them as the initial sounding-board for his works. There are instances where he is reputed to have modified the stories against his own better judgement and against the advice of his friends in order to please them.³³ After the death of his first wife, Constanze, he mourned the loss of his 'literary conscience', affirming that he had never written a line when she was not there to watch over him,³⁴ although how far this is merely a fanciful (and sentimental) idea is hard to determine. In any event, he soon found a replacement in Dorothea Jensen, his second wife, whom he married a year after the death of the first.³⁵ The title of 'critical conscience' was also bestowed upon his second son, Ernst, his "strengst[er] Kritiker".³⁶

To Erich Schmidt Storm commented upon the importance of women's discernment:

"...auf das kritische Feingefühl (nicht just Verstand) der Frauen, welches durch entsprechende Gebehrden oder zögernde Zustimmung seinen Ausdruck findet, gestatte ich mir Sie als Literaturhistoriker aufmerksam zu machen."³⁷

He also spoke of "viel instinktive Kritik" in women³⁸ - he clearly

believed that in order to diagnose those elements which would strike a resounding chord amongst the bulk of the female audience, it was imperative to rely heavily on a woman's judgement, or upon the collective verdict of a random sample of women, since only a female would really understand the average sympathies of the female audience. Sometimes he read his stories out loud to a circle of women so that he could calculate their effects at first hand,³⁹ and he also petitioned his fellow-correspondents to gauge on his behalf the reactions of their own female friends and relations; on asking Erich Schmidt to discover the impression that the 'Novelle' Schweigen had made upon his wife, Storm observed: "Bin doch begierig auf diese verschiedenen Frauen-Kritiken."⁴⁰ He obviously endorsed the ancient precept that women rely more on instinct and emotion than on reason and logic, and he appears to have been referring chiefly to a female audience (even if he did not specifically say so) in remarking to his son, Hans: "Auch irrst Du, wenn Du meinst, die Welt lese künstlerisch, sie liest durchgängig nur mit dem Herzen."⁴¹ Here is yet more concrete proof that the author was in tune with the audience's primordial need for emotional fulfilment, and their use of this as a criterion in selecting and evaluating their reading matter. In fact, it has often been said of Storm himself that his personality contained a number of characteristics which, in the popular view at any rate, are held to be feminine, rather than masculine traits, notably his tendency to be 'weich' and sentimental.⁴² If this were true, he was probably in an even better position to distinguish what would be amenable to his women readers. A still more direct indication is his remark to Hartmuth Brinkmann, made surprisingly early in his literary career, in respect of the collection of stories and poems Sommergeschichten und Lieder, for which he had entreated Brinkmann to write a review:

"Schreib mir doch immer gelegentlich, wenn Du Gelegenheit hast, es zu erfahren, wie den Menschen, namentlich den Frauen - denn an diese muss der Poet sich halten -, mein Buch gefällt".⁴³

Critical opinion, too, accepted Storm as a woman's writer. The early 'Novelle' Immensee, for example, was described by Storm's friend, the artist Ludwig Pietsch, as "[die] vielverbreitete und allbeliebte Jugend-novelle Storms, welche in zierlicher Miniaturausgabe das Bücherbrett aller jungen Fräulein schmückte",⁴⁴ whilst a review of the story in 1852 proclaimed: "...wir empfehlen sie allen Weihnachtstischen weiblicher Besitzerinnen in erster Reihe."⁴⁵ Modern critics make similar recommendations; one particular analysis aimed at the teaching profession considered it highly suitable for study by classes of girls.⁴⁶ Rudolf Gottschall, a sworn adversary of Storm's and a critic generally antagonistic towards his works, attested, not without a hint of derision, that Storm was "[ein] Dichter, der im ganzen weniger bekannt ist, wenn auch seine kleinen graziösen Erzählungen auf manchen Toilettentischen zu finden sind."⁴⁷ The journal Deutsches Museum categorised him in 1860 as the "Lieblingsschriftsteller unserer Damenwelt".⁴⁸ His poetry, too, was destined for women readers, especially his love poetry, though Storm was far from confident that they would recognise that they were in his case (and in his opinion) imbibing the real thing and not the grotesque travesties which commonly passed for love poems. In 1852, on asking his friend Brinkmann to produce a review of an edition of poetry, he reminded him:

"Sage ihnen [the readers] einmal, ... dass in diesem Buche Lieder der Liebe seien, und dass, was die guten Damen gewöhnlich dafür lesen, klingende Phrasen sind, die nichts von dem Laut, dem Duft, der Atmosphäre der Liebe wissen."⁴⁹

On the other hand, Storm expressed the view that some of his poems were too passionate for women, "denn es ist die Natur der Frauen, vor der Leidenschaft zu erschrecken".⁵⁰

It is interesting to read some of the sadly rather rare testimonies for the actual reactions of women, for they are exceedingly amusing by modern standards. It is amazing to read nowadays, for instance, that Heyse's wife shed genuine tears over Schweigen,⁵¹ or that Der Herr

Etatsrat, where the unsavoury protagonist is portrayed as sitting inebriated and "in greuelvoller Unbekleidung",⁵² could cause ladies of refinement to be 'entsetzt', since by today's standards these, and similar descriptions seem tame indeed!⁵³ It would be difficult to imagine most modern readers reacting in this way! Some of the tales seem to have had a profoundly moving effect on men, too, unless there is a degree of exaggeration (or flattery!) involved - one is reminded of Klaus Groth's almost apoplectic response to Hans und Heinz Kirch:

"Dein Hans und Heinz haben mich bis in die Knochen erschüttert. Mein Herz stockte, und ich überschlug zuletzt Zeilen, um noch Kraft zu haben für den letzten Schlag. Dann lief ich durch die beleuchteten Strassen Kiels, um mich zu besinnen. Es ist grausam! Aber es ist wahr, Du bist es nicht, wie Alfred Tennyson in seinem 'Enoch Arden' es ist, sondern das fürchterliche Schicksal des Menschen."⁵⁴

However, not all were so unrestrained in their enthusiasm. The prim and priggish morality of the age led some, both men and women, to outlaw his works as unethical and degenerate. The landlady of Storm's student son, Ernst, one Friederike Hornung in Tübingen, to whom he had sent a copy of Aquis submersus, was appalled by the immorality of the story, and wrote an incensed letter to Storm:

"Ist es nicht traurig, dass die sog. schöne Literatur so viel Gehaltloses u. Schädliches präsentirt u. dass wer je u. je ihren Boden zu betreten wagt, nur Verletzung davontragen muss? Ist es nicht zu beklagen, wenn eine begabte Feder das höchste Ziel, das himmlisch ewige ausser Acht lassend, sich nur im Rahmen der Vergänglichkeit bewegt u. zuletzt dem verdorbenen Geschmack des gebildeten Haufens dienstbar wird? Was nutzt die vollendetste Form in Styl u. Sprache, wenn der Kern durchfressen ist? Seit ich A.S. gelesen, ist mir mit einem Male klar geworden, wesshalb mich das Lesen Ihrer Schriften meistens in unglückliche Stimmung bringt: Es ist ein süßes Gift darin, etwas von der Pest, die im Finstern wandelt, von der Seuche, die im Mittag verwüstet (Ps. 91, 6-7). - Ich möchte, u. mit mir Alle, in deren Herzen Gott geleuchtet hat, zum Lichtglanz der Erkenntniss Seiner Herrlichkeit im Angesichte Jesu Christi (2 Cor. 4,6) - gleichsam schwebend durch diese Welt gehen können, um nicht mit dem Koth der Erde in Berührung zu kommen. Soweit dieses dennoch, ohne unsern Willen, geschieht, so haben wir zwar keine Schuld, immerhin aber ist es

ein Quälen der Seele, denn sie dürstet nach dem lebendigen Gott, dem Urgrund aller Reinheit. 'Glückselig die Reinen im Herzen, denn sie werden Gott schauen' (Matth. 5,8). - Betrachten Sie, ich bitte, diese Worte als einen Ausdruck wahrer Freundschaft: Wenn ich das Gefährliche des Weges erkannt habe, worauf mein Freund voran geht, so darf ich ihn ja wohl bei der Hand fassen u. ihm ein herzliches 'Halt inne' zurufen; ja ich bin es ihm, mir selbst, u. vor Allem Demjenigen schuldig, dem wir Leben u. Wohlthat verdanken, dem Heiligen, dem wir Alle verantwortlich sind."55

Notwithstanding Storm's appreciation of the rôle of women as consumers and his indefatigable attempts to please them (why else should he have taken so much trouble to detect their literary predilections?), his letters contain many complaints against the uncultured taste of the reading public, yet he was unable to conceal that many of these, in themselves justified, were created largely by his feeling of mortification at the extremely slow growth in his own popularity during his lifetime. Being ineffably proud of his poetry, and rating it above his prose works,⁵⁶ his sense of chagrin was correspondingly the greater when it, too, remained undervalued by the world at large. He unleashed considerable vehemence against his more prosperous competitors in the popularity stakes, particularly the poet Geibel.⁵⁷ He berated the public for their almost mandatory adulation of his rival, declaring: "...ein Urtheil hat das Ding, das wir Publicum nennen nicht, und wie Wenige überhaupt!"⁵⁸ He was, therefore, especially gratified to hear from his friend Erich Schmidt of a conversation the latter had held with the literary critic Wilhelm Scherer. Erich Schmidt's original letter has unfortunately been lost, but Storm, evidently believing that his own assessment of the situation regarding contemporary taste was vindicated by Schmidt's account, did not hesitate to inform other of his correspondents about it:

"Eine kleine Genugthuung erwuchs mir in diesen Tagen aus einem Briefe Erich Schmidts, der in Wien mit Wilh. Scherer zusammengewesen war, und diesem darüber, dass er in seiner Rede über Geibel etwas Gewöhnliches speciell geistreich hervorgehoben hatte, ein monitum

zog. 'Ja gewiss', meinte Sch., 'wäre Geibel nicht vielfach trivial, so wäre er nicht populär.' Und er fügte sogleich, ohne dass ich Ihren Namen nannte, hinzu: 'Gegen Stormsche Lieder kann freilich die ganze Geibelsche Lyrik nicht von ferne aufkommen.' Es scheint an meiner Persönlichkeit zu haften, dass dergleichen die Literaturhistoriker sich nur im Kabinett von Ohr zu Ohr zuflüsteren. In ihren Vorträgen ist immerhin mit Geibel der letzte Lyriker gestorben, u. Th. St. existirt überhaupt nicht."⁵⁹

He was also unhappy about the lethargic public response to his 'Novellen', although this did not perhaps cut quite so deep a gash in his artistic pride as did the lack of enthusiasm for his poetry. Naturally, he was most offended in cases where he himself nurtured a strong inclination for the work in question and believed it to belong to the best of his literary production. Of Aquis submersus, for instance, which ranked highly in his own estimation, he complained that the 'Novelle' "ja wohl zur Schande Deutschlands nie zu einer 2ten Aufl. gelangen wird."⁶⁰

In another letter he lamented:

"Bei 'Aquis' ist es wohl nicht der Titel, sondern die natürliche Mittelmässigkeit des grösseren Publicums, die sich vergnüglicher mit einer Eberschen Novelle oder mit der Dragant-Figuren-Epik u. Theewasser-Lyrik eines Jul. Wolff unterhält. Dagegen hilft nur die Zeit. Freilich schlimm für alte Menschen."⁶¹

He also delivered strongly-worded and rather bitter attacks on public taste in letters to his publishers. To Alexander Duncker he wrote, again with reference to his poetry:

"...der tägliche Erfolg so vieler mittelmässiger Sachen ist mir so widerwärtig, dass ich ihn nicht gern selbst vermehren möchte. ... Ich weiss aber, dass eine Anzahl meiner kleinen Gedichte, darunter auch die drei in 'Immensee', durchaus über der Mittelmässigkeit stehen, dass Lieder wie 'Wohl rief ich sanft dich an mein Herz', 'Du willst es nicht in Worten sagen', 'Oktoberlied' u.a. auch bei den besten Poeten zu den Seltenheiten gehören und dass durch diese eine Ausgabe der Gedichte einen wirklichen Wert haben wird. Ist man im Publikum wirklich so phrasenhaft und stumpfsinnig, an solchen Sachen vorüberzugehen, so frage ich Sie aufrichtig, welches Interesse kann es noch für mich haben, auch nur einen Buchstaben drucken zu lassen?"⁶²

Storm's complaints were echoed by fellow-authors and critics alike. This is exemplified by a review of 1874 concerning Storm's Novellen und Gedenblätter,⁶³ if one overlooks the slightly preposterous celestial imagery - Storm himself pithily dismissed the review as 'albern':⁶⁴

"Die Poesie, so unselig sie sich in den letztvergangenen Jahrhunderten verirrt haben mag, hat den rechten Weg endlich doch wieder gefunden. Wir gedenken noch mit Schauern der Ritter-, Räuber- und Gespensterromane. Gaukler und Marktschreier tummelten sich auf dem Parnass und schlugen Purzelbäume. Wo waren die Poeten und Propheten? Zwar die grosse Masse des Publikums strömt auch heute noch den Gauklerbuden zu, aber die Buden stehen im Strassenstaub und nicht mehr im Tempel; unsere grossen Dichterheilige: Lessing, Jean Paul, Goethe, Wieland usw., haben das Schacher- und Gauklerwesen zur Pforte hinausgepeitscht. Rein ist der Tempel der echten Poesie, aber auch - menschenleer. Nur wenige Hohepriester singen ihren Choral, er verhallt in den Wänden. - Einer dieser wenigen und vielleicht Ungehörten ist Theodor Storm."⁶⁵

Whether as a subconscious attempt to compensate for his lack of achievement in the size of his readership, Storm decided none the less to interpret the apparently select nature of his audience as a compliment,⁶⁶ although earlier chapters of this study have shown that this may not necessarily be a good yardstick with which to pass judgement. Clearly, most of Storm's contemporaries did not visualise him as a writer for the masses, as witnessed by the above review. Karl Emil Franzos, the editor of the journal Deutsche Dichtung, where Storm's 'Novelle' Ein Doppelgänger was first published in 1886, addressed himself to Storm as follows:

"Von Jahr zu Jahr wendet sich die Gunst des Publikums immer mehr von unseren echten Dichtern ab zu jenen, welche nur den Weihnachtstisch, aber nicht ihr Jahrhundert zieren; von Jahr zu Jahr mehr versinkt insbesondere die epische Dichtung in Prosa, der Roman und die Novelle, einerseits in wüste, naturalistische Ausschreitung nach französischem Muster und andererseits in jene prüde, saft- und kraftlose Richtung, für welche die Familienblätter den guten Markt bieten. Sie, hochverehrter Herr, sind nicht blos einer unserer bedeutendsten und wohl unser feinfühligster Dichter, sondern Sie haben auch ein warmes Herz für unsere Dichtung. In diesem Sinne erbitte ich Ihre Gunst für die neue Zeitschrift."⁶⁷

Theodor Fontane, too, assured Storm: "An der immer mehr oder weniger stupiden Verehrung der blöden Menge kann Ihnen wenig gelegen sein".⁶⁸

Ludwig Pietsch also averred that Storm would never attract a mass readership,⁶⁹ as did another contemporary, Ilse Frapan.⁷⁰ This opinion continued into the twentieth century; an inordinately eulogistic article of 1905 doubted that Storm would ever be widely popular even amongst women - which even in the author's lifetime was patently untrue:

"Das Denkmal ..., welches sich Storm selbst durch seine Dichtungen gesetzt hat, ist dauernder als Erz. Heute schon ist der Wert seiner Dichtung ein unbestrittener; sie hat sich im Herzen der Nation ihren Platz erobert. Allerdings wird seine 'Gemeinde' immer eine beschränkte bleiben, aber eine desto erlesenere. Die oberen Zehntausend werden ihn weniger lesen; ihnen hat er zu rücksichtslos den Spiegel vorgehalten und ihre Verkehrtheiten zu unmachtsichtig gegeißelt. Ihnen sagte er in 'Im Schlosse', dass die Lüge, sie seien mehr als andere Menschen, ihnen schon als Erbteil in die Wiege gelegt werde. Auch die Frauen, sonst das dankbarste Lesepublikum, werden ihn nicht lieb gewinnen, weil er zu wenig spannend ist und die Wünsche des weiblichen Geschmacks nicht befriedigt; denn er schmeichelt nicht dem Gefühl, sondern verkündet erschütternde und niederbeugende Lebenswahrheiten. Seine Novellen sind nicht für die müßige Stunde und das leichtfertige Herz, sondern für den denkenden, ernsten Geist. Wir werden die Verehrer der Stormschen Muse im Volke, d. i. in den gebildeten Kreisen des Bürgerstandes, zu suchen haben. Was die Menge am sichersten packt, ist einerseits die Fülle des Stoffes, die Spannung und Verwicklung, andererseits der tönende Klang der Sprache, die rauschende Phrase. Davon ist bei Storm nichts zu finden."⁷¹

Despite these asseverations, and despite Storm's scorn for the mass audience and its minions, it is plain that he would himself have welcomed a readership of more impressive dimensions than the one he actually possessed; Ilse Frapan records that Storm once said to her: "Die Besten hab ich wohl, die Massen hab ich nicht; ich möchte auch die Massen haben"⁷² - and this was probably as much for financial reasons as for any other, as his correspondence reveals. It is true that his chief vexation was due to the public indifference towards his poetry, but quite apart from the ambition to be acknowledged as the finest living poet,⁷³ there may well have been a second reason for his annoyance: namely that his poetry

could scarcely have been expected to have produced such substantial remunerations as his 'Novellen', so that he could afford, in purely material terms, to exercise his critical and aesthetic conscience with greater fastidiousness than in the case of his prose. This could help to explain his animosity towards Emanuel Geibel, even if his abhorrence was in large measure defensible. His resentment over his comparative lack of popularity is not at all consistent with his well-publicised denunciations of those who did enjoy extensive recognition, and one suspects that pecuniary need, as much as sour grapes, was greatly to blame.⁷⁴ In a letter to Ludwig Pietsch, for example, he remonstrated:

"...der Absatz der Bücher [ist] doch immer noch ein verhältnismässig geringer. Eine Aufl. von 2000 Expl. braucht auch jetzt noch ihre drei Jahre, die Gesamtausgabe geht noch viel langsamer, ausser 'Immensee', das sich alle Jahr in 1000 Expl. verkauft. Was hilft mir als Vater von acht Kindern aller Ruhm, so süß er immer schmeckt!"⁷⁵

In 1877 he lamented to his brother, Otto, in similar terms:

"Mein Ansehen in der Litteratur ist jetzt so gross, dass ich - Ihr sprecht aber bitte nicht davon - für den Abdruck dieser 2½ Bogen grossen Novelle [Carsten Curator] von der Zeitschrift [Westermanns Illustrierte Deutsche Monatshefte] 3000 Mk. erhalte. Aber was verschlägt das bei den wahrhaft ungeheuern Ausgaben für meine Kinder, von denen noch keines sich selbst erhalten kann, obgleich das älteste 29 Jahre alt ist. ... Wenn die grossen Honorare endlich kommen, bin ich alt und meine Schaffenskraft ist zu Ende."⁷⁶

From this, it can be understood that Storm was thoroughly disgruntled about a state of affairs which allowed mediocre writers - who it could be taken for granted were usually the most popular - to receive colossal fees, out of all proportion to their deserts, whereas the better authors were left on the sidelines in this, as in other respects. To Julius Rodenberg Storm disclosed his indignation when he discovered the rewards on offer to other authors of stature inferior to his own:

"...wenn ich erfuhr, wie bedeutend z.B. Auerbach und andere Schriftsteller von Tagesruf für ihre höchst mässigen Sachen honorirt wurden, während mir, obgleich

ich mich nach dem gewöhnlichen Maassstab ja nicht zu beklagen habe, für Alles, was ich geleistet, kaum eine merkliche Erleichterung meines Lebens zu Theil geworden war. Nicht nur die offenen freundlichen Briefe von Ihnen und den Herren Paetel oder die schrankenlosen Anerbietungen von mancher andern Seite, sondern ausserdem noch vieles, was mir besonders in dem letzten Jahre zugegangen, hat mich überzeugt, dass auch nach aussen hin meine Stellung jetzt in meinem 60sten Jahre derart geworden ist, um einige aussergewöhnliche Ansprüche erheben zu dürfen; d.h. in meiner Weise."⁷⁷

An interesting aside on nineteenth century publishing conditions, as well as a revelation of Storm's own attitudes, is a letter to Heyse, where he discusses the circumstances of the family magazines, whose editors, ever hungry for contributions to fill their fiction pages, frequently had serious difficulty in finding something suitable:

"Die Sache liegt ... so, dass - wie zwei Redactionen mir offen erklärt haben - die angesehensten Zeitschriften Gefahr laufen, aus Mangel an acceptablen Novellen zu Grunde zu gehen, selbst von 'bedeutenden' Namen hätten die eingesandten M.S. zurückgesandt werden müssen. ... Die Wahrheit zu sagen, sind wir nur sehr Einzelne, die in dieser Beziehung jetzt etwas leisten können; und - wenn auch meine Anständigkeit sich dadurch nicht eben angenehm gebunden fühlt, dass die Verlagsbuchhandlung der einen Zeitschrift mir in grösster Offenheit den wahrhaft glänzenden (pecuniär) Erfolg ihrer Zeitschrift dargelegt hat, so sehe ich andererseits nicht ein, warum nicht der bessere Poet, so gut wie der bessere Maler sich eines extraordinären Lohns erfreuen sollte. Täglich mehren sich diese Novellenschreie - täglich ist freilich nur bildlich - und, da sie das Durchschnittsgut kaum leidlich beschaffen können, so können sie um so weniger entbehren, dass dann und wann eine von unsern Arbeiten dazwischen ist. Ich denke, es ist nicht unbillig, dass dafür die Buchhändler uns einen entsprechenden Theil ihres reichen Verdienstes überlassen; und ich habe grosse Lust, sehr viel mehr zu fodern, als ich bisher gefodrt und ohne Weiteres auch erhalten habe".⁷⁸

At this point, it seems appropriate to look more closely at Storm's own relationship with the family journals. On many occasions he quite deliberately distanced himself from them and from the average taste they reflected; he commented to Pietsch: "Ich bin kein 'Dichter der Gartenlaube.'"⁷⁹ His contemporaries were usually of like mind; Erich Schmidt pronounced that "der Ebers ist neben der Gartenlaube doch einer der

gemeinschädlichsten Geschmacksverderber."⁸⁰ There are a number of instances where the journals either refused to accept Storm's works, or applied to them their own puritanical laws of censorship, generally without the author's knowledge or consent, an importunity to which the latter, not unnaturally, took immense exception. Auf dem Staatshof, for example, was spurned by the Schlesische Zeitung as "nicht spannend genug".⁸¹ The ladies' journal Der Bazar was adamant in its refusal to allow the intrusion of matters of religion or politics into its stories (as was the case with most magazines of this type⁸²). For this reason, Storm considered it pointless to attempt to persuade the editor to accept for publication his polemical 'Novelle' Im Schloss,⁸³ so he tried his luck elsewhere. Im Schloss was admitted by Die Gartenlaube at the beginning of 1862, but was censored by the editor, Ernst Keil, who replaced the following decisive lines of the conversation between Anna and her cousin, Rudolf, concerning the dubious rumours surrounding the paternity of Anna's child:⁸⁴

"'Und doch', erwiderte er, 'ich lebte damals viele Meilen von deinem Wohnorte, und doch habe ich auch dort gehört, wie sie es sich gierig in die Ohren raunten.' Er verstummte plötzlich, als habe er zuviel gesagt.

Aber sie blickte ihn finster an. 'Sprich nur', sagte sie; 'ich weiss es alles, alles!'

Er sah ihr voll leidenschaftlicher Spannung in die Augen. 'Und jenes Kind?' fragte er endlich.

'Es war das meine', sagte sie, und ihre Stimme bebte vor Schmerz.

'Das deine; - und nicht auch das seine?'

Sie sah ihn mit weit aufgerissenen Augen an, während eine Flut von Tränen über ihr Gesicht stürzte; Trotz und Verachtung gegen die Menschen, die sie besudeln wollten, frassen an ihrem Herzen. 'Nein, Rudolf', rief sie, 'leider nein!' - Einen Augenblick stand sie hoch aufgerichtet; dann warf sie sich in den Lehnstuhl und drückte beide Hände vor die Augen."⁸⁵

In Die Gartenlaube, the scene appeared thus:

"'Und doch', erwiderte er, 'ich lebte damals viele Meilen von deinem Wohnorte, und doch habe ich auch dort gehört, wie sie es sich gierig in die Ohren raunten, böse, böse Dinge...' Er verstummte plötzlich,

als habe er zuviel gesagt.

Sie sah ihn mit weit aufgerissenen Augen an; eine Flut von Tränen stürzte über ihr Gesicht. 'Nein, Rudolf, nein - sie logen!' sagte sie, indem sie leise und schmerzlich das Haupt bewegte. Dann warf sie sich in den Lehnstuhl und drückte beide Hände vor die Augen."⁸⁶

In spite of Storm's forceful protestations to Ernst Keil, and his demand that an explanation he had composed be printed in one of the following numbers,⁸⁷ this was never done, and Storm wrote irefully to Ludwig Pietsch:

"Haben Sie 'Im Schloss' in der Gartenlaube gelesen? Grade die ... Stelle im letzten Gespräch zwischen Rudolph und Anna (etwa 10 Zeilen) hat die Redaktion ohne mein Wissen gestrichen und die albernen Worte: 'böse, böse Dinge' an die Stelle gesetzt, so dass ich in der Scene völlig blamiert bin; hab heute die Aufnahme einer desfallsigen Erklärung von Keil verlangt."⁸⁸

Storm also offered the 'Novelle' to Alexander Duncker for publication as a separate edition, but Duncker, in high disgust, branded the contentious relationship between Anna and Arnold as immoral, at the same time completely misunderstanding the essence of Anna's words to Rudolf:

"Abgesehen davon, dass das geschilderte Verhältnis einer adeligen jungen Dame zu einem bürgerlichen, bäuerlichen Hauslehrer schon so oft zum Thema von Verwickelungen gewählt wurde, kann ich es meinem Gefühl nach nicht gerechtfertigt finden, dass diese junge Dame, nachdem ihr von dem besagten Hauslehrer mit dem Glauben ihr Edelstes, der Duft ihrer Weiblichkeit, genommen ist, in ein entschieden unmoralisches Verhältnis tritt. Dies Missbehagen muss sich noch steigern, wenn diese Dame sich nicht scheut, einem blutjungen Menschen zu beichten, dass sie während ihrer Ehe ein Kind von ihrem Liebhaber geboren habe. Der naturphilosophierende Baron mit seiner Nützlichkeitsdefinition der Liebe - möglich, aber nicht erquicklich. Was soll die Welt, die Sie in 'Immensee' und den Gedichten so hoch und lieb hält, nach diesem Buche von Ihnen sagen? Wenn Sie sich selbst nur ein wenig liebhaben, wie man Sie, so entziehen Sie dieses Buch der Öffentlichkeit."⁸⁹

The journal Der Bazar, besides rejecting Storm's 'Novelle' Von jenseit des Meeres "weil die Heldin ein uneheliches Kind sei",⁹⁰ was also responsible for the mutilation of one of Storm's 'Märchen', Der Spiegel des Cyprianus, by excising ostensibly shocking references to

the childless marriage therein; Storm remarked disdainfully to Pietsch:

"Rodenberg hat meinen Cyprianusspiegel im Anfang und Ende ohne mein Wissen verstümmelt abdrucken lassen; ich werde deshalb Genugtuung verlangen. Die Entbehrung des Mutterglücks und die schliessliche Verheissung desselben ist, augenscheinlich wieder als unanständig, herausgeschnitten. Eine saubre Redaktion!"⁹¹

This editorial interference, which probably stemmed as much from the business acumen of the editors as from the overly delicate sense of moral niceties typical of the era, was clearly greeted with some cynicism by Storm. None the less, it is indubitable that his own business sense prompted him to make substantial compromises (although it has been suggested that since he practised a profession and was thus not wholly dependent upon his literary ventures for his income, the concessions he was prepared to make were more limited than they might otherwise have been⁹²). The following pages will uncover more about the type of compromises Storm made in order to accommodate public taste, and how far these were, in fact, merely artificial contrivances, but whether they were not also provoked in part by other external influences in the shape of the literary and philosophical trends of the age, and in Storm's own reaction to them, his personality and his experiences.

CHAPTER X

LITERARY TECHNIQUES FOR PUBLIC APPEAL - I

Analysis of Storm's techniques should prove helpful when considering his themes, and the attitudes and ideas that spring from these. How does he convey his message, ensure the readers' involvement, and establish the pattern of their sympathies? The previous chapter has shown that notwithstanding the author's protestations of indifference towards his audience, he was not only well-versed in their constitution and tastes, but also used his best endeavours to provide for their literary appetites, above all the craving for emotional, rather than cerebral fulfilment. At this juncture, more about his faculty of appealing to the sensibilities of his readership will be uncovered.

It seems idle, perhaps, to reiterate that Theodor Storm was renowned as a writer whose technique resides in 'Andeutung' - not in direct and unequivocal statement, but rather in hints, nuances and ambiguities. Statements made by Storm himself reveal that his method is, for the most part, calculated and intentional, and that his aims did not change from the early work onwards. Of the early 'Novelle' Angelika, he wrote:

"Dennoch hab ich ganz piano wieder eine Art Novelle geschrieben, von der ich selbst noch nicht recht weiss, was ich dazu sagen soll, noch weniger, was Sie davon sagen werden. ... Es ist etwas anders dabei verfahren, als in den früheren; etwas zwischen den Scenen raisonnirt und motivirt, übrigens diessmal eine reine Herzensgeschichte und insoweit Alles, was man von einem zehnjährigen Ehemann und Kinder-vater verlangen kann."¹

Zur "Wald- und Wasserfreude" he called "ein zartes aus der Luft herab-gesponnenes Gewebe",² and his observations on Eekenhof are still more explicit:

"Das Schwierige war diess Mal die Oeconomie der Dichtung; dem Stoffe gemäss musste es im Wesentlichen so aus dem Nebel hervorgetuscht, und, wenn es in der Schilderung zu nahe auf den Leib rückte, wieder zurückgeworfen werden; daher der häufige

Gebrauch des Perfectums. Wo ich erst eine Scene dachte, vielleicht halb ausführte, schob ich sie mehrmals wieder hinter die Coulissen u. liess davon vor- u. nachher nur die Reflexe auf die Bühne fallen."3

Despite the different metaphors, it is plain that they all refer to the same process, and it was natural that Storm's contemporaries should comment on this technique, generally applauding it as his special forte rather than as a possible drawback. Erich Schmidt told Storm (with particular reference to the 'Novelle' Carsten Curator): "Sie sind stark im Andeuten, Ahnenlassen."⁴ Fontane, in a review of Storm's Sämmtliche Sc riften of 1868, observed: "Storm ist ein Meister in der Kunst des Andeutens, des Ahnenlassens",⁵ and in respect of Waldwinkel, Emil Kuh admired "die filtrierende Kunst der Darstellung".⁶ Quite a few different designations have been formulated for Storm's method: E. Allen McCormick, for instance, has described it as "the technique of 'ganz wenig'".⁷

That Storm was entirely sensible of his own modus operandi is evident from the above citations from his correspondence. The procedure can also be clearly seen in the comparison of the two versions of Immensee undertaken by E. Allen McCormick,⁸ who has shown that Storm was resolved to excise the most drastic indexterities from the first version, most of all the extension of the scene in the 'Ratskeller' and the original, rather gauche conclusion, where Reinhard marries and has a son. The final rendering is structurally, and aesthetically, much improved, even if there is still much that might be objected to in terms of the heavy-handedness which tends to mar everything Storm wrote to a greater or lesser degree, mainly on account of its associated sentimentality, as will be demonstrated later. Strange to relate, some have asserted that only Storm's mature works are well-structured - D. S. Artiss actually speaks of "the rambling style" of Immensee!⁹ On the contrary, one of the strong points of Storm's writings is the neatness of their structure, though again, this can be overdone, so that everything appears too purposefully

contrived.

Next is to be ascertained how Storm engineered this literary mode, consisting of many component elements which may not, initially, appear related to the technique of 'Andeutung'. One of the foremost is the use of allegory and symbol - the water-lily in Immensee springs to mind immediately,¹⁰ or the incident in Auf dem Staatshof where Anne Lene's agitation is made melodramatically obvious by the shaking of the small tree against which she is leaning.¹¹ Storm's works are so richly endowed with symbolical and allegorical motifs that they could not possibly all be recounted here, and in any case, it should not prove necessary to delve too deeply into all of these individual aspects of Storm's methods, since for the most part they have been treated comprehensively elsewhere.¹² Oddly enough, Storm, who admitted to the significance of 'Andeutung' for his literary production, refused to concede that his deployment of symbol and allegory was intentional. He liked to believe that anything of the kind unfolded artlessly from the sequence of events, and on these grounds he praised the ingenuousness of the allegorical material in Keller's

Der Grüne Heinrich:

"Ich habe alles mit dem tiefsten Behagen gelesen; das Allegorische in der Schädelgeschichte hat mich nicht gestört; die Anschauung des tatsächlich Gegebenen ist so kräftig, dass wenigstens ich das Allegorische darin beim Lesen nicht als etwas Beabsichtigtes, sondern als etwas aus dem Tatsächlichen beiher sich von selbst Ergebendes empfunden habe. (Mir selbst ist dergleichen oft in die Feder gelaufen; von dem 'Scharmützieren mit den Schatten' in 'Im Sonnenschein' und der weissen Wasserlilie in 'Immensee' ist es noch durch manches andre weiter zu verfolgen.)"¹³

Now and then, he did confess that he had transgressed against his own law of spontaneity by becoming quite unmistakably allegorical; this was the source of his dissatisfaction with Ein grünes Blatt:

"...dadurch, dass mir die Regine unter der Hand so etwas allegorisch, zu einer Art Genius der Heimath geworden, hat die ganze Conception etwas Zwitterhaftes bekommen, dem schwerlich abzuhelpfen."¹⁴

Such inconsistencies and contraventions of self-imposed decrees were by no means uncommon, however. Storm claimed that his art was involuntary, yet his manuscripts were reworked and revised until they were often all but illegible,¹⁵ and we have seen that he apparently demurred when it came to writing with a particular set of readers in view,¹⁶ but was well-informed as to the forces at work in advertising and marketing. Even so, his pretensions to natural inspiration were quite in accord with his firm conviction that his works were nothing if not profound, which he hoped others would not be slow to recognise.¹⁷

Most of the symbolical and allegorical motifs are emotive, and many are re-stated both within the same work, and throughout the whole series of 'Novellen'. This applies above all to Storm's prodigality with eyes and hands; both carry the messages of emotion, and the hand, as a peculiarly human attribute, lends itself wonderfully for exploitation in this fashion, notably in the illumination of the women figures. As a conveyor of mood, the hand, even more than the eye, often expresses despondency. It betrays suffering, not only from one character to another, but also works emotively, through the character, on the reader himself, fostering his identification with the story. The 'human' situation is thereby emphasised, so that the surface impression is one of immense profundity, but which is really only sentimentality, often mistaken for something deeper. (Perhaps for this reason Storm has been credited with bringing the so-called "Psychologie der Hand" into literature¹⁸).

Flowers, too, are used to transmit emotion, and for this the rose is an especially felicitous option, inasmuch as its connotations have general currency. There is a plenitude of roses (usually white or red), despite the fact that even in the nineteenth century this had already become one of the most clichéd of blooms. Apart from its personal significance (it was reputedly Constanze's favourite flower¹⁹), Storm took advantage of its associations, so that he could better urge the reader

towards the pre-determined response. This seems a good reason to avoid such an ill-concealed sleight of hand, yet the temptation was irresistible, even at the price of artistic adulteration - he fastened upon this, and other 'attractive' images, which appealed to his own cast of mind and to that of the majority of his readers.

The rose, as a symbol of fragile beauty, is very much a 'feminine' image. Women may have (metaphorical) red roses in their cheeks, but not necessarily in order to invest them with the glow of good health. Storm prefers to be a little more original when he can, and to do this he sometimes deals in opposites. The two dark (presumably red) roses in the cheeks of the first good countess in Der Spiegel des Cyprianus bespeak a dangerously high fever, to which she soon succumbs.²⁰ Predictably, the white rose denotes pallor: the maiden Dagmar in Ein Fest auf Haderslevhuus is said by her old nurse to have white roses in her cheeks.²¹ Storm believes one cannot have too much of a good thing; Rolf Lembeck lifts Dagmar up towards the moon and kisses her cheeks, exclaiming as he does so: "O meine weissen Rosen! O heilige Jungfrau, beschütze mir mein ganz unfasslich Glück!"²² Lore in Auf der Universität wears to a ball a white rose in her hair; the fact that this flower is a rarity for the time of year serves to underline its symbolic import:²³

"Im Haar trug sie eine weisse Rose, eine Seltenheit in dieser Jahreszeit; aber auf ihrem Antlitz war die Rosenzeit vortüber; kein Rot schimmerte mehr durch diese zarten blassen Wangen."²⁴

The second sentence shows why Lore wears a white rose at all - it is merely to give rise to an altogether indiscreet double meaning, a play on words which presages impending doom. The white rose runs as a leitmotif through the latter half of the story. Her face is again described as "fast so blass wie die weisse Rose in ihrem Haar",²⁵ disclosing indifferent health and dejected spirits, in shame at her degradation by the 'Raugraf'. This is also confirmed by the deep blushes which momentarily veil her cheeks

when Philipp speaks to her. At the end, Lore's drowned body is found minus her floral adornment: "Die weisse Rose war fort; sie mochte ins Meer hinausgeschwommen sein."²⁶ The rose is revealed as the emblem of a crushing fate, suggestive of something wider than the destiny of a single human being. This is achieved by the combination of the personal, familiar and touching image of the flower, and the vast, inimical and impersonal ocean, a force over which man has as little control as over his own future.²⁷ The metaphysical allure of this simple sentence is enhanced by the uncertainty implied by the construction "es mochte". The sentence represents that admixture of devices to which, in his efforts to communicate a sense of profundity as ingeniously as possible, Storm was only too partial, notwithstanding that he was treading a minefield of potential sentimentality.

Not only in Auf der Universität is the rose a talisman for life, love, youth and the carefree times. A passage from Viola tricolor, where Ines is gravely ill after the birth of her first child, but overcomes the crisis safely, looks forward to a cheerful prospect, reinforced by several other conventional images:

"Aber nicht der schwarze Totenbaum streckte seine
Zweige über das Dach des Hauses; aus fernen goldnen
Ährenfeldern nickte sanft der rote Mohn des Schlummers.
Noch eine reiche Ernte stand bevor.

Und es war wieder Rosenzeit."²⁸

In Ein Bekenntnis, the young doctor, Franz Jebe, has just performed a life-saving operation for cancer on the mother of Hilda Roden, and has pronounced her cured:

"'Von heut an, Fräulein Hilda, sollen Sie ruhig in
Ihrem Bette schlafen; ich stehe Ihnen dafür, Ihre
Mutter ist gerettet.'

Wie durch ein Wunder erhellte sich bei diesen
Worten ihr junges Antlitz; in Wahrheit, sie war
plötzlich wunderschön geworden. 'Gerettet?' frug
sie noch halb im Zagen; 'o Gott, gerettet!' - Dann
noch ein paar tiefe Atemzüge, und ein entzückendes
Lachen, als ob's die Brust nicht bergen könne,
brach aus ihren Lippen. 'Gerettet!' wiederholte

sie noch einmal. 'O Doktor, mir ist, als trüg ich plötzlich einen Rosenkranz!'"²⁹

In this sense, 'Rosenzeit' is the equivalent of 'Frühling', which likewise stands for general optimism: life, hope, happiness. Hauke and Elke in Der Schimmelreiter are encountered walking home from the village dance; the following extract foretells the outcome of their relationship:

"Elke tanzte an diesem Abend nicht mehr, und als beide dann nach Hause gingen, hatten sie sich Hand in Hand gefasst; aus der Himmelshöhe funkelten die Sterne über der schweigenden Marsch; ein leichter Ostwind wehte und brachte strenge Kälte; die beiden aber gingen, ohne viel Tücher und Umhang, dahin, als sei es plötzlich Frühling worden."³⁰

Similarly, in Schweigen, when Anna and Rudolf have surmounted all the difficulties that might have spelt disaster for their marriage, Storm once more uses the somewhat overworked contrast of a winter landscape out of doors, but spring and sunshine in their hearts: "In fester Pflichterfüllung gingen Mann und Weib zusammen: der Winter nahte; aber vor beider Augen lag die Sonnenlandschaft."³¹ In Späte Rosen, too, the picture of the narrator's wife as a young girl radiates the sanguine expectations of youth:

"Ich stand atemlos und starrte das schöne jugendliche Antlitz an; mir war, als dürfe ich meine Nähe nicht verraten, als könne von einem unvorsichtigen Hauche alles in Duft verwehen. - Es musste eine Welt voll Frühlingssonnenlichtes sein, in welche diese jugenlachenden Augen hinaussahen."³²

Joyous events often occur in the springtime. In Im Schloss, Anna awaits the return of her uncle in the spring,³³ and her reunion with Arnold takes place in the same season.³⁴ The elderly spinster Meta in the 'Novelle' Abseits looks back on her young days, and as she reminisces she smiles, "als blickte sie unter sich in eine sonnige Landschaft."³⁵ When Ehrenfried proposes to her, it is to the accompaniment of singing larks,³⁶ and also (most cruelly) when she is compelled by force of circumstances to abandon all thoughts of marriage:

"Es wurde schon Abend, und es gemahnte mich recht wie damals; denn der Flieder duftete, und von unten

aus der Marsch kam auch wieder wie dazumal ein
sanfter Vogelgesang."³⁷

Thus, working by contrast, spring can serve to intensify the impression of distress just as it can intensify the impression of happiness. The opposite to spring, of course, is autumn or even winter, the waning of youthful freshness and the onset of decrepitude, pessimism and misery. In Späte Rosen, the month is October, and eventide draws on as Rudolf finishes his narration, portents of the coming winter, yet it is not too late to enjoy at least the relics of the vernal joys of youth, captured as they are in the memory, animated by the sight of the youthful portrait.³⁸ There are many other examples of sentimental polarity: at the beginning of Immensee, the elderly Reinhard walks homewards in an autumnal sunset, and muses well into the twilight on his earlier attachment to Elisabeth, before he awakens from his reverie and permits the housekeeper to bring him a light.

The rest of the platitudes in Späte Rosen are almost outshone by the ending, where the woman who has been the subject of the discourse (her favourite flower just happens to be the rose!³⁹) unexpectedly bursts into the very song she was wont to sing in her girlhood, which seems groundless, considering the subject-matter, unless she had been eaves-dropping on the conversation between Rudolf and his visitor:

"Wir sassen schweigend nebeneinander; allmählich brach die Dunkelheit herein. Im Garten war alles still geworden; aber im Pavillon unten waren schon die Lichter angezündet und schienen durch die Büsche. Nun wurde ein Akkord angeschlagen, und von einer tiefen Altstimme gesungen, klangen die Worte durch die Nacht:

O Jugend, o schöne Rosenzeit!"⁴⁰

The 'lyrische Einlage' underscores the theme and brings it to a tidy culmination, just as it does in Immensee ("Hier an der Bergeshalde", "Heute, nur heute", "Meine Mutter hat es gewollt"), In St. Jürgen (Rückert's Aus der Jugendzeit), and elsewhere.

Women are identified with flowers, but especially roses, partly because of the association with love. Wulfhild in Ein Fest auf Haderslevhuus exhorts Rolf Lembeck to return to her: "'Komm! Komm, Rolf! Verschmäh nicht deine Rosen!'"⁴¹ The dying Elsi in Ein Bekenntnis lies in her husband's arms "wie eine welke Blume",⁴² whilst Richard in Waldwinkel plans to buy Franzi vaporous raiment befitting such an exquisite blossom:

"Du sollst dir alles selber aussuchen - doch nein! Du bist zu anspruchslos, du würdest doch nur Kleider für dich kaufen. - Ich aber - in weissen Duft will ich dich hüllen, so leicht wie ein Nichts, so zart, dass auch eine Wolke davon das Leuchten einer Rose nicht verbergen könnte."⁴³

The association in itself is already banal, but it is aggravated if the character in question is discovered to be labouring under a delusion, as in Bötjer Basch:

"Als Daniel wieder durch das Fenster blickte, vor dem schon längst keine Rosen und Geranien mehr grüntem, sah er draussen eine Rosenknospe, ein acht- oder neunjähriges Mädchen mit einem sanften Gesichtlein und ein Paar blauen Augen".⁴⁴

In Angelika, at the witching hour of midnight, Ehrhard undergoes a similar misapprehension:

"Zu Hause angelangt, setzte er sich an seinen Schreibtisch und begann eine Arbeit, die in den nächsten Tagen abzuliefern war. Die Fenster standen offen, das Gewitter hatte sich verzogen; nur manchmal blättert der Nachtwind in den vor ihm liegenden Papieren.

Plötzlich war es ihm, als spüre er Angelikas Nähe. Er sah sich unwillkürlich um; aber das Zimmer war leer und still wie immer. Die Uhr wies schon auf Mitternacht. - Es war nicht Angelika, es war nur der Duft der Rose, die vor ihm auf dem Tische lag."⁴⁵

The rose as a symbol of transience, of loveliness that rapidly decays, purports to lend broader ramifications (the human dilemma under the depredations of time) to the ill-starred inclination of the old 'Vetter' in Eine Halligfahrt for one Eveline:

"Auch die Natur, von welcher, gleich der Rose, sie nur ein Teil ist, vermag uns nichts zu geben, als

was wir selber ihr entgegenbringen. Vielleicht gelangt der Mensch überall nicht weiter, und wir sterben einsam, wie wir einsam geboren wurden. Und dennoch, was wäre das Leben, wenn es keine Rosen gäbe!"⁴⁶

The sentimentality here is too obvious to require closer analysis. This, and subsequent extracts, form part of the climax of a story which is a symphony on carelessly-wasted opportunities, with pseudo-philosophical overtones, thoughts that may appear to catch the essence of the human condition, but are really little more than commonplaces, if emotionally impressive within the context of a beautifully composed and rather charming love story:

"O Eveline! Der Strom der Schönheit ergiesst sich ewig durch die Welt, aber auch du bist nur ein Wellenblinken, das aufleuchtet und erlischt; und alle Zukunft wird einst Gegenwart."⁴⁷

The horrors of the aging process are integral to the time-memory syndrome:

"Weisst du, dass es Vorgeschichte gibt? - Mitunter, als könne sie nicht warten, bis auch ihre Zeit gekommen ist, wirft die Zukunft ihr Scheinbild in die Gegenwart. - Du ahntest nichts davon, aber ich habe es gesehen; es war mitten im kerzenhellen Saale. Du hattest getanzt und lehntest atmend in der Sofaecke; da sah ich dein Antlitz sich verwandeln, deine Züge wurden scharf, deine Wangen schlaff und fahl. Schon streckte meine Hand sich aus, um leis die Rose aus deinem Haar zu nehmen; denn sie sass dort wie ein Hohn für dein armes Angesicht. Aber es verschwand, da ich fest dich anblickte; du lächeltest, du warst wieder nicht älter als deine achtzehn Jahre. Unmächtig wich das Gespenst zurück; nur ich sah es noch immer wie eine verhüllte Drohung in der Ferne stehen."⁴⁸

Red and white roses are planted on a family grave in Zur Chronik von Grieshuus,⁴⁹ and the story ends with a mawkish variation in rhyme on the theme of evanescence, that of the remorseless efficiency of the broom which sweeps everything from its path:

"Auf Erden stehet nichts, es muss vorüberfliegen;
Es kommt der Tod daher, du kannst ihn nicht besiegen.
Ein Weilchen weiss vielleicht noch wer, was du gewesen;
Dann wird das weggekehrt, und weiter fegt der Besen."⁵⁰

The emblems of mortality are combined in questionable taste in Storm's

reminiscences of the Husum of his ancestors and of his own early years,

Zerstreute Kapitel:

"Hu! Wie kommen und gehen die Menschen! Immer ein neuer Schub, und wieder: Fertig! - Rastlos kehrt und kehrt der unsichtbare Besen und kann kein Ende finden. Woher kommt all das immer wieder, und wohin geht der grause Kehricht? - Ach, auch die zer-tretenen Rosen liegen dazwischen."⁵¹

Other flowers are used to add weight to the aspect of impermanence, and its abortive counter-balance, memory. In Waldwinkel, the poppy, the flower of sleep and forgetfulness, reflects Richard's inexorable progress towards old age,⁵² but the 'Immortelle', the everlasting flower, symbolises the opposite, so is frequently seen, as an attempt at perpetuity, framing the portrait of a loved one.⁵³ In Angelika, Ehrhard picks one of these flowers and presents it to his dearest; her reaction speaks more clearly than words could do of the dismal prospect for their relationship:

"Er pflückte einen Immortellenstengel, wie deren viele auf dem Rasen waren, und gab ihr den. Sie nahm ihn, ohne hinzusehen, und drehte ihn langsam zwischen den Fingern. So gingen sie nebeneinander her, vom Rasen auf die Kiesel und auf den Sand hinunter, und standen erst still, als schon das Wasser ihre Schuh' benetzte.

Da sie so weit gekommen waren, sagte Ehrhard, und sie musste es fühlen, wie mühsam er es sagte: 'Angelika, war das ein Abschied gestern?'

Sie antwortete nicht; sie sah ins Wasser zu ihren Füßen und bohrte mit der Spitze ihres Sonnenschirmes in dem feuchten Sande.

'Antworte mir, Angelika!'

Sie öffnete, ohne aufzusehen, ihre Hand und liess die Blume, die er ihr gegeben, in den See fallen."⁵⁴

Besides the sentimental and intimate, Storm also embellishes his writings with sentimental and cosmic imagery, such as the stars, which twinkle on, unabashed at the comings and goings on earth; even such flamboyant acts as the wild leap from the balcony undertaken by Rolf Lembeck with the inert Dagmar in his arms in Ein Fest auf Haderslevhuus does not cause them to extinguish: "Und über ihm flimmerten die Nachtgestirne in ihrer stummen, unerschütterlichen Ruhe."⁵⁵ The introduction

of the cosmic dimension is designed to set at naught the microscopic struggles of human beings, investing the characters and the action with a metaphysical dimension, which is just as much a play upon the reader's susceptibility to distinguished and elegant notions as is the more familiar, human image such as the hand, or small, friendly images such as a pretty flower.

The stars are symbols of infinity, and may well be interpreted by the average reader in a religious sense. Storm, though an atheist himself, presumably comprehended the value of this, both in terms of the prying eye of the censor, and in terms of accommodating the broadly-based piety of the age, not to mention the aura of profundity exuded by anything wrapped in religious garb.⁵⁶ He therefore did little to ward off such explanations, and even actively encouraged them by specific references linking the stars and the deity. On Rolf Lembeck's arrival at the castle of Haderslevhuus, supposedly for the wedding of Dagmar, which turns out to be her wake, the funereal dirge accompanying the obsequies descends to his ear as if from the stars - not surprisingly, since Dagmar herself is imbued with saintly virtues ("Ja, du bist es, süsse, heilige Dagmar!" exclaims the grief-stricken Rolf to the unresponsive corpse⁵⁷):

"Da nahte sich ein Rauschen hinter den geschlossenen Toren, ein Zug von langsamen Schritten wurde hörbar, und indem die Tore sich öffneten, scholl, von jungen Frauenstimmen gesungen, ein De profundis wie von den Sternen nieder."⁵⁸

The solitary old spinster Meta in Abseits is inspired to the praise of the Lord by the magnificence of the natural world, and of the cosmos in particular:

"Es war so still, dass sie droben das leise Brennen der Sterne zu vernehmen meinte. Und immer neue, immer fernere drangen, je länger, je mehr, einer hinter dem andern aus dem blauen Abgrund über ihr. Und immer weiter folgte ihr Blick; ihr war, als flöge ihre Seele mit von Stern zu Stern, als sei sie droben mit in der Unendlichkeit. 'Du grosser, liebevoller Gott', flüsterte sie, 'wie still regierst du deine Welt!'"⁵⁹

The personalisation of the firmament is akin to entreaties for divine intercession in an individual's existence, albeit that these merely amount to an admission that the Almighty works in a mysterious way, which might make Him appear almost as laissez-faire as the human beings who practise this supplication. These are usually benign and elderly spinsters, but the implication is that anyone can do this when there is no other escape from earthly toils and cares. Nevertheless, the invocation of a higher power does impart a certain knowingness. In Carsten Curator, Carsten's unmarried sister, Brigitte, invariably remarks at times of crisis: "'Wir wollen es dem lieben Gott anheimstellen'",⁶⁰ and in Abseits, Meta's disappointed fiancé, Ehrenfried, advances the same sentiments in exactly the same words.⁶¹ An almost identical piece of good advice is proffered by the blind, but all-seeing Matten in Zur Chronik von Grieshuus, whose code for life is expressed in the terse, but forceful dictum: "'Bei Gott ist Rat und Tat!'"⁶² In Aquis submersus, Johannes stares "in die ewigen Gestirne",⁶³ or into "das Sternenlicht des ewigen Himmels".⁶⁴ Richard in Waldwinkel laments his lost youth whilst sitting under a night sky; the enduring quality of the stars only affirms his own irrevocable loss, and Storm cannot resist underlining Richard's consciousness of his advancing age by his anxiety that the night air might be bad for him:

"Draussen im Waldwasser, wo vordem die Iris blühten, wie auf dem Hofe in der Tiefe des offenen Brunnens spiegelten sich jetzt die schönsten Sterne; im Nordosten des nächtlichen Himmels ergoss die Milchstrasse ihre breiten, leuchtenden Ströme. ... Stern um Stern brach über ihm aus der blauen Himmelsferne; er musste plötzlich seines Jugendglücks gedenken. - Wo - was war Franziska zu jener Zeit gewesen? - Ein Nichts, ein schlafender Keim! - Wie lange hatte er schon gelebt! - - Die Talmulde entlang begann ein kühler Hauch zu wehen; er hätte wohl lieber nicht in der Abendluft dort sitzen sollen."⁶⁵

On the more positive side, the stars are seen to be of some assistance in promoting the love affair between Rudolf and Anna in Schweigen, although

there are still reminders of mutability. The slightly ponderous, almost biblical language not only contains an oblique suggestion of Adam and Eve, but also helps to raise the whole episode onto a higher plane (note the play on 'Nachthauch' and 'hauchte'):

"Und wie es dann geschehen, ob noch ein Laut von ihren Lippen oder nur der Nachthauch in den Gartenbäumen, nur das stumme Sternenfunkeln über ihnen seiner jungen Liebesscheu zu Hilfe kam, das haben sie später selbst nicht scheiden können; aber der Augenblick war da, wo er das Weib und sie den Mann in ihren Armen hielt.

Und als auch der vorüber, da sprachen auch sie jenes schöne törichte Wort, womit die Jugend den Sturz des Lebens aufzuhalten meint. 'Ewig!' hauchte eins dem andern zu; dann gingen sie mit glänzenden Augen auseinander, Anna zu dem verkrüppelten Bruder in die Kammer, Rudolf unter dem blitzenden Sternenhimmel in die Nacht hinaus, als wollte er empfinden, wie er mit seinem Glücke frei in alle Ferne schweifen könne."66

This technique is particularly effective (if artistically dubious) when the connexion between the cosmic images and the characters themselves is yet more unmistakable. Eyes, for instance, may be described as stars, whence may radiate a 'Strahl' of some kind. In Ein Bekenntnis, Elsi's eyes are "lichtgraue Sterne",⁶⁷ and such depictions may even be applied to a man (or, at least, to a man in love): the eyes of Rolf Lembeck in Ein Fest auf Haderslevhuus "leuchteten wie blaue Sterne".⁶⁸ In Psyche, Storm plumbs the depths of triteness. The eyes of Maria and Franz meet: "Es war nur wie ein Blitz, der blendend zwischen ihnen aufgeleuchtet; aber das schöne, ihm zugewandte Mädchenantlitz war von einem Ausdruck des Entsetzens wie versteinert."⁶⁹ Franz, however, is emboldened to grasp her hands: "Sie bog den Kopf zurück, und wie zwei Sterne sah er ihre Augen untergehen",⁷⁰ by which one is led to assume that she has performed the remarkable feat of closing her eyes, which, under the circumstances, is bad enough, without nonsensical embroidery of this sort.

There are equally ghastly sections in Hans und Heinz Kirch, above all towards the end, despite the fact that this 'Novelle' far surpasses

Psyche, though this would be no very onerous task! The heavenly bodies are almost a source of relief for the ancient and ailing father, Hans, for they remind him of eternity, and it is in eternity that he will (he hopes) meet his son Heinz once more: "'Nur in der Ewigkeit, Heinz! Nur in der Ewigkeit!' rief er, in plötzliches Weinen ausbrechend, und streckte zitternd beide Arme nach dem Himmel."⁷¹ Hans has another source of almost holy consolation in the martyr-like Wieb, the former sweetheart of his son, who has befriended him in his dotage:

"'Er ist tot', sagte er, 'ich weiss es jetzt gewiss; aber - in der Ewigkeit, da will ich meinen Heinz schon wiedererkennen.'

'Ja', sagte sie leise, 'in der Ewigkeit.'

Vorsichtig, von ihr gestützt, erhob er sich, und als sie seinen Arm um ihren Hals und ihren Arm ihm um die Hüfte gelegt hatte, gingen sie langsam nach der Stadt zurück. Je weiter sie kamen, desto schwerer wurde ihre Last; mitunter mussten sie stillestehn, dann blickte Hans Kirch nach den Sternen, die ihm einst so manche Herbstnacht an Bord seiner flinken Jacht geschiessen hatten, und sagte: 'Es geht schon wieder', und sie gingen langsam weiter. Aber nicht nur von den Sternen, auch aus den blauen Augen des armen Weibes leuchtete ein milder Strahl; nicht jener mehr, der einst in einer Frühlingsnacht ein wildes Knabenhaupt an ihre junge Brust gerissen hatte, aber ein Strahl jener allbarmherzigen Frauenliebe, die allen Trost des Lebens in sich schliesst."⁷²

Another of Storm's faithful allies is the moon. It shines on Ehrhard's forehead in the garden scene in Angelika, and seems to prompt the girl's sudden display of affection; the reader may, or may not, choose to interpret her effusions as the outward signal of her true feelings. The motivation behind the failure of their relationship is as feeble as the incitement for Angelika's impetuous gesture. The constraints and pecuniary difficulties caused by Ehrhard's (unnamed) profession may well prove permanently insuperable, and the uncontrolled growth of world population has apparently rendered a proper share of fulfilled and happy existence unattainable:

"'Du darfst mich nicht blind machen, Angelika; um deinetwillen nicht! - Du weisst es, oder vielleicht

du weisst es nicht: es sind in unsern Tagen der Menschen auf Erden so viele geworden, dass einem jeden unter ihnen ein volles Lebenslos nicht mehr zuteil werden kann. Aber das weisst du, unter welche Zahl ich gehöre, wenn du dir zurückerufst, was in deiner Gegenwart oft genug unter uns geredet worden."⁷³

In like manner, the dying Ehrenfried in Abseits ruefully observes to Meta: "Uns ist es so gut nicht geworden und unsern Eltern auch nicht; mir ist, als hätten wir alle nur ein Stückwerk vom Leben gehabt."⁷⁴ Storm regularly tries to introduce an abstract, even ontological slant, not altogether to attenuate shaky reasoning, but in an attempt to upgrade the intellectual calibre of his work, to expand the individual human case to the universal predicament of mankind.

A moonbeam falling on a certain object may excite an entire train of thought and reflection. In Immensee, the shaft of light travelling slowly across the wall of the darkened room where Reinhard sits eventually comes to rest on the picture of his lost love, Elisabeth, causing him to revel once again in the memories of a youth beyond recall.⁷⁵ More traumatic, not to say melodramatic, is the effect of a moonbeam alighting by chance on the face of the slumbering Ines in Viola tricolor, for it is then that she embarks upon her somnabulistic expedition into the garden:

"Der Mond rückte weiter, von der Bettstatt auf das Kissen, und jetzt lag ihr schönes Antlitz voll beleuchtet in seinem blassen Schein. - Da richtete sie sich auf. Geräuschlos entstieg sie dem Bett und trat mit nackten Füßen in ihre davor stehenden Schuhe. Nun stand sie mitten im Zimmer in ihrem weissen Schlafgewand; ihr dunkles Haar hing, wie sie es nachts zu ordnen pflegte, in zwei langen Flechten über ihre Brust. Aber ihre sonst so elastische Gestalt schien wie zusammengesunken; es war, als liege noch die Last des Schlafes auf ihr."⁷⁶

Of course, the alert reader ought to suspect that Ines' real burden is not the weariness of sleep, but rather the problem of adaptation to marriage as a second wife and as a step-mother.⁷⁷ The moon also sheds its beams on the hand of Anne Lene in Auf dem Staatshof, again showing the coalescence of the human and the cosmic, and in the background lurks

that other Stormian symbol of vastness and eternity, the sea. It becomes audible to Marx, and blatantly obvious to the reader, when the latter professes to have 'forgotten the sea' - an odd, seemingly incoherent utterance, which none the less suffices to startle the reader into the conviction that some high enigma is passing before his eyes:

"In diese heimlichen Laute der Nacht drang plötzlich von der Gegend des Deiches her der gellende Ruf eines Seevogels, der hoch durch die Luft dahinfuhr. Da mein Ohr einmal geweckt war, so vernahm ich nun auch aus der Ferne das Branden der Wellen, die in der hellen Nacht sich draussen über der wüsten geheimnisvollen Tiefe wälzten und von der kommenden Flut dem Strande zugeworfen wurden. Ein Gefühl der Öde und Verlorenheit überfiel mich; fast ohne es zu wissen, stiess ich Anne Lenes Namen hervor und streckte beide Arme nach ihr aus.

'Marx, was ist dir?' rief sie und wandte sich nach mir um. 'Hier bin ich ja!'

'Nichts, Anne Lene', sagte ich, 'aber gib mir deine Hand; ich hatte das Meer vergessen, da hörte ich es plötzlich!'

Wir standen auf einem freien Platze vor dem alten Gartenpavillon, dessen Türen offen in den zerbrochenen Angeln hingen. Der Mond schien auf Anne Lenes kleine Hand, die ruhig in der meinen lag. Ich hatte nie das Mondlicht auf einer Mädchenhand gesehen, und mich überschlich jener Schauer, der aus dem Verlangen nach Erdenlust und dem schmerzlichen Gefühl ihrer Vergänglichkeit so wunderbar gemischt ist."⁷⁸

Storm's eagerness to jolt the reader into a sense of assimilating something more sophisticated than he may have realised, namely the mysteries of life, makes such unnatural pronouncements a regular item.⁷⁹ The old grandmother in Im Saal entertains a family gathering at the christening party of her great-granddaughter with anecdotes from days of yore, times which only she remembers. She then makes a comment so staggering in its logic that the unkind or callous reader might suspect the good old lady of advanced senile decay:

"Unter solchen Gesprächen war es abendlich geworden. Der Saal lag gegen Westen, ein roter Schimmer fiel durch die Fenster noch auf die Gipsrosen an den weissen, mit Stuckaturarbeit gezierten Wänden; dann verschwand auch der. Aus der Ferne konnte man ein dumpfes eintöniges Rauschen in der jetzt eingetretenen Stille vernehmen. Einige der Gäste horchten auf.

'Das ist das Meer', sagte die junge Frau.

'Ja', sagte die Grossmutter, 'ich habe es oft gehört; es ist schon lange so gewesen.'"80

At the conclusion of Aquis submersus, the sea is again employed to good purpose; the fact that the narrator had never before heard it from that particular spot only promotes its consequence:⁸¹

"Noch einmal wandte ich mich um und schaute nach dem Dorf zurück, das nur noch wie Schatten aus dem Abenddunkel ragte. Dort lag mein todttes Kind - Katharina - alles, alles! - Meine alte Wunde brannte mir in meiner Brust; und seltsam, was ich niemals hier vernommen, ich wurde plötzlich mir bewusst, dass ich vom fernen Strand die Brandung tosen hörte. Kein Mensch begegnete mir, keines Vogels Ruf vernahm ich; aber aus dem dumpfen Brausen des Meeres tönete es mir immerfort, gleich einem finsternen Wiegenliede: Aquis submersus - aquis submersus!"82

The viability of this method is at its greatest in terms of effect, but also in terms of inflated sentimentality, when Storm cannot content himself with one image, or even two, but amplifies the range by gathering a whole cluster, as seen in several of the preceding extracts. There is a good number of relevant examples, some maudlin, such as the scene in Im Schloss where Rudolf and Anna are discussing the parentage of the latter's child: "Der junge Mann war neben ihr aufs Knie gesunken; sein Blick ruhte angstvoll auf ihren blassen Fingern, durch welche immer neue Tränen hervorquollen."⁸³ In Eine Halligfahrt, the music of the cousin's violin (a very poignant instrument) insinuates the tearing of heart-strings, and the affinity with death - of love as well as of life - is affirmed by the spectacle of the black box that is its case, brought before the reader several times, and explicitly referred to as a coffin by the old cousin: "'Siehst du denn nicht, dass das ein Särgelein ist? Man soll die Toten ruhen lassen.'"84 Others are more momentous: in Angelika, Ehrhard and Angelika are sitting with their friends resting on the way home from a boating party. They are at opposite ends of the row, but Ehrhard can distinguish Angelika in the dim evening light not only by her light dress, but mainly because of the white rose in her hair:

"Es wetterleuchtete wieder. 'Sieh, sieh!' riefen die Mädchen; und in demselben Augenblick flog hinter ihrem Rücken die Rose zu Ehrhard hinüber. Angelika hatte sich zurückgeneigt; in dem plötzlichen Wetterchein sah er ihr lächelndes Angesicht, ihre Hand, die ihm die Blume zuwarf. Dann war alles wieder dunkel; einzelne Tropfen fielen; ein dumpfes Donnern rollte in der Ferne."⁸⁵

One of the most painful of these concentrations is to be found in Von jenseit des Meeres, especially in the garden scenes involving Jenni and Alfred. Critics have pointed out repeatedly that these episodes owe much to Romanticism, above all to Eichendorff. Storm had no compunction in availing himself of every evocative contrivance. The belaboured word 'Duft' is particularly creative of 'Stimmung', and the rose is undisguisedly equated with Jenni, all the more so because of the little sample of sentimental verse Alfred had previously discovered in her album:⁸⁶

"Draussen hatte indes die Mondnacht den Garten in ihren weichen Duft gefüllt; hie und da auf dem Rasen leuchtete eine Rose aus der Dämmerung hervor, deren Kelch dem Strahle des eben aufgehenden Lichtes zugewendet war. ... Wie gestern schlugen fern und nah die Nachtigallen; wenn sie schwiegen, war es so still, dass ich meinte, von den Sternen herab den Tau auf die Rosen fallen zu hören."⁸⁷

The next garden scene takes place when Alfred meets Jenni by chance on her evening return from a visit to friends nearby. Alfred, walking through the garden, breaks off a rose: "...eine Rose, die ich im Vorübergehen brach, war schon feucht von Tau."⁸⁸ The apparent nonchalance of this action only adds weight to the scheme of presentiment, and one would feel it a grave omission were the ornamental ponds not covered with white water-lilies ('Teichrosen'):

"Im Wasser zwischen den weissen Blumen spiegelten sich die Sterne; im Laube rieselte der Tau von Blatt zu Blatt; mitunter von den am Ufer stehenden Bäumen fiel ein Tropfen in den Teich, dass es einen leisen Klang gab; vom Garten her, wie aus weiter Ferne, schlug die Nachtigall."⁸⁹

In line with all this there is great play upon the fervent word 'Glück'. Its radius is very likely to be stretched to the all-embracing,

to encompass the entire world, which really only means that two people have found, or hope to find, satisfaction in being in love with one another. Take the following sequence from Ein Fest auf Haderslevhuus:

"Sie blickte ihn plötzlich wie verwundert an.
 'Hast du auch einen Vater?' frug sie zaghaft.
 - 'Hast du doch einen, Liebste!' sprach er. 'Und
 meiner soll uns helfen, dass ich mit ihm durchs Schloss-
 tor zu dem deinen trete und dich zum Ehegemahl begehre!'
 Ein selig Lächeln überflog das Angesicht des Kindes:
 'O Rolf, Welch ein Glück!'"90

In the early work Im Sonnenschein, there is a portentous incident where the young officer Konstantin watches with bated breath whilst a delicious bloom is ravaged by a marauding insect, and the fatal issue of their love affair and the briefness of its duration is made plainer still by Fränzchen's suggestion as to how their time together should be spent:

"'Und nun?' fragte er, nachdem sie das Messer
 wieder eingeschlagen und in den Schlitz ihrer Robe
 hatte gleiten lassen.
 'Nun, Konstantin? - - Beisammen sein und die
 Stunden schlagen hören.'"91

Their present happiness is made all the more poignant in view of what will come to pass:

"'Sie stand noch immer vor ihm, schweigend und
 unbeweglich.
 'Was hast du?' fragte er. 'Du siehst so stolz
 und vornehm aus!'
 Sie sagte: 'Es ist das Glück!'
 'Oh, eine Welt voll!' Und er zog sie mit beiden
 Armen zu sich nieder.'"92

At the end of Von jenseit des Meeres, the boundless jubilation of Jenni and Alfred is pictured in the exultant letter from the latter's sister-in-law, Grete, to the narrator, his cousin. Storm would presumably have the reader take on trust that any allusions to the earlier garden scenes, to which Grete, to the best of our knowledge, was not privy, are there purely by chance:

"'Wir sind aus unsern Winterquartieren schon wieder
 in den hellen Gartensaal eingezogen. Vom Rasen her
 weht der Duft der Maililien durch die offenen Flügel-
 türen, und drüben im Lusthain am Teiche, wo die
 Venus steht, sind die Uferränder blau von Veilchen.'

Und in der kräftigen Handschrift meines Freundes Hans stand dahinter: 'Die Brigg 'Elisabeth' hat am letzten Sonntage Lissabon passiert; Jenni und Alfred sind an Bord; in einigen Tagen können sie bei uns sein; denn schon wehen günstige Winde und bringen die beiden und ihr Glück.'"93

The latent sentimentality in the concept of happiness is further evolved by the implication of its being a separate entity from human beings, not so much a feeling within themselves as a shadowy, disembodied substance that must be grasped with both hands for fear it should vanish into the ether. When, in the 'Novelle' of the same name, Angelika's fiancé dies, the gateway to happiness is suddenly flung wide for Ehrhard, her former beloved. It is (predictably) a late autumn evening: how can the reader turn a blind eye to the dual import of the 'late fruit' falling in the garden? "Die Lampe brannte, es war tiefe Stille, nur zuweilen unterbrochen durch den draussen gehenden Wind und durch das Fallen einer späten Frucht im Garten".⁹⁴ A letter from a friend informs him of what ought to be glad news: "'Angelikas Verbindung ist vor der Hochzeit durch den Tod des Bräutigams gelöst; komm nun und hole Dir Dein Glück!'"⁹⁵ - although the wavering Ehrhard is either incapable of plucking the fruits of a belated happiness, or is undesirous of so doing. Others, less fortunate, are not blessed with a second chance. In the story In St. Jürgen, Harre is constrained to leave Agnes because her father, fallen on hard times, has embezzled all his savings, and their prospects for a happy life now lie on distant horizons: "...ich sah nur, wie das Glück, nach dem ich gestern schon die Hand gestreckt, in unsichtbare Ferne schwand".⁹⁶ As Harre is about to depart, he reminds Agnes: "...das Glück liegt nun in weiter Ferne; ich will versuchen, ob ich es wieder heimbringen kann",⁹⁷ but try as he might, things have still not improved many years later: "...das Glück wollte immer noch nicht einkehren."⁹⁸

It is typical of Storm that happiness is far more often searched for than attained, or else it is a past beatitude, and the piquancy of

memory is double-edged, for it can be dwelt on with pleasure, yet can be enjoyed no more. The fading of delight may be part of the many losses and deprivations brought on by the march of time. A touching portrait of old age is contained in Von heut und ehedem; the old grandmother, her hands folded in her lap in the classic pose of resignation and equipoise, especially among widows and spinsters,⁹⁹ broods upon her deceased husband and little boy:

"Mit diesen ihren Toten mochte sie im Geiste verkehren, als sie jetzt so still an meiner Seite sass, die von Gicht gelähmten Hände in ihrem Schoss gefaltet; denn wie in seliger Zufriedenheit waren die halb erblindeten Augen nach dem Gipfel des gegenüberstehenden alten Birnbaumes gerichtet, der einst mit ihrem Glücke jung gewesen war und aus dessen Zweigen die gelben Blätter niedersanken."¹⁰⁰

In the case of elderly spinsters, such as Marthe in Marthe und ihre Uhr, Meta in Abseits or Agnes in In St. Jürgen, want of present fulfilment can generally be traced back to matters that went amiss in their youth. This may well have to do with the sacrifice or forfeiture of the material means for marital content, or some other impediment, such as filial or sisterly devotion and duty.¹⁰¹ The modesty of their ambitions makes their condition all the more heart-rending, when even small desires cannot be realised, as seen in the following from Abseits:

"Mamsell hatte die Hände in ihrem Schoss gefaltet und blickte durchs Fenster auf die Heide hinaus. Das feuchte Kraut der Eriken glitzerte in dem Schein der untergehenden Sonne; und wie schwimmend in Duft gehüllt stand fern am Horizont der spitze Turm der Stadt. Auch das alte Mädchen sass da, vom blassen Abendschein umflossen. Es war ein Antlitz voll stillen Friedens, in dem freilich der Zug des Entsagens auch nicht fehlte; aber er war nicht herbe, es mochte wohl nur ein bescheidenes Glück sein, das hier vergeblich erhofft worden war."¹⁰²

How sad, too, that Agnes in In St. Jürgen should have devoted her young life labouring to save up the money her father had wrongfully appropriated waiting for the homecoming of her intended, and all in vain: "'Der Schatz ist wieder beisammen', sagte sie; 'aber das Glück, mein Kind, das Glück,

das einst darin gewesen ist, das ist nicht mehr darin."103

On the other hand, there are occasions when the good fortune of the younger generation is highlighted by the comparison with the ill luck of an earlier one.¹⁰⁴ In Im Sonnenschein, the old grandmother contrasts the happiness of her grandson and his bride-to-be with the sorry tale of Tante Fränzchen, whose father would not accede to her marriage to the young officer, Konstantin:

"Der Enkel unterbrach sie. 'Es muss damals ein anderes Ding gewesen sein um die Herzensgeschichten', sagte er nachdenklich.

'Ein anderes Ding?' wiederholte die Grossmutter, indem sie ihrem Körper für einen Augenblick die Haltung der Jugend wiederzugeben suchte. 'Wir hatten so gut ein Herz wie ihr und haben unser Teil dafür leiden müssen. - Aber', fuhr sie beruhigter fort, 'was wisst ihr junges Volk auch, wie es dazumalen war. Ihr habt die harte Hand nicht über euch gefühlt; ihr wisst es nicht, wie mäuschenstille wir bei unsern Spielen wurden, wenn wir den Rohrstock unseres Vaters nur von ferne auf den Steinen hörten.'

Martin sprang auf und fasste die Hände der Grossmutter.

'Nun', sagte sie, 'es mag vielleicht besser sein, so wie es jetzo ist. Ihr seid glückliche Kinder; aber deines Grossvaters Schwester lebte in den alten Tagen.'"105

There is a corresponding situation in Im Schloss; the sorrowful-looking 'Prügeljunge' in the portrait has evidently not known the joy that Anna and Arnold hope will be theirs in future years:

"Über ihnen auf dem alten Bilde stand wie immer der Prügeljunge mit seinem Sperling, seitab von den geputzten kleinen Grafen, und schaute stumm und schmerzlich herab auf die Kinder einer andern Zeit."106

Children are also vessels of hope, for they are young and have their whole lives before them. Storm is always ready to do full justice to the sentimental claims of infants.¹⁰⁷ In Späte Rosen, the child awakens from its sleep and is brought in by the mother: "Und schon war sie zurück und brachte mir das Kind, das die grossen verschlafenen Augen gegen die helle Frühlingssonne aufriss."¹⁰⁸ A similar faith in the goodness of the world is expounded in Die Söhne des Senators. The idyllic conclusion

is reinforced by the fond gestures of reconciliation between the brothers. The garden is to be shared, and the older generation, who have learnt the folly of their ways whilst there is yet time, before they become embittered and hardened by old age, like the sour old crone in Im Nachbarhause links, or Herr Bulemann in Bulemanns Haus, cherish an optimistic confidence in the younger generation:

"'Christian Albrecht', sagte Herr Friedrich, den Arm um seines Bruders Schultern legend, 'wenn erst deine Jungen hier so in den Büschen liegen!'

Da erscholl hinter ihnen vom oberen Teil des Gartensteiges ein helles fröhliches 'Bravissimo!', und als sie sich hierauf umwandten, da stand in der offenen Tür des Pavillons inmitten aller Gäste die junge anmutige Frau Senatorin, mit emporgehobenen Armen hielt sie den Brüdern ihr eben erwachtes Kind entgegen, das mit grossen Augen in die bunte Welt hinaussah."109

The springtime, as we have seen, radiates present gratification and trust in halcyon days to come, and the 'world' is a rather more grandiloquent aphorism for the same thing. For those sinking deeper and deeper into adversity and distress, the only likelihood of restitution seems to reside in a propitious love affair, especially for a woman. It is the man who 'knows the way back to the world', which is quite in keeping with his rôle as guide and mentor to the oppressed female.¹¹⁰ In Im Schloss, Anna's darkest hour is illumined by thoughts of Arnold, whose image helps dispel the blackness of her despair: "Da blickten ein Paar Augen durch die Nacht; und es wurde wieder hell; denn diese Augen gehörten noch dem Leben an. 'Arnold', sprach sie leise."¹¹¹ The final paragraphs hail the fruition of their relationship. Spring has arrived, and with it Anna's deliverer, to whom she is duly thankful:

"Sie stand ihm lächelnd gegenüber und sah ihn gross mit ihren blauen Augen an, während sie wie träumend mit der Hand ihr glänzend schwarzes Haar zurückstrich. ...er sprang auf und fasste sie mit beiden Händen und hielt sie weit vor sich hin; seine Augen liessen nicht von ihr, als könnten sie sich nicht ersättigen an ihrem Anblick. 'Und nun?' fragte er endlich.

'Nun, Arnold, mit dir zurück in die Welt, in den hohen, hellen Tag!'" --

Dann gingen sie Arm in Arm, zögernd, als müssten sie die Seligkeit jeder Sekunde zurückhalten, die breite Treppe in das obere Stockwerk hinauf."112

There is an equivalent affirmation of a positive stance towards earthly existence in Viola tricolor; Rudolf gives Ines his counsel with all the surety of conviction:

"Lass uns das Nächste tun; das ist das Beste, was ein Mensch sich selbst und andern lehren kann."

'Und das wäre?' fragte sie.

'Leben, Ines; so schön und lange, wie wir es vermögen!'"113

However, it may be that the woman is either unable or unwilling to face life. Anne Lene in Auf dem Staatshof seems to repulse aid that would otherwise be forthcoming, though since the reader is left in ignorance as to whether her falling through the rotten floorboards of the old garden pavillion into the waters below was a case of suicide or of accidental death, 'Tat' or 'Ereignis', who can be certain that Marx might not have succeeded, now that her aristocratic fiancé had deserted her?

"'Er hat so unrecht nicht gehabt; - wer holt sich die Tochter aus einem solchen Hause!'"

Ich fühlte, wie mir die Tränen in die Augen schossen. 'O Anne Lene', rief ich und trat auf die Stufen, die zu dem Pavillon hinanführten, 'ich - hole sie! Gib mir deine Hand, ich weiss den Weg zur Welt zurück!'"

Aber Anne Lene beugte den Leib vor und machte mit den Armen eine hastige abwehrende Bewegung nach mir hin. 'Nein', rief sie, und es war eine Todesangst in ihrer Stimme, 'du nicht, Marx, bleib! Es trägt uns beide nicht.'"114

Conversely, after disappointment in love, the act of going forth into the world (both literally and metaphorically) may announce a retreat to a lonely future, when life must go on notwithstanding. In Immensee, Reinhard leaves the home of Elisabeth for the last time, never to return, after spending the night in wakefulness:

"Draussen im Garten ... priesterten schon die Sperlinge von den Zweigen und sagten es allen, dass die Nacht vorbei sei. Da hörte er oben im Hause eine Tür gehen; es kam die Treppe herunter, und als er auf sah, stand Elisabeth vor ihm. Sie legte die Hand auf seinen Arm, sie bewegte die Lippen, aber er hörte

keine Worte. 'Du kommst nicht wieder', sagte sie endlich. 'Ich weiss es, lüge nicht; du kommst nie wieder.'

'Nie', sagte er. Sie liess die Hand sinken und sagte nichts mehr. Er ging über den Flur der Tür zu; dann wandte er sich noch einmal. Sie stand bewegungslos an derselben Stelle und sah ihn mit toten Augen an. Er tat einen Schritt vorwärts und streckte die Arme nach ihr aus. Dann kehrte er sich gewaltsam ab und ging zur Tür hinaus. - Draussen lag die Welt im frischen Morgenlichte, die Tauperlen, die in den Spinnweben hingen, blitzten in den ersten Sonnenstrahlen. Er sah nicht rückwärts; er wanderte rasch hinaus; und mehr und mehr versank hinter ihm das stille Gehöft, und vor ihm auf stieg die grosse weite Welt."¹¹⁵

All the imagery here, the springtime, the morning, sunshine, birdsong and the great, wide world, is in the normal way an auspicious omen for present and future bliss, and it the very fact that such is not the case that makes the situation so harrowing; for the beauties of the world are not to be shared, and Reinhard ends his days an isolated old man, nurtured only by his books and his memories.

The grandfather in Im Nachbarhause links, as a young man, also makes his exit into "die weite Welt" after the collapse of his designs on the heart of the unfeeling Botilla Jansen,¹¹⁶ and Richard in Waldwinkel disappears along the same path following his catastrophic affair with Franzi.¹¹⁷ The actual death of a loved one is a yet more devastating and irreversible loss. In John Riew', after Anna's suicide, the old man John Riew' watches the little flower-girl Triencke as she leaves the house: "...aus dem Fenster sah ich noch, wie mutig sie in das Leben hinauslief",¹¹⁸ in tragic contrast to Anna, who lies dead and still, and will taste the sweets of this life never more.

CHAPTER XI

LITERARY TECHNIQUES FOR PUBLIC APPEAL - II

Storm's symbolic language, as part of his technique of 'Andeutung', is consolidated by many other stylistic devices that reinforce the uncertainty of everything. Indirect linguistic constructions such as 'als ob', 'sollen', 'es schien', 'es mochte', 'er hörte, wie...', 'er sah, wie...' imply that neither the author, much less the narrator telling the story at any particular moment, is really acquainted with the inner life of the characters. The same is true of the overall structure of the 'Novellen'; most use a frame of greater or lesser complexity. The author takes out every insurance to enable him to deny responsibility for implausible motivation and improbable occurrences, and the reader is invited to engage in emotional deliberations as to the possible reasons for a character's action (or inaction), so that he believes himself to be actively participating in deciphering the meaning, and even to be pursuing an arduous intellectual quest, especially where there is an alleged problem or conflict to unravel, whereas in other respects the author's guidance is actually so emphatic that there is very little strenuous cogitation demanded from the reader - the appeal is to his sentimental instincts and not to his reason.

Much of the success of Storm's technique lies in its effects being precisely the opposite of what seems to be intended. When knowledge is disclaimed, this only confirms the veracity of what we have been told, more so than if the truth of the happenings were insisted upon, and the apparently objective form using a frame and various more or less competent narrators, which infers distance, only intensifies the subjectivity of the story, and lures the reader more deeply into it. Imagine, for example, Immensee as an 'Ich-Erzählung': how much less compelling this would be than the situation where "the reader looks over the old man's shoulder",¹

undergoing all the relevant pangs and torments through the character's experience, by which it becomes not so much an isolated incident as a precedent for the reader's personal experience.

Storm's own lack of distance is exposed by his narrators, for all make their contributions in practically the same manner, employing the standard Stormian figures of speech, similes and metaphors, and their outlook, too, mostly coincides with that of their creator.² This may be due in some measure to the endemic deficiency in individual characterisation; Storm tends to enlist a frugal number of types, and the minimal quantum of individuality assigned to each must suffice for any number of 'Novellen', for the same character types are constantly redeployed.³ Very often, sympathetic male figures may be directly identified with Storm himself; such idealised projections of his own image include Arnold in Im Schloss, the husbands in Veronika and Viola tricolor, the 'Vetter' in Eine Halligfahrt, and the elderly gentleman in Am Kamin.⁴ The chief proportion of the dialogue also scarcely differs from the rest of the text, with the result that there is an unrelieved impression of sameness, which does not help to disguise the fact that Theodor Storm is the perpetrator of all.⁵ Were his object to produce diversity, the archaic flavour of the language in the chronicle 'Novellen' is likewise a poor subterfuge, for the chronicles themselves, apart from their general mien of antiquity, appear rather like a pastiche of the form and content (also in terms of ideas) in the tales of more contemporary setting.⁶ It is a pity that Storm should have been so little able to turn to good account a technique that would have allowed him valuable shifts in perspective, and afforded him the opportunity for much-needed modulations and inflexions. True, he did seem to utilise such changes in viewpoint by introducing different narrators, and in Im Schloss, for example, he even gave headings to each section to delineate his attempts at innovation more clearly, but the general uniformity could not be so easily expunged.

Another shortcoming contingent upon the scant individuality is that Storm sometimes uses insipid or fragmentarily drawn characters as a medium, so that the reader is regaled with lengthy descriptions from quite unsuitable mouthpieces. This incongruity did not escape the censure of his contemporaries, either. Theodor Fontane, for instance, criticised Storm for permitting such protracted and important sections of the text of Auf der Universität to issue from so unlikely a source as the seamstress 'die lahme Marie' - and Storm did concede that this was something of an irregularity.⁷ Much the same objection could be raised about practically any one of the 'Novellen': in Draussen im Heidedorf, the old Frau Küsterin is cast in the rôle of witness to the antics of Hinrich Fehse and Margarete Glansky at the village dance. It is a remarkably lucid and detailed account from the lips of such a "kleine gebrechliche Frau", to whom are attributed amazing powers of observation (and also of memory!) considering her age and condition.⁸

A dissonance that strikes the attentive reader very forcibly is Storm's inability to desist from using his narrators, irrespective of age and sex, to direct our gaze towards the physical enchantments of the female characters. Granted, a woman may notice the attractive features of another woman, but it is improbable that she would perpetually harp on the subject. In Auf der Universität, 'die lahme Marie' speaks of Lore's "schwarz[e] wehend[e] Haare" (surely she would be more inclined to dispense with the adjectival embroidery, which is naturally all Storm's), and her 'Füsschen' are mentioned by her at least twice!⁹ The ancient Frau Küsterin seems to take equal delight in Margarete Glansky's black hair, black eyes and tiny shoes,¹⁰ whilst the greybeard John Riew' in the 'Novelle' of that name remarks several times upon the seductive charms of Anna, who is easily young enough to be his daughter! He lingers over "ihre schmucken Augen", "ihre schlanke Gestalt", and even "die roten vollen Lippen"!¹¹ In Waldwinkel, the author-narrator (for this is one

of the few stories without a frame) represents Franziska's eyes as "graue Falkenaugen".¹² Later in the story, Richard himself restates the comparison as "lichte Falkenaugen",¹³ again attesting to the oneness of author and fictional character.

There are, of course, numerous other cases of this kind. An additional inadequacy in Storm's reporting techniques is the incompatibility of his use of direct speech in what purports to be a story related at second or even third hand, or perhaps as a series of personal reminiscences, such as Im Saal. The old grandmother recounts her memories of childhood and youth, but conversations which took place at that time are incorporated into the story as direct, rather than as reported speech, and the 'I' form is not used at all - she refers to herself by her Christian name, Barbara. It is ruses like this which cause the reader to forget that the story actually has a frame, until he is suddenly jerked out of his complacency by an unexpected reference to the original story-telling situation. Logic, then, may well be sacrificed for the sake of drawing the reader inexorably into the tale.

The inclusion of different narrators can also prove awkward in that information must be imparted without the literary device of omniscience. This means that Storm is often driven to adopt extremely artificial contrivances. In Ein Bekenntnis, for example, the narrator of the framing story, Hans, accidentally meets an old university friend, Franz Jebe, whilst staying at the spa-town Reichenhall. The latter reveals something of his companion's background which is not merely inserted cumbrously into his speech, but is inessential for the understanding of the story anyway:

"'Aber sprich, wie kommst du hierher, so weit von unserer Heimat, der du als echter Sohn eines alten städtischen Geschlechts so unerbittlich anhingst; bist du nicht mehr dort?'"¹⁴

There is an analogous incident in the 'Novelle' Psyche. The old

woman Kathi launches into an account of the childhood frolics of Maria's mother, but one wonders why Maria wants to hear the story all over again, for it has apparently been recited to her many times. The communications respecting the girl's grandfather's rank, her aunt's name, and Kathi's own position within the family must surely be superfluous to the listener, and serve only to instruct the reader, who, it is assumed, might like to know a little more about the origins of this adorable 'Mädchenknospe':

"Ja, ja, Frölen... Ich vergess es nimmer - da ich Kindsmagd bei Ihrem Grossvater, beim alten Bürgermeister war -, die Angst, die ich oftmals ausgestanden; die Frau Mama - sie wird's mir nicht verübeln - war dazumalen grad nicht anders als wie das junge Frölen heute!"

Das junge Frölen hatte die nackten Füsschen zu sich auf die Sofakante gezogen und liess sie behaglich von dem warmen Sonnenschein beleuchten. 'Erzähl's nur noch einmal, Kathi!' sagte sie.

Die Alte hatte sich neben sie auf das Sofa gesetzt. 'Ja, ja, Frölen; ich hab's Ihnen schon oft erzählt. ... Ich war die Kindsmagd für das jüngere Schwesterchen, für die Frau Tante Elsabe...'15

Other ungainly modes of imparting intelligence on the interrelation of the characters abound, especially in matters about which the narrator would otherwise have to confess his ignorance, for this would greatly impede the progress of the story, or in extreme cases, would threaten its entire existence. In Von jenseit des Meeres, Alfred happens to have ensconced himself in his room, when Jenni and her father enter the former's room, which, as luck would have it, is next door, and, all unawares, carry on a private conversation. By yet another stroke of good fortune, the rooms are divided only by a door with a glass panel in it, covered by a curtain, so that Alfred can even see a portion of what transpires as well as overhearing it.¹⁶ A still more monstrous ploy is administered in Ein Doppelgänger, where there is but meagre factual evidence to corroborate the story of John Hansen. The narrator, however, claims to be relating it during a form of catatonic trance, which would be all very fine, did not the 'Novelle' aspire to the status of unvarnished realism, especially

in consideration of the earthy nature of its subject matter. This oft-rebuked artifice strains the author's credibility to the limit:

"Ich zog meine Uhr: es war nach eins! Das Licht auf dem Tische war tief herabgebrannt. In halbvisionärem Zustande - seit meiner Jugend haftete dergleichen an mir - hatte ich ein Menschenleben an mir vorübergehen sehen, dessen Ende, als es derzeit eintrat, auch mir ein Rätsel geblieben war. Jetzt kannte ich es plötzlich; deutlich sah ich die zusammengekauerte Totengestalt des Unglücklichen in der unheimlichen Tiefe."¹⁷

The use of second or third party narrators had its advantages, though. The second or third hand, or remembered account, an inevitable consequence of the frame structure, besides giving scope for sentimental reflection, means that neither author nor narrator have to answer for the reliability of the information. This is typified by the opening paragraph of Auf dem Staatshof:

"Ich kann nur einzelnes sagen; nur was geschehen, nicht wie es geschehen ist; ich weiss nicht, wie es zu Ende ging und ob es eine Tat war oder nur ein Ereignis, wodurch das Ende herbeigeführt wurde. Aber wie es die Erinnerung mir tropfenweise hergibt, so will ich es erzählen."¹⁸

It also gave Storm licence to revel in the supernatural, in folklore, superstition and rumour. Apart from the aura of mystery and intrigue (invaluable for creating suspense), the occult and the uncanny are central to the technique of 'Andeutung', as by their very nature they can neither be proven nor dismissed out of hand. Certainly, Storm did not discount the existence of occult forces; he wrote to Gottfried Keller:

"Ich stehe diesen Dingen im einzelnen Falle zwar zweifelnd oder gar ungläubig, im allgemeinen dagegen sehr anheimstellend gegenüber; nicht dass ich Un- oder Übernatürliches glaubte, wohl aber, dass das Natürliche, was nicht unter die alltäglichen Wahrnehmungen fällt, bei weitem noch nicht erkannt ist."¹⁹

It should not be supposed that the paranormal was solely a cog in Storm's literary mechanics. He was fascinated by the myths and legends of his homeland for their own sake, as shown by his co-operation with the researches of Karl Müllenhoff and the Mommsen brothers.²⁰ Not that his

attitude to obscurantist beliefs was unambiguous: in the 'Novellen' Renate and Im Brauerhause, for instance, he appears to denounce such persuasions as unsurpassed absurdity, which can cause untold harm to innocent people. It may well be true that, in human terms, he was opposed to the results of adherence to an illogical creed, but this did not mean that he refused to countenance the beliefs themselves - Im Brauerhause is as much a treatise on bourgeois reputation as a philippic against irrational popular notions.²¹ One notes that Storm took care to leave his options open whenever possible; in Der Schimmelreiter, even the old schoolmaster, who supposedly stands on the side of sobriety and reason, assures the 'Deichgraf' that he has spoken no ill of Hauke Haien, which implies that he himself holds some respect for unscientific manifestations: "'Ihr braucht Euch nicht zu fürchten, Deichgraf!" erwiderte der kleine Erzähler, 'ich habe ihm nicht geschmäht und hab auch dessen keine Ursach'".²²

The occult was altogether too profitable an instrument to be set aside. It was also an aid for forewarning of imminent disaster, as when shrouds fly above the housetops and blood rains from the skies. Besides hearsay and gossip of this kind, there are demonic oracles of calamity in the shape of burbling old hags such as Trin Jans in Der Schimmelreiter, blind Matten in Zur Chronik von Grieshuus, and the retarded child Wienke in Der Schimmelreiter. These, who seem least empowered for clairvoyance and augury, are of all people the most enlightened, as if truth springs ever anew from vacant minds. The blind possess the gift of prophecy, and the gibberish of the deranged is the voice of omen. In moments when the conscious mind has not the upper hand, as in the time of Elke's illness in Der Schimmelreiter, the garbled words of her delirium disclose her subconscious vision and her innermost presentiments.²³

The frame structure, with its innate indeterminacy, also makes partial amends for one of Storm's most glaring shortcomings, namely the sketchiness of his character motivation. He grasps at all sorts of improbabilities

which are obviously little more than conveniences. One exceptionally stark example, which has often provoked acid comment, is a slothful failure on the part of the male characters in particular to correspond with their sweethearts at home. In Immensee, Reinhard goes away to university and writes more and more infrequently, until finally the inspiration to send letters withers away completely, and he does not address a single line to Elisabeth for two years after one of his brief visits home. Circumstances are the same between Angelika and Ehrhard in Angelika, and Wieb and Heinz Kirch in Hans und Heinz Kirch. In In St. Jürgen, Harre is forced to leave Agnes and seek his fortune in the outside world. Before his departure he says to her:

"Wir müssen warten, Agnes", sagte ich, 'das Glück liegt nun in weiter Ferne; ich will versuchen, ob ich es wieder heimbringen kann. Schreiben werd ich nicht; ich komme selber, wenn es Zeit ist.'"²⁴

Agnes accepts this without a murmur, which is just as well, since patently the tale in its present form would not be feasible, were Harre to triumph over his indolence and apprise his beloved of what he was about. Then neither Agnes nor the reader would be left in anticipation, the entire scenario of resignation and forbearance would be laid waste, and an admirable facility for sentimental rumination frittered away. Moreover, Storm would be constrained to exert his powers of invention to the uttermost, if he had to manoeuvre around the stumbling-block of a loquacious correspondent.²⁵

There is equally fragmentary motivation behind the actual recounting of some of the tales, so that the frame structure itself is not always very well justified. A discordant note is struck in Ein Bekenntnis, for example, when Franz Jebe, who has not divulged the secret of his mercy killing of his wife to anyone for full three years, suddenly comes upon an old university friend to whom he has not written, much less seen, for nearly fifteen years. After some fleeting small talk, he feels an

irrepressible compulsion to unburden his heart to him.²⁶ Franz seems unconcerned that his friend might hand him over to the authorities, although it is unlikely that Storm would have allowed this to happen, for then the noble and glamorous self-sacrifice of missionary work in Africa, which Franz has assigned to himself as reparation for his guilt, would fail to materialise.

Inconsistencies of character are regrettably common. The said Dr. Jebe, a first-class doctor and presumably a dispassionate scientist, becomes enthralled by a phantasy figure of a woman which is purportedly the driving force of his existence.²⁷ In the same way, the reader is expected to swallow the assertion that the husband in Späte Rosen, depicted as a tough business-man, who has for many years taken his excellent wife for granted, should be moved on the pretext of reading Gottfried's Tristan und Isolt and seeing a portrait of his wife as a young girl to an exuberance of emotion normally attributable to a personality of artistic and spiritual inclinations.²⁸ In Viola tricolor, the husband becomes very articulate in his recommendation that he and his second wife should put aside their past difficulties and live for the future, to build a long and happy life together, when throughout the preceding pages he has done little else but dwell on the past and on his first marriage!²⁹ Abrupt and outlandish conversions of this nature are nothing rare, however, as is attested by the miraculous volte-face accomplished by Anna in Im Schloss, who has no qualms in bowing to the sagacity of Arnold and in making his liberal views her own,³⁰ whilst the sight of a dying man is enough to shake Veronika in the 'Novelle' of that name out of her blossoming, but adulterous dreams of the young architect, Rudolf.³¹ Just as incompatible is the brusque turnabout of Josias in Renate from a firm belief in the operation of dark forces and witches as the agents of the Devil, to a more logical frame of mind, or the apostasy of Gaspard in Ein Fest auf Haderslevhuus, who at one moment

acts as a spy in the pay of the evil Wulfhild against Rolf Lembeck, and the next is defending the latter with his life when they are attacked by the vassals of Dagmar's father at the castle of Haderslevhuus.

A careful examination of the texts must show that Storm's characterisation, far from being more inspired and original in his late works, changes hardly at all at any particular period of his productive life, albeit that some of the later stories have more to commend them than others. Storm's endeavours to astound the reader by the novelty of his character creations do not yield good results on the whole. The demonic male figures like the 'Spökenkieker' in In St. Jürgen, who might at first seem weird and eccentric, even alarming (to a nineteenth century audience at least!) tend to become tedious when encountered several times over - these include Herr Siebert Sönksen or 'der Goldene' in Die Söhne des Senators, Herr Makler Jaspers in Carsten Curator, and their female equivalent, Hans Kirch's sister Jule in Hans und Heinz Kirch. Genuine Uriah Heep figures, they are snivelling and obsequious money-grabbers, spreading calumny and disgrace and gloating maliciously over the misfortunes of others. The archetypal token of devilishness is red hair, so we are not at all amazed to learn that Herr Jaspers wears a "föchsige Perücke".³² The disagreeable wife of Junker Detlev in Zur Chronik von Grieshuus has red hair and thin lips, and is described as "eine angestrichene Jesabel".³³ In Eekenhof, Herr Hennicke's venomous spouse Benedikte does not have red hair, but she does have thin, pursed lips, and makes up for her own lack of red hair by giving birth to two excessively unpleasant red-headed sons, who vent their spite on their half-sister, Heilwig. The first wicked countess in Der Spiegel des Cyprianus is another sensuous hussy, "'geschmückt wie eine Jesabel'":³⁴

"'Es ist ein Föchschen mit gold-rötlichem Haar, wie sie den Männern, insonders den älteren, so gefährlich sind. ...wie sie den Kopf so leicht zurückwirft und wie der Mund so süß und hinterhältig lächelt und

das goldfarbige Haar in freien Liebeslocken über
den weissen Nacken weht..."³⁵

Wicked people are also cruel to animals: the aristocratic fiancé of Anne Lene in Auf dem Staatshof tortures and kills a defenceless insect.³⁶ Positive characters, on the other hand, are kind to both children and animals. Arnold in Im Schloss is very fond of little Kuno, as is Kuno's sister, Anna, and Hauke Haien in Der Schimmelreiter seems to worship his retarded daughter, Wienke: "...an der Wiege seines Kindes lag er abends und morgens auf den Knien, als sei dort die Stätte seines ewigen Heils."³⁷ He rescues the little yellow dog, Perle, from being immured in the dyke by the superstitious workers,³⁸ whilst Anna and Arnold, together with little Kuno, set free the wild birds caught in traps,³⁹ as does Regine in Ein grünes Blatt.⁴⁰ Her grandfather saves an insect from drowning in a glass of milk: "'Es wird noch wieder fliegen', sagte er, 'man muss der Kreatur in ihren Nöten beistehen.'"⁴¹ Good characters are generally at one with the natural world, and frequently, like Anna's uncle in Im Schloss, pursue "harmlose Studien"⁴² - innocent botanical and entymological researches.

Names, too, are a straightforward, if hackneyed means of personification. Foreign, or foreign-sounding names, often of French or Slav origin (Lenore Beauregard in Auf der Universität, Margarete Glansky in Draussen im Heidedorf, Oligard Svendrofski in the fragment Die Armesünderglocke) denote a problematic background and possible Bohemian characteristics - at best instability, at worst epicureanism, laxity of morals and shallowness of affections. Evil characters may be allotted names with appropriate associations (Käfer in Der Herr Etatsrat, Wulfhild and Gaspard der Rabe in Ein Fest auf Haderslevhuus, Junker Wulf in Aquis submersus). In Aquis submersus, Storm is markedly anxious that the resemblance should not pass unnoticed - as if this were a likely danger! The old servant Dietrich represents the Junker's anger against Johannes in vivid terms:

"Ihr möget mir es glauben, wäre er in Wirklichkeit ein Wolf gewesen, die Augen hätten blutiger nicht funkeln können."⁴³ Conversely, in Abseits, the name 'Ehrenfried' conjures up an image of bourgeois rectitude and the peace of mind that is the reward of a secure conscience.

Another, not astonishingly ingenious, method of creating atmosphere and emulating the taste of the age for the exotic and far away, is the interpolation of English and other foreign words and phrases into the speech of widely travelled old sea-dogs such as John Riew' in the eponymous 'Novelle' or Heinz Kirch in Hans und Heinz Kirch. Their conversation is embellished with picturesque seaman's metaphors ('Kojé' as bedroom and the like), and an assortment of ribald insertions - 'Goddam!', 'By Jove!', 'Damned scoundrel!' - which come across as highly artificial, but are profitable in that swear-words do not sound quite so shocking in a foreign language, which meant that Storm's readership could enjoy them without too many moral scruples! This is a stratagem probably as much for adding a little zest (sea-farers are slightly risqué and romantic!) as for the purpose of individual characterisation. The latter aim was certainly not successful, and one is only surprised that Storm has not added the habitual accessories of a talking parrot and a wooden leg.

The much-derided resignation of his characters, whom one contemporary referred to as "Virtuosen im Entsagen"⁴⁴ (adding the rider that "die Storm'schen Menschen sind fast alle nicht viel activer, als die Storm'schen Bäume"⁴⁵), is firmly connected to his famous tactic of 'Zufall' and 'Schicksal'. It will come as no surprise that these last two aspects were taken up with great alacrity by the National Socialists to further their own ideological struggle,⁴⁶ and there is doubtless some substance in their idea of the demonic and heathen element within the Stormian concept of 'Schicksal', though this was naturally not intended by the author to act as an instrument for the propagation of Nazi theories of race. The main incentive, apart from the obvious one of sowing mystery

and fear, and as part of the technique of 'Andeutung', is to bask in sentimental reflection under cover of assumed metaphysical profundity. A convenient by-product is that the summoning of a higher power helps to make reparations for the slipshod motivation of which Storm is all too often guilty. The evidence of his stories and of his correspondence shows that he was a writer more concerned with effect than cause, which is perfectly consistent with his penchant for feeling rather than reason, for the sentimental as opposed to the intellectual and abstract.⁴⁷ His use of fate is nevertheless a prominent factor in many modern existential interpretations of his works. T. J. Rogers' Techniques of Solipsism condones the plethora of inconsistencies and the threadbare motivation as true to life, since human beings are capricious and perverse, and man has little understanding, and much less control of, the forces that are shaping his destiny. This is "'the way things are'",⁴⁸ and for this reason, Rogers maintains, the fact that causality is misted over is justifiable. In life, this may well be true, but art, as Turgenev realised, is not life,⁴⁹ and it seems that many existential interpreters have fallen into the very trap that Storm laid for his contemporary readership, his main aim being to appear profound without placing undue strain upon the limited mental capacities of most of his audience.⁵⁰ He was able to spare a niche in one of his works, Zur Chronik von Grieshuus, for the then popular fashion for the 'Schicksalstragödie', even imitating the exact date for the evil day when fearful mishaps occur (the twenty-fourth of February) from Zacharias Werner's famous play, Der vierundzwanzigste Februar.

Storm's nature descriptions also play a part in the technique of 'Andeutung', and can serve to back up the supernatural and the demonic content. His nature descriptions largely accord with the common run of literary usage: they may be employed to promote atmosphere or mood, or may reflect the inner feelings of the characters. These usages appeal to public wisdom, for it is known that a storm can mirror inner disquiet,

or may serve as a contrast to a character's inner tranquility. The beauties of nature on a spring or summer day can work in the same manner, and it is usually no puzzle to the reader to follow the author's guidance. Nature can act as comforter and friend, although the sentimentality of this is undeniable, for nature is turned to only as a last resort, when human solace has failed and a person is left bereft and in unenviable isolation. In Immensee, after Reinhard's realisation that all is of no avail in his relationship with Elisabeth, he stays awake all night long, gradually seeming to work up the courage needed to face this sorrowful truth and to leave Immensee forever (note the word-play on 'schlagen'):

"Er ... stieg dann leise die Treppe hinauf nach seinem Zimmer. Hier setzte er sich in den Lehnstuhl ans Fenster; er tat vor sich selbst, als wolle er die Nachtigall hören, die unten in den Taxuswänden schlug; aber er hörte nur den Schlag seines eigenen Herzens. Unter ihm im Hause ging alles zur Ruh, die Nacht verrann, er fühlte es nicht. - So sass er stundenlang. Endlich stand er auf und legte sich ins offene Fenster. Der Nachttau rieselte zwischen den Blättern, die Nachtigall hatte aufgehört zu schlagen. Allmählich wurde auch das tiefe Blau des Nachthimmels von Osten her durch einen blassgelben Schimmer verdrängt; ein frischer Wind erhob sich und streifte Reinhard's heisse Stirn; die erste Lerche stieg jauchzend in die Luft."⁵¹

Not only does nature aid Reinhard in carrying out his conviction as to what must be, but also functions as a sentimental contrast to his own sadness in the concluding scene of the 'Binnenerzählung', where he departs from Immensee and walks out into the world in the sunshine of a new morning.⁵² There is a scene very similar to the one quoted above at the end of Angelika, where the irresolute Ehrhard finally makes up his mind that although Angelika is now free owing to the expedient death of her fiancé, he does not care for her after all - a decision which none the less seems to cause him no little anxiety. He places the missive bearing the tidings of the death of his rival in a bundle with others:

"Nachdem er das getan, öffnete er das Fenster und lehnte sich weit hinaus. Es regnete, die schweren Tropfen fielen in sein Haar, auf seine heissen Schläfen.

So lag er lange regungslos, gedankenlos; nur im Innern das heimliche Toben seines Blutes fühlend und mechanisch unter sich auf das Rauschen der Blätter horchend. Aber die Natur, in der er schon so oft sich selber wiedergefunden, kam ihm auch hier zu Hülfe; sie zwang ihm nicht, sie wollte nichts von ihm; aber sie machte ihn allmählich kühl und still. Und als er endlich seiner Sinne und seiner Seele wieder Herr geworden war, da wusste er auch, dass er erst jetzt Angelika verloren und dass sein Verhältnis zu ihr erst jetzt für immer abgeschlossen und zu Ende sei."⁵³

Animals, too, can become consolatory companions, and this is no less sentimental, for it again indicates that all fitting human contact has either been lost, or else voluntarily relinquished from a sense of disillusionment with the world, as in the case of the old 'Vetter' in Eine Halligfahrt, who exists as a virtual recluse on his distant 'Hallig', with only nature, and a tame sparrow, for company. A bird is also the companion of Franz Jebe in Ein Bekenntnis, during his stay in the spa-town Reichenhall, and the terrifying void of isolation which has overwhelmed him is underscored by the fact that he had formerly never shown particular signs of fondness for animals: "...solche Intimität zu Tieren hatte ich nie bei ihm vermutet; er musste sehr vereinsamt sein."⁵⁴ Before disembarking for Africa, Franz even makes arrangements for the bird to be taken care of, leaving behind funds for its keep. In Bütjer Basch, the pet bullfinch helps propitiate the sorrows of old Daniel Basch when his son Fritz leaves for America to seek his fortune; such is his attachment to the bird that when it is stolen, he makes a bungled attempt at suicide, believing his son to be dead and the bird the last living thing in the world that he could call his own. In Der Schimmelreiter, Trin Jans' only friend since the death of her son is the white angora tom-cat killed by Hauke Haien, on which she had lavished the affection that in normal circumstances would have been directed towards another human being. The feeble-minded Wienke has animal, not human friends, with whom she has more in common: the little yellow dog, Perle, and the tame sea-gull,

Klaus. Man's best friend is also prominent in Storm - dogs are the loyal companions of the protagonists in Renate, Drüben am Markt, Im Schloss, Waldwinkel and Ein Fest auf Haderslevhuus. Storm was far from blind to the emotive potential of the relationship between man and animals, and heeded the common notion that animals, like the weak-minded, are invested with a heightened sensitivity; Franz Jebe in Ein Bekenntnis remarks:

"...die Unvernünftigen haben feinere Ohren als wir Menschen!"⁵⁵

D. S. Artiss, in his valuable study of Storm's symbolism, Theodor Storm: Studies in Ambivalence, inclines towards the belief that the author used his natural symbolism with discretion, for fear that the reader's reaction "would be a trained one."⁵⁶ This may well be true of the more unusual components in Storm's rich tapestry of symbolical motifs, but we have already seen that Storm was keen to keep abreast of public knowledge in these matters, for were his 'cryptograph' or "secret, hieroglyphic language"⁵⁷ too esoteric, its point in driving home a certain message would be totally lost. Hence the use of the owl, for instance, in common guise as a bird of ill-omen in Aquis submersus, where it is deliberately equated with the blackguard Junker von der Risch,⁵⁸ or the inclusion of the nightingale, which warbles at appropriate moments during Stormian love interludes, as in Immensee, Angelika, Aquis submersus, Von jenseit des Meeres, or Ein Fest auf Haderslevhuus. Such associations are surely intentional, for even the slowest reader could not be such a dullard as to find them too obscure for comprehension.

Lengthy passages of nature description are rarely present solely for their own sake, although Storm may try to dupe the reader into believing that his attentiveness to the wonders of the natural world has none but disinterested motives. However, one is forced to question the genuineness of extremely evocative sections, such as the depictions of the sultry, scent-laden heath on a summer's day, as in Ein grünes Blatt⁵⁹ or Auf der Universität.⁶⁰ The two passages are completely shattered, even trivialised,

by a sudden and unprecedented change in the direction of the characters' thoughts, which seem invariably at such times to turn towards the object of their affections, so that the reader must suspect that this is what the author has been leading up to all the while; in the latter 'Novelle', for example, we read:

"Ich schloss die Augen; mir war, als müsse aus dem leeren Raum dies zweite Wesen zu mir treten, mit dem selbender jedes Bedürfnis aufhöre, alle keimende Sehnsucht gestillt sei. 'Lore!' flüsterte ich und streckte meine Arme in die laue Luft."61

Nature, then, is frequently sentimentalised, and this is twice as conspicuous if Storm is able to blend in some other ingredients. In Immensee, the picture of the 'Hirtenkaspar' driving the beasts home before him is part of the idyllic pastoral scene, to which is added the acoustic phenomenon of the folk-song he sings as he wanders onward in the sunset. The folk-song is remorselessly sentimentalised in the conversation between Erich, Reinhard and Elisabeth:

"Wer hat doch aber die schönen Lieder gemacht?" fragte Elisabeth.

'Ei', sagte Erich, 'das hört man den Dingen schon an; Schneidergesellen und Friseure und derlei luftiges Gesindel.'

Reinhard sagte: 'Sie werden gar nicht gemacht; sie wachsen, sie fallen aus der Luft, sie fliegen über Land wie Mariengarn, hierhin und dorthin, und werden an tausend Stellen zugleich gesungen. Unser eigenstes Tun und Leiden finden wir in diesen Liedern; es ist, als ob wir alle an ihnen mitgeholfen hätten.' ... Vom Ufer des Sees herauf kam durch die Abendstille das Geläute der Herdenglocken; sie horchten unwillkürlich; da hörten sie eine klare Knabenstimme singen... Reinhard lächelte: 'Hört ihr es wohl? So geht's von Mund zu Mund.'

'Es wird oft in dieser Gegend gesungen', sagte Elisabeth.

'Ja', sagte Erich, 'es ist der Hirtenkaspar; er treibt die Starken heim.'

Sie horchten noch eine Weile, bis das Geläute oben hinter den Wirtschaftsgebäuden verschwunden war. 'Das sind Urtöne', sagte Reinhard; 'sie schlafen in Waldesgründen; Gott weiss, wer sie gefunden hat.'"62

Erich's opinions are scarcely likely to endear him to the reader, as is, of course, the intention, for our sympathies are supposed to reside with

the childhood sweethearts Elisabeth and Reinhard, and not with the unromantic interloper. Equally, Reinhard's indication that "unser eigenstes Tun und Leiden" is to be found in such songs, prepares the reader for absorbing the full significance of the verses that shortly follow: "Meine Mutter hat's gewollt", hinting at the meddlesome intrusion of Elisabeth's mother in her ultimate choice of Erich for a husband.⁶³

As previously demonstrated with reference to the 'Novelle' Eine Halligfahrt, music in general is useful for promoting atmosphere and the impression of depth.⁶⁴ In Schweigen, it is an agent for delineating Rudolf's transition from a state of melancholy and morbidity to a more cheerful frame of mind under the influence of the ever-resilient Anna, and the priest's comments draw attention to the contrast between the dirgelike Chopin and the more jovial airs of the composer Haydn:

"Eines Nachmittags, als eben die Septembersonne ihr letztes Abendgold über die Wände des gemeinsamen Wohnzimmers warf, hatte er das alte Klavier zurückgeklappt und liess nun eine der schwermütigen Notturmklagen des von ihm vielgeliebten und -studierten Chopin in den sinkenden Tag hinauslingen. Der Pastor, durch das meisterhafte Spiel aus seiner Studierstube hervorgehoben, hatte sich leise hinter seinen Stuhl gestellt und verharrte so in aufmerksamem Lauschen bis ans Ende; dann aber legte er schweigend die Haydnsche G-Dur-Sonate mit dem Allegretto innocente aufs Pult, die er schon bei seinem Eintritt in der Hand gehalten hatte. Rudolf blickte auf und um, und da er den Pastor erkannte, nickte er gehorsam, schüttelte wie zur Ermunterung noch ein paarmal seine geschickten Hände, und bald erklangen die heiteren Fiorituren des unsterblichen Meisters und füllten das Zimmer wie mit Vogelsang und Sommerspiel der Lüfte. 'Bravo, junger Freund!' rief der Pfarrer, der wie alle andern, die Frau Forstjunkerin nicht ausgeschlossen, mit entzücktem Angesicht gelauscht hatte; 'das hat rote Wangen; wir haben kaum gemerkt, wie Sie uns durch die Dämmerung hindurchgespielt haben. Nun aber Licht! Die Schneiderstunde ist zu Ende!'"⁶⁵

Religious overtones also add an aura of distinction to some of the major characters.⁶⁶ Arnold in Im Schloss is an almost Christ-like figure (and this cannot fail to afford an imposing sense of gravity to his opinions, which naturally represent Storm's own). Not that this is ever unequivocally

stated, but Arnold, like Christ, is exposed to the contempt of others who are portrayed as his inferiors in mind, if not in social station. Even Anna yields to the temptation to betray him. At one point, she refuses to admit to one of her aristocratic aunts that Arnold is not, in fact, related to a noble family of the same surname.⁶⁷ Arnold, though forgiving, asks the suitably contrite Anna why she has denied him, just as in the Bible Jesus was denied three times by the disciple, Peter:

"'Fräulein Anna', sagte er, ... 'weshalb verleugneten Sie mich vor jener Frau?'

'Arnold!' rief ich. 'Oh, bitte, Arnold!' Denn die Worte hatten mich grade ins Herz getroffen.

Als ich aufblickte, fuhr ein Strahl von Stolz und Zorn aus seinen Augen. Ich konnte es nicht hindern, dass mir die Tränen über die Wangen liefen und auf meine Arbeit herabfielen. Er sah mich einen Augenblick schweigend an; dann aber verschwand der Ausdruck der Heftigkeit aus seinem Antlitz. 'Weinen Sie nicht, Anna', sagte er; 'es mag schwer zu überwinden sein, wenn einem die Lüge schon als Angebinde in die Wiege gelegt ist.'

'Welche Lüge? Was meinen Sie, Herr Arnold?'

Seine Augen ruhten mit einem Ausdruck des Schmerzes auf mir. 'Dass man mehr sei als andere Menschen', sagte er langsam. 'Wer wäre so viel, dass er nicht einmal auf Augenblicke dadurch herabgezogen würde!'

'O Arnold', rief ich, 'Sie wollen alles in mir umstürzen!'"⁶⁸

Hauke Haien, hero of Storm's last 'Novelle', Der Schimmelreiter, is more overtly compared to Christ by the schoolmaster who tells the tale (but some modern commentators have preferred to nominate him a demonic, Faust-like figure⁶⁹):

"'...denn so ist es, Herr: dem Sokrates gaben sie ein Gift zu trinken, und unsern Herrn Christus schlugen sie an das Kreuz! Das geht in den letzten Zeiten nicht mehr so leicht; aber - einen Gewaltmenschen oder einen bösen stiernackigen Pfaffen zum Heiligen oder einen tüchtigen Kerl, nur weil er uns um Kopfeslänge überwachsen war, zum Spuk und Nachtgespenst zu machen - das geht noch alle Tage.'"⁷⁰

Some female characters may also have scriptural titles bestowed upon them, and being truly good women, this is surely their desert: the dignity of 'Madonna' is granted to those motherly, pitying and forgiving creatures such as Wieb in Hans und Heinz Kirch or Linele in "Es waren zwei Königs-

kinder".⁷¹ Biblical associations are additionally found in the thirty Talers for which Hauke Haien purchased the white horse from the fiendish-looking rascalion,⁷² and the same fatal sum is by no means co-incidental in Hans und Heinz Kirch, where the father turns away his son's letter for want of thirty shillings postage.⁷³ Obvious as it seems, it is later spelt out for the reader (for fear he should have omitted to mark its significance on the first occasion) by Hans Kirch's sister: "'Ei nun, für dreissig Reichsgulden haben sie unsern Herrn Christus verraten, so konntest du dein Fleisch und Blut auch wohl um dreissig Schillinge ver-
stossen.'"⁷⁴

Besides specifically religious overtones, there are other methods of suggesting powerful metaphysical eminence. One such is the use of the concept of 'Abgrund'. This may be the 'Abgrund' of someone's eyes; in the garden scene between Jenni and Alfred in Von jenseit des Meeres, the abyss of Jenni's eyes presumably indicates the quiescent sensuality of this female of mixed blood: "Sie sah zu mir empor; ihre grossen glänzenden Augen waren wie ein Abgrund unter mir."⁷⁵ There are hints of satanic intimidation in this word; when Herr Hennicke in Eekenhof is angered by his wife, Benedikte, a nameless threat erupts from his eyes: "...es waren nur die Augen, vor denen sich das Weib erschrocken hatte, worin es wie aus einem Abgrund aufgestiegen war."⁷⁶ Sometimes it is combined with the notion of 'Geheimnis'; in Waldwinkel, Richard attempts to solve the mystery of his fascination for the young Franziska: "Oder war es das Geheimnis jener jungen Augen, die mitunter plötzlich in jähe Abgründe hinabzublicken schienen?"⁷⁷

The word 'Abgrund', and related images, may also denote things that have passed by and are no longer recoverable, or matters that are immeasurably distressing and disturbing. In Immensee, the youth of Reinhard and Elisabeth lies behind the poetic, if hackneyed, blue mountains,⁷⁸ and in Im Nachbarhause links, the demented old hag Botilla Jansen looks

back on her long-buried past and bygone youth:

"Plötzlich aber, den Kopf zu mir wendend, mit einem Aufblitzen der Augen, als käme es aus dem Abgrund, worin ihre Jugend begraben lag, sagte sie mit einem zitternden Pathos: 'Sehen Sie mich an; ich bin einst sehr schön gewesen!'"⁷⁹

When Anna in John Riew realises that she is to have an illegitimate child, her adversity weighs heavily upon her: "Sie starrte mit ihren schmucken Augen vor sich hin, als ob sie in ein schwarzes Wasser sähe".⁸⁰ In Viola tricolor, the deep pool into which Rudolf fears Ines may have fallen when he awakens in the night to find her gone, is similarly representative of the sea of troubles onto which she has been set adrift through her marriage; her observation that the pool is probably fathomless emphasises this, plus conferring a monumental, even cosmic amplitude to her problems:

"Vom Gebell des Hundes aufgewacht, hatte er mit jähem Schreck ihr Lager an seiner Seite leer gesehen. Ein dunkles Wasser glitzerte plötzlich vor seinem inneren Auge; es lag nur tausend Schritte hinter ihrem Garten an einem Feldweg unter dichten Erlenbüschen. Wie vor einigen Tagen sah er sich mit Ines an dem grünen Uferrande stehen; er sah sie bis in das Schilf hinabgehen und einen Stein, den sie vorhin am Wege aufgesammelt, in die Tiefe werfen. 'Komm zurück, Ines!' hatte er gerufen, 'es ist nicht sicher dort.' Aber sie war noch immer stehengeblieben, mit den schwermütigen Augen in die Kreise starrend, welche langsam auf dem schwarzen Wasserspiegel ausliefen. 'Das ist wohl unergründlich?' hatte sie gefragt, da er sie endlich in seinen Armen fortgerissen."⁸¹

Another effective means of imparting the sheer magnitude of events is the use of the species of contrast that involves the great, even majestic, as opposed to the small, unpretentious and intimate.⁸² In Eine Halligfahrt, after the cousin's death, his narrow resting-place is imperilled by the encroachments of the implacable ocean:

"Zwar ist er auf seiner Hallig geblieben, aber aus dem Hause hat man ihn hinausgetragen; die grüne Rasendecke liegt schützend über ihm. Er hat es gewagt, sich hier zur Ruhe zu begeben; wohl wissend, dass der Sturm die Flut zu seinem Grabe treiben, dass die Flut es aufwühlen und ihn in seinem schmalen Ruhebett auf das weite Meer hinaustragen könne. Aber wie hätte er jene grossen Mächte fürchten sollen, in deren Schutz er sich so gern gesichert glaubte!"⁸³

Equally pathetic, in Abseits, is the meticulous anxiety of the serving-woman, Meta, to fetch the radishes at all costs, despite the bad news she has just heard of her brother's bankruptcy, which she knows will mean a tussle with her conscience as to whether she ought not to be unselfish and give him her own small capital, thereby undermining the foundation for her future wedded bliss with Ehrenfried:

"Und da stand es denn geschrieben: er war am Bankrott. Aber mein Kapital, was ich von unserm Vater hatte, das - so schrieb er - konnte ihn noch retten. Ich verschloss den Unglücksbrief in meine Schatulle; dann entsann ich mich, dass noch Radieschen zum Nachttisch aus dem Garten geholt werden sollten."84

Not only does she continue to think of her duty at such an awful moment, but she is in such a state of agitation that she forgets to remove her apron in the street, and even tears her clothes on the gooseberry bushes!

A genuine life-and-death situation is the subject of Ein Bekenntnis. Hans has just been lending a sympathetic ear to the horrendous story of Franz Jebe's act of euthanasia performed on his wife, to release her from agonies indescribable, and returns later than expected to his elderly relative. Knowing nothing of the terrible tale, all she can do is to utter a trifling complaint that the tea has been standing so long that it is probably bitter, but Hans, whose thoughts are thoroughly absorbed by the earth-shattering moral dilemma of Franz Jebe, scarcely notices what the tea tastes like - the word-play suggests that he has been dealing with matters infinitely more bitter:

" - - Ich ging und fand im Hotel meine alte Verwandte ungeduldig meiner harrend. 'Wo bleibst du, Hans? Ich sitze hier schon stundenlang, die Hände im Schoss, und der Tee ist längst bitter!'

Meine Entschuldigung, dass ich einen alten Freund, mit hartem Schicksal beladen, wiedergefunden, wollte kaum verschlagen; ob aber der Tee bitter war, habe ich damals nicht geschmeckt."85

Occasionally, Storm's characters are found in an attitude that seems to be one of prayer, usually in moments of extreme stress or anguish, which this posture is intended to underline. Kätti in Zur "Wald- und

Wasserfreude", spying on Wulf Fedders and the blonde major's daughter, and realising that Wulf plans to marry her rival, moors her boat under the cover of some reeds and awaits their passing:

"Das Mädchen hatte die Hände über ihre Knie gefaltet und den dunkeln Kopf daraufgelegt; man hätte glauben können, dass sie betete; aber ihr Ohr horchte stromaufwärts in die Ferne, ihre Pulse hämmerten; was sie an Gedanken hatte, ging diesen einen Weg."⁸⁶

In Carsten Curator, Carsten's son, Heinrich, arrives home with optimistic reports of his business ventures and financial successes, and his father earnestly wishes to believe that the prodigal has finally made good:

"Carsten faltete unwillkürlich seine Hände; als Annas Blicke sich zufällig auf ihn wandten, hörte auch sie nicht mehr auf Heinrichs Wunderdinge: ihr alter Ohm sass da, als ob er betete."⁸⁷ Carsten's relief, however, is short-lived. Heinrich's feckless existence draws him inextricably into debt and corruption, and Carsten's sorrows are likewise mirrored in his outer bearing:

"Nur an Carsten zeigte sich von dieser Zeit an eine auffallende Veränderung; seine noch immer hohe Gestalt schien plötzlich zusammengesunken, die ruhige Sicherheit seines Wesens war wie ausgelöscht; während er das eine Mal ersichtlich den Blicken der Menschen auszuweichen suchte, schien er ein andermal in ihnen fast ängstlich eine Zustimmung zu suchen, die er sonst nur in sich selbst gefunden hatte."⁸⁸

The above is only one example of the physical and mental deterioration caused by acute sufferings. Carsten's general aging, brought about by worry over his son, is perceptible to all around him, not least to the pitying Anna:

"Als sie das Wohnzimmer betrat, sah sie ihren Pflegevater noch mit Hut und Stock in der Hand stehen, fast als müsse er sich erst besinnen, was er in seinen eigenen Wänden jetzt beginnen solle. Eine Furcht befiel das Mädchen; es kam ihr vor, als sei er auf einmal unsäglich alt geworden."⁸⁹

The dishonesty and selfishness of her husband create such distress that her own face is 'gramentstellt',⁹⁰ and fine lines of grief become indelibly

etched therein:

" -- Das Glück ging vorüber, ja, es war schon fort, als Carsten und Brigitte noch in seinem Schein zu wandeln glaubten; ihre Augen waren nicht mehr scharf genug, um die feinen Linien zu gewahren, die sich zwischen Mund und Wangen allmählich auf Annas klarem Antlitz einzugraben begannen."⁹¹

The trials and tribulations of Wieb in Hans und Heinz Kirch produce a similarly careworn aspect: "Sie mochte kaum über dreissig Jahre zählen; aber nur ein schärferes Auge hätte in diesem Antlitz die Spuren einer früh zerstörten Anmut finden können."⁹² Anna in Im Schloss, forced into a disastrous marriage by her father, likewise looks older than her twenty-five years: "...froh sah sie nicht aus, auch nicht ganz jung mehr, obwohl sie kaum mehr als fünfundzwanzig Jahre zählen mochte."⁹³ The traumatic experience of Franz Jebe in Ein Bekenntnis leads to a premature decline, so that his friend at first doubts his identity: "...der da drüben war wohl fast ein Fünfziger, ich und mein Freund aber waren immerhin noch in den letzten Dreissigern, an denen noch ein Glanz der Jugend schimmert."⁹⁴ Not only does he look old, but his voice has the timbre of a cracked bell. It is as if the author cannot do enough to invoke the reader's pity and commiseration.

However, mental affliction does endow the sufferer with a far more intense spiritual beauty, which is akin to the greater spirituality conferred by chronic physical illness.⁹⁵ Anna in Carsten Curator, living after the death of her husband with her child and her aged guardian, is described thus:

"Sie war völlig verblüht, nur ihr schönes blondes Haar hatte sie noch behalten; aber eine geistige Schönheit leuchtete jetzt von ihrem Antlitz, die sie früher nicht besessen hatte; und wer sie damals in ihrer hohen Gestalt zwischen dem Kinde und dem zum Kind gewordenen Manne erblickt hat, dem mussten die Worte der Bibel ins Gedächtnis kommen: Stirbt auch der Leib, doch wird die Seele leben!"⁹⁶

There are various other ways of communicating the fact that a character has come to terms with the obstacles to happiness scattered

along life's path. The patient folding of hands is commonly associated with elderly persons, especially widowed or unmarried women, who have capitulated before the unkind strokes of fortune and have peacefully resigned themselves to its whims. Meta in Abseits recounts to her visitor the sorry tale of her unfulfilled relationship with Ehrenfried. After the former's departure, she ruminates further on the past and the lively times she enjoyed in her childhood and youth: "Sie schüttelte lächelnd den Kopf; dann, wie müde von all der munteren Gesellschaft der Vergangenheit, lehnte sie sich zurück und faltete die Hände."⁹⁷ In In St. Jürgen, there is none the less a touching revelation that this inner harmony has not been achieved without pain; having told the story of her loss, Agnes betrays by her gestures something of the heartache it has cost her:

"Sie liess den Kopf auf ihre Brust sinken; die Hände, die auf ihrem Schoß geruht hatten, wand sie leise umeinander, als müsse sie damit das Weh beschwichtigen, das, wie einst das Herz des jungen blonden Mädchens, so noch jetzt den gebrechlichen Leib der Greisin zittern machte."⁹⁸

This pose can, however, possess other connotations. In Im Schloss, for example, Anna's uncle sits amongst his plant specimens and his animals in such a position that the reader knows he has found a self-assured serenity under the panoply of the enlightened way of thinking he knows to be right, unlike the insecure Anna, who is vulnerable and confused: "Der Oheim sass dann wohl mit gefalteten Händen in seinem Lehnstuhl, während das Abendrot friedlich durch die Fenster leuchtete."⁹⁹ When Anna's quest for the truth leads her to concur with the new liberal philosophy, she, too, is rewarded with solace and an inner quietude:

"Es war ein Gefühl ruhigen Glückes in mir; ich weiss nicht, war es die neue, bescheidenere Gottesverehrung, die jetzt in meinem Herzen Raum erhielt, oder gehörte es mehr der Erde an, die mir noch nie so hold erschienen war."¹⁰⁰

CHAPTER XII

LITERARY TECHNIQUES FOR PUBLIC APPEAL - III

Poses and gestures, as we have seen, can shed light on a character's predicament in the roundabout way Storm prefers, for the indirect approach tends to enhance the emotive potential of a given situation, whilst at the same time imparting a certain metaphysical gravity. Apart from expressly religious postures, the pensive stance, the head leaning perhaps on a slender white arm, is very frequent, especially in the portrayal of women figures. It is a posture often adopted in times of crisis; in Schweigen, Rudolf finds Anna deep in thought just before he gathers sufficient momentum to propose to her:

"Als er den Hof des Pfarrhauses betrat, sah er, dass auch dort schon alle Fenster dunkel waren; nur Anna stand noch auf der Schwelle vor der Haustür, auf derselben Stelle, von welcher sie vorhin den Fortgehenden nachgeblickt hatte. Er konnte sie bei dem hellen Sternenschimmer leicht erkennen; auch dass ihre Augen gesenkt waren und dass ihr blondes Haupt sich wie zur Stütze an den Pfosten des Türgerüstes lehnte."¹

Later, her husband's odd behaviour provokes a similar reaction:

"Von der Treppenstufe vor der Haustür hatte Anna ihm nachgeblickt, solange ihre Augen ihn erreichen konnten; dann griff sie über sich und legte ihre Hand um einen Ast der Eiche, welche hier ihr dichtestes Gezweige wölbte. So blieb sie stehen, die Wange gegen den eigenen schlanken Arm gepresst, ihre Augen füllten sich mit Tränen, ein Schluchzen drängte sich herauf, das sie nun nicht zurückhielt."²

The action of stroking back the hair from the temples, with one, or even both hands, crops up again and again. It is not uncommonly to be found several times over in one 'Novelle' - Im Schloss is a good example of this. Its meaning is something of a mystery, as it recurs so resolutely that it becomes yet another instance of Stormian affectation. However, it may well be a contemplative gesture, associated with thought-provoking incidents or acute mental quandaries, as indicated by the following

description of Arnold in Im Schloss:

"Das blasse Gesicht mit den raschblickenden Augen kam mir bekannt vor; aber ich sann umsonst über eine Ähnlichkeit nach. Während er die Fragen meines Vaters über seinen Aufenthalt in der Fremde beantwortete, strich er mitunter mit einer leichten Kopfbewegung das schlichte braune Haar an der Schläfe zurück, als wolle er dadurch ein tiefes inneres Sinnen mit Gewalt zurückdrängen."³

As far as the women characters are concerned, it is just one more excuse for Storm to direct our attention towards a lovely head of hair, as in the case of Anna in the same 'Novelle': "Sie stand ihm lächelnd gegenüber und sah ihn gross mit ihren blauen Augen an, während sie wie träumend mit der Hand ihr glänzend schwarzes Haar zurückstrich."⁴

Again at stressful moments, characters may become abstracted and apathetic: 'gedankenlos', 'bewusstlos', or 'ohne Gedanken'. Alternatively, they are 'demütig' at every opportunity, perhaps when begging the forgiveness of one who has been offended or neglected, as in the case of Veronika in the eponymous 'Novelle'.⁵ It can happen that after a great loss, the resigned and weary sufferer waits in humility for the time when he will shuffle off this mortal coil. Johannes in Aquis submersus, as an old man nearing death, yearns "in Demuth" for the reunion with his beloved Katharina in the next world,⁶ just as Franz Jebe in Ein Bekenntnis hopes to atone for his crime in the service of humanity in darkest Africa, the white man's grave:

"...ich gehe fort, weit fort, für immer, nach Orten, wo mehr die Unwissenheit als Krankheit und Seuche den Tod der Menschen herbeiführt. Dort will ich in Demut mit meiner Wissenschaft dem Leben dienen; ob mir dann selber Heilung oder nur der letzte Herzschlag bevorsteht, will ich dort erwarten."⁷

Life for some of the characters seems to be an eternal enigma. They search for the "erlösende[s] Wort" (which presumably means nothing more than three little words). Reinhard in Immensee is singularly inarticulate in expressing his sentiments to Elisabeth:

"Je näher sie ihrem Ziele kamen, desto mehr war es ihm, er habe ihr, ehe er auf so lange Abschied nehme, etwas Notwendiges mitzuteilen - etwas, wovon aller Wert und alle Lieblichkeit seines künftigen Lebens abhängt, und doch konnte er sich des erlösenden Wortes nicht bewusst werden."⁸

In Beim Vetter Christian, Christian is equally baffled as to the state of his own heart: "Dem Vetter lag es auf dem Herzen, als habe er Fräulein Julien noch was Besonderes mitzuteilen; er suchte danach in seinem Kopfe, aber er konnte es dort nicht finden."⁹ Doubly banal is that it is the machinations of the jealous old retainer Karoline which finally lift the veil from his eyes:

"Heiraten! Julien heiraten! Siehst du, Onkel, wie ein Sonnenleuchten fuhr es mir durchs Hirn; das war es ja, was mir trotz dreistündigen Rauchens gestern nacht nicht hatte einfallen wollen. Ein rechter Übermut des Glückes überfiel mich; ich zog resolut die Klingelschnur, und auf mein Ersuchen trat nun Julie selbst ins Zimmer."¹⁰

This is connected to the idea of love, a phenomenon unique and inimitable, as a 'secret'. This appears as early as Immensee; Reinhard's 'Geheimnis', the reader assumes, is that he has discovered (after much brooding) that he loves Elisabeth and intends (in two years time) to ask for her hand in marriage: "'Ich habe ein Geheimnis, ein schönes!' sagte er und sah sie mit leuchtenden Augen an. 'Wenn ich nach zwei Jahren wieder da bin, dann sollst du es erfahren.'"¹¹ Unlikely as he is to secure Elisabeth's affections by a wayward approach such as this, it may be a useful manoeuvre to engender suspense and to motivate Elisabeth's failure to wait for Reinhard. In Angelika, the lovers' conflict and ultimate separation can be traced by the mention of this concept. At first, their 'secret' is intact and safe from inquisitive eyes: "Der Mond stand über dem Garten; aber er drang nicht durch die Blätterfülle des Bosketts, welches die beiden und ihr atemloses Geheimnis vor aller Welt verbarg."¹² After the wreckage of their hopes, we read: "Das Gebüsch des Gartens schützte sie wieder einmal vor der Mittagssonne und vor den

Augen der Welt; sie waren aber nicht wie früher Hand in Hand; es schien kein Geheimnis, das sich mit ihnen hier verbarg."¹³ The same technique of mystification and veneration is also manifest in Zur "Wald- und Wasserfreude", where Kätti, who privately entertains tender feelings towards Wulf Fedders, handles his shirt as an object of awe and wonder: "Zärtlich, als verhülle sie ein Geheimnis, rollte sie die Leinwand wieder auf",¹⁴ whilst in Auf der Universität, Lore tells lies in order that she may stay at the fair with Philipp: "Das Blut schoss mir siedendheiss ins Gesicht, es brauste mir vor den Ohren; die kleine Lügnerin hatte plötzlich den Schleier des Geheimnisses über uns beide geworfen."¹⁵

If successful in love, male characters speak of 'winning'; Erich in Immensee declares to Reinhard, with what must seem to the reader brutal insensitivity: "...ich habe aber auch seitdem das Grosse Los gezogen, du weisst es ja."¹⁶ In Der Schimmelreiter, after his victory at the game of 'Eisboseln', Hauke Haien's conversation with Elke has an underlying meaning that cannot be misunderstood:

"'Ich mein, Elke, es kann ja doch der Tag nicht schöner für mich ausgehn, als er's schon getan hat.'

'Ja', sagte sie, 'du hast das Spiel gewonnen.'

'Elke!' mahnte er kaum hörbar.

Da schlug ihr eine heisse Lohe in das Angesicht.

'Geh!' sagte sie; 'was willst du?' und schlug die Augen nieder.

Als aber die Freundin jetzt von einem Burschen zum Tanze fortgezogen wurde, sagte Hauke lauter:

'Ich dachte, Elke, ich hätt was Besseres gewonnen!'"¹⁷

It has already been demonstrated that Storm often permits strange conversations to take place, in order to instil into the reader a sense that he is the witness to events that are thoroughly exceptional and remarkable.¹⁸ Two such dialogues are met with at crucial junctures in Immensee. The first is inspired by Reinhard's sudden realisation that his friend Erich may have had a vested interest in presenting Elisabeth with a canary after the linnet Reinhard gave her died:

"In seinen Augen lag ein plötzlicher Ausdruck von Kummer, den sie nie darin gewährt hatte. 'Was fehlt

dir, Reinhard?' fragte sie, indem sie nahe zu ihm trat.

'Mir?' fragte er gedankenlos und liess seine Augen träumerisch in den ihren ruhen.

'Du siehst so traurig aus.'

'Elisabeth', sagte er, 'ich kann den gelben Vogel nicht leiden.'

Sie sah ihn staunend an; sie verstand ihn nicht.

'Du bist so sonderbar', sagte sie."19

The second occurs after the famous water-lily episode:

"'Wo sind denn Sie so spät in der Nacht gewesen?' rief ihm die Mutter entgegen.

'Ich?' erwiderte er; 'ich wollte die Wasserlilie besuchen; es ist aber nichts daraus geworden.'

'Das versteht wieder einmal kein Mensch!' sagte Erich. 'Was Tausend hattest du denn mit der Wasserlilie zu tun?'

'Ich habe sie früher einmal gekannt', sagte Reinhard; 'es ist aber schon lange her.'"20

Dreadfully contrived as the latter scene in particular might appear, such cryptic conversations not only have the effect of monumentalising relatively minor - if revelatory - incidents, but also give scope to the reader's consciousness of his own superior penetration, in that he is better able than the bewildered protagonist to comprehend the incomprehensible. How could the reader fail to congratulate himself on his understanding of what is, after all, an utterly transparent symbolical proceeding in Angelika:

"Als sie ihn beim Abschiede, wie sie es seit ihren Kinderjahren gewöhnt war, die Treppe hinunter und bis vor die Haustür begleitet hatte - noch dieses Mal, zum letzten Male Hand in Hand - und als er schon, ehe sie sich dessen recht bewusst geworden, 'Leb wohl, Angelika!' gesagt hatte und, während sie ihm nachschaute, vor ihr im Dunkel verschwunden war, kam er plötzlich noch einmal zurück, als wolle er etwas sagen, das er vergessen habe und das sie dennoch wissen müsse. Aber er bat sie nur: 'Bleib noch ein Weilchen stehen, Angelika, und', fügte er leise hinzu, 'wenn du hineingehst, zieh nicht zu hart die Tür hinter dir zu!'"21

Other such expository incidents abound. The dishevelled little doctor in Drüben am Markt lives with his old mother, but knows that Sophie's rejection of him is grounded on his uncomely appearance and unpolished manner, a realisation that is all the more upsetting for

the compassionate reader when the doctor confides this in a touchingly circumlocutory manner to his friend, the 'Justizrat': "'Eduard', sagte er leise, und es war, als blieben ihm die Worte in der Kehle hängen, 'ich denke wohl kaum, dass es wegen meiner alten Mutter ist.'"²² The fact that the 'Justizrat' later marries Sophie himself is a further example of the affecting betrayals of trust that Storm deploys so unsparingly. In Aquis submersus, Johannes returns to the home of Herr Gerhardus after a lengthy absence, but arrives too late, for his generous patron is dead and lies on a bier in the chapel awaiting burial. His reunion with Katharina takes place in the presence of the dead Gerhardus, but the reader is unlikely to be in any doubt as to the reason for the artist's unsteady hand, even if Johannes himself seems a little perplexed:

"...sie war so schön geworden, dass hier im Angesicht des Todes ein heisser Puls des Lebens mich durchfuhr. Zwar, das spielende Licht der Augen lag itzt zurückgeschreckt in der Tiefe; aber aus dem schwarzen Häubchen drängten sich die braunen Löcklein, und der schwellende Mund war um so röther in dem blassen Antlitz. ...

Und als sie unter Thränen, die über ihre Wangen strömten, stumm zu mir hinübernickte, setzte ich mich in ein Gestühlte und begann auf einem von den Blättchen, die ich bei mir führte, des Todten Antlitz nachzubilden. Aber meine Hand zitterte; ich weiss nicht, ob alleine vor der Majestät des Todes."²³

Odd speeches are related to Storm's use of wordplay for purposes of emphasis. Regrettably, this is inclined to come over as either precious or banal, as in Von jenseit des Meeres, for instance. Here, the narrator, Alfred, imagines at the beginning that the little girl of mixed blood who is coming to live with his family will be "eine schöne ebenholzscharze Negerin mit Perlenschnüren in den Haaren und blanken Metallringen um die Arme",²⁴ but finds that she is, in fact, quite the opposite of this. The reference to "die Perlenschnur dieser Tage"²⁵ to designate the time spent with Jenni when, grown-up, they have renewed their acquaintance, harks back to this earlier conception of the typical negress, and reminds the reader that such exotic blood does indeed run

in Jenni's veins, notwithstanding her civilised outer appearance. In John Riew', the word-play runs on the theme of 'trinken' and 'ertrinken' (the original cause of Anna's downfall was strong drink, and her death is brought about by drowning). John Riew' describes Anna lying cold and dead after her suicide:

"In der Nacht habe ich die Wache bei ihr gehalten; ich hatte ihre Hand gefasst, bis mir die Todeskälte in den Arm hinaufstieg, aber sie drückte meine Hand nicht mehr; die geschlossenen Augen, auf die ich lange Stunden sah, sie hatten sich rasch am Leben satt getrunken."²⁶

Moreover, the emotional jar to the reader's system can likewise be assured if the characters say things which under the prevailing circumstances seem horribly sadistic, all the more so because the speaker is generally voicing his inner thoughts in all innocence, unaware that he is rubbing salt into the wound of a fellow human being, as in the case of Erich's thoughtless remark to Reinhard.²⁷ The young forester in Waldwinkel probably does not realise that Richard is pathologically sensitive about his age, and invites Franzi to a dance with apparently unfeeling accentuation of 'we young people':

"Sie wünschen etwas von mir?' sagte Richard, indem er sich erhob.

'Von Ihnen nicht, mein Herr; ich wünschte das junge Mädchen in Ihrem Hause zu sprechen.'

Es war eine Zuversichtlichkeit des Tons in diesen Worten, die Richard das Blut in Wallung brachte.

'Und was wünschen Sie von ihr?' fragte er.

'Wir jungen Leute haben auf Sonntag einen Tanz im Städtchen drüben; ich bin gekommen, um sie dazu einzuladen.'²⁸

Similarly, in Carsten Curator, the ill-treated father, Carsten, goes to meet his son from the coach for a long hoped-for visit, but the inconsiderate Heinrich has not arrived. He overhears the exclamation of two young people, which must make his own disappointment still more bitter, especially as it is Christmas, supposedly the season of cheer and good will to all men:

"Und ehe die Pferde noch zum Stehen gebracht waren, sah Carsten die Gestalt eines hohen Mannes behende aus dem Wagen springen und gegen sich herankommen. 'Heinrich!' rief er und stürzte vorwärts, dass er fast gestrauchelt wäre; aber der Mann wandte sich zu dem Mädchen, die jetzt mit einem Freuden-schrei an seinem Halse hing. 'Ich dachte schon, du wärst nicht mehr gekommen!' - 'Ich? Nicht kommen, am Weihnachtabend? Oh!'"²⁹

In the 'Novelle' Angelika, it is a child who inadvertently increases Ehrhard's sense of injury by affirming, with unthinking childish honesty, that Angelika has had a visit from a man whom Ehrhard suspects to be his rival:

"Als er in die Wohnung seiner Schwester kam, war die Kleine schon eine geraume Zeit zu Hause gewesen und sass plaudernd auf dem Schosse der Mutter. Ehrhard trat zu ihnen und liess sich erzählen.

'Waren denn Fremde bei der Tante?' fragte er.

Die Kleine nickte. 'Ein Doktor!' sagte sie wichtig.

'Der ist schön! Er hat mir Bonbons gegeben.'"³⁰

Besides disjointed conversations and untactful utterances, the action may be highlighted by rare or unprecedented happenings,³¹ and by the use of delusions, no matter how trite the denouement ultimately appears.³² Sometimes this is done with pictures; in Späte Rosen, after the description of the portrait of the wife as a lovely young girl, the husband realises that the picture is not a mere figment of the imagination:

"Was ich gesehen, war nicht die Phantasie eines Malers, nicht etwa die blonde Königin Isote, die vielleicht niemals gelebt hat. Dies Antlitz vor mir hatte dem Leben, meinem eigenen Leben angehört; so war sie einst gewesen, die vor vielen Jahren ihre Hand in meine legte, die noch an meiner Seite lebte."³³

There is another such passage in Aquis submersus, neatly designed to uplift, and then to crush the hopes of both character and reader:

"Indem ich aber eintrat, wäre ich vor Überraschung bald zurückgewichen; denn Katharina stund mir gegenüber, zwar in schwarzen Trauerkleidern und doch in all dem Zauberschein, so Glück und Liebe in eines Weibes Antlitz wirken mögen.

Ach, ich wusste es nur zu bald; was ich hier sahe, war nur ihr Bildniss, das ich selber einst gemalet."³⁴

Melodrama and related exaggeration is a tried and tested method of

exciting a flurry of emotion: eyes are wild and staring, arms are outstretched pleadingly into the empty air, hands are wrung despairingly or clutch frantically at the heart, teeth are ground or snapped together in the throes of agitation, fingers are gnawed to the bone, and the names of absent dear ones resound from lips that have been bitten until they bleed! Perhaps this is supposed to make reparations for the impoverishment of Storm's characterisation - certainly these extravagant expressions of inner upheaval and mental chaos have evoked the justifiable contempt of some critics.³⁵ Coupled with this is exaggeration at every turn. Characters may sit up well into the small hours communing with themselves in a torment of indecision. Reinhard in Immensee is the very picture of the effete young man: he sits up all night long writing what must be tome-like epistles indeed to his mother and to Elisabeth, and the room is cold, too, for in the morning the windows are frozen and his face (no wonder!) is serious and pale.³⁶ Later, at Immensee, he sits 'stundenlang' by the window waiting for the dawn, for the coming of the allotted hour for his departure from that place, never to return.³⁷ These actions are not quite normal: Hauke Haien in Der Schimmelreiter sits for hours all alone out on the windswept dyke, occasionally drawing lines in the air with his hand, and shouting insults to the advancing waves - if the reader did not know that Hauke was formulating ambitious plans for a new construction of the dykes, he might think this to be suggestive of some kind of dementia!³⁸

Emotional stress can also kindle acts of unwonted and almost reckless altruism. Sometimes this takes the form of giving alms to the poor and needy, often children, an action which is naturally twice as endearing. In Immensee, Reinhard, having received the package from home with presents from Elisabeth and his mother, bestows half the cakes on a little beggar-girl, who is destitute on the streets on Christmas Eve, only saving for himself those that Elisabeth has iced.³⁹ Just as moving is Elisabeth's

emptying the entire contents of her purse into the beggar-woman's hands in her anguish at the futility of her hopes for happiness in love.⁴⁰ Anna in Schweigen, upset at her husband's peccadilloes, betrays her inquietude by her generosity towards a small child:

"Anna mit ihrem zum Zerspringen vollen Herzen rief eins der kleinen Mädchen zu sich, und als es, nach einem ermunternden Worte Bernhards, langsam herangekommen war, zog sie ein blaues Seidentüchlein aus ihrer Tasche und band es, auf den Boden hinknied, ihm sorgsam um sein Hälschen. Sie küsste das Kind und drückte es heftig an sich. 'Behalt das von der fremden Frau!' sagte sie; 'doch halt!', und sie sammelte ein Häuflein kleiner Münzen und drückte die Finger des Kinderhäustleins darum zusammen; dann, während der kleine Flachskopf ihnen stumm mit grossen Augen nachsah, ging die Gesellschaft weiter."⁴¹

John Riew' in the 'Novelle' of the same name plies the little flower-girl who has discovered Anna's drowned body with food and wine, and gives her money.⁴² In Auf der Universität, though, Lore's extravagances are less self-denying: she spends all her money on finery for a ball, in the mistaken belief that her fiancé, Christoph, has deserted her.⁴³

At the other extreme, there is understatement. Characters may suddenly speak in low tones, which seems to detract from the importance of their words, but in actual fact this works by opposites and only bolsters their significance: things that are uttered quietly are never trifles. In Abseits, Ehrenfried, with his dying breath, gives Meta a gold ring: "'Der ist für dich allein', sagte er, 'es schickt sich besser vor den Leuten, und', setzte er leis hinzu, 'trag ihn auch zu meinem Gedächtnis!'"⁴⁴ Similarly, when Meta informs him that she is no longer in a position to marry him because she must give her money to her brother, Ehrenfried's voice sounds indifferent, but he tears at his thumb until it bleeds:

"Und als er mich erstaunt ansah, erzählte ich ihm alles, und was ich zu tun entschlossen war. Aber währenddessen wurde sein Gesicht immer strenger und strenger; und als ich zufällig niederblickte, sah ich, dass er sich mit dem Eisenstift, den er in der Hand hielt, den Daumen blutig gerissen hatte. 'Und

du willst das Geld geben?' fragte er, und seine Stimme klang so gleichgültig, als gehe das ihm selber gar nicht an."⁴⁵

On the other hand, Storm may choose to shock or disconcert the reader when a normally amenable, even placid person unexpectedly adopts a harsh or grating tone, which must mean that something has gone seriously awry. Jenni in Von jenseit des Meeres feels it necessary to correct Alfred's misconstruing of her emotional agitation at the sight of the affectionate welcome between Alfred and his mother:

"'Das war keine Teilnahme, Alfred. Du hältst mich für besser, als ich bin.'
'Was war es denn?' fragte ich.
'Neid war es', sagte sie hart."⁴⁶

In John Riew, Anna refuses to tell her mother that she is expecting an illegitimate child: "Sie starrte mit ihren schmucken Augen vor sich hin, als ob sie in ein schwarzes Wasser sähe, und sagte rauh: 'Nein, nicht der, nicht meiner Mutter.'"⁴⁷ Johannes in Aquis submersus is almost brutal when Katharina, as a married woman, seems unwilling to submit to his embraces: "'Und wessen, Katharina', sprach ich hart, 'bist du gewesen, ehe bevor du sein geworden?'"⁴⁸ Heinrich's final appeal to Carsten in Carsten Curator, to intercede, as a father, on his behalf, meets with a bitter rebuff:

"'Dein Vater?' sagte er, und seine Worte klangen hart. 'Ja, Heinrich! - Aber ich war noch etwas anderes - die Leute nannten mich danach -, nur ein Stück noch habe ich davon behalten; sieh zu, ob du es aus meinen alten Händen reißen kannst! Denn - betteln gehen, das soll dein Weib doch nicht, weil ihr Curator sie für seinen schlechten Sohn verraten hat!'"⁴⁹

In Ein Bekenntnis, there is a brief hiatus during Franz Jebe's account of his wife's illness, which follows directly upon the disclosure of Elsi's plea to be released from her agony - a dreadful moment of suspense for both Hans and the reader, and Hans erroneously interprets this respite as a sign that Franz did not commit the terrible deed, and breathes a sigh of relief. To the reader's horror, however, Franz gives him short

shrift indeed; his story is not yet at an end:

" -- Franz hatte sich zurückgelehnt, als sei ein Augenblick der Ruhe eingetreten; ich atmete tief auf; ein 'Gott sei gedankt!' entfuhr mir.

Franz sah mich finster an. 'Spar das fürerst!' sagte er hart. 'Ich bin noch nicht zu Ende.'"50

There is a multiplicity of other ways of underlining and forewarning, both central to Storm's quest to achieve the optimum in effect, all too often, though, at the expense of artistic credibility. Animals, for instance, besides acting as companions for the lonely and bereaved,⁵¹ offer divers possibilities for sentimental emphasis. This is commonly done by imputing to an animal emotional awareness on a level akin to that of the suffering human beings involved (whether they be the fictional characters or the reader himself). In Die Söhne des Senators, the persistent cry of the family parrot, "Komm röver!" voices the reader's own inner plea to the obstinate Friedrich. Following the headlong leap into the abyss at the end of Ein Fest auf Haderslevhuus, Dagmar's dog Heudan stands with its paws on the battlements and stares whining into the depths into which the lovers have fallen,⁵² whilst in Ein Bekenntnis, Elsi's little white cat seems filled with an almost human sympathy and sorrow after Franz has administered the lethal dose:

"Da - ich entsinne mich dessen noch deutlich - fühlte ich etwas um meine Füße streichen, sich leise an mich drängen. Als ich hinabblickte, sah ich, dass es die arme weisse Katze war; sie ringelte den Schwanz und mauzte kläglich zu mir herauf. 'Suchst du sie auch?' sagte ich. Dann hob ich das Tier auf meinen Arm und ging mit ihm dem Hause zu."53

The unsightly little doctor in Drüben am Markt seeks recompense in nature after his proposal to Sophie has come to grief, but even here, he is most cruelly reminded that the rest of the world is happily paired off, whereas he is perpetually left on the sidelines, unloved and unwanted:

"Er hatte den Kopf in die Hand gestützt und blickte bewegungslos auf das Schilf, das leis im Winde rauschte. Neben ihm um einen blühenden Distelbusch flogen zwei Schmetterlinge; Brennesselfalter, die in den Marschen

häufig sind. Erst gaukelten sie lange umeinander in der Luft; dann aber setzte sich der eine auf die Distelblüte, und während er zitternd die Flügel auf und nieder schlug, schwebte der andere über ihm und suchte sich ihm zu nähern. Es schien ein Paar zu sein, ein Liebesspiel, das diese kleinen stummen Sommergäste vor den Augen des neben ihnen ruhenden Menschen aufführten."⁵⁴

Symbols and symbolic actions of various kinds regularly perform the function not only of underscoring the proceedings and the emotional message that Storm hopes the reader will derive from them, but also of preparing the reader's emotions for things to come by means of forewarning. In Ein Bekenntnis, the author makes it known that another member of the wraithlike Elsi's family has shown an interest in the crepuscular regions of the spirit world and in the uncanny, so the reader will not be amazed that Elsi herself has preternatural leanings:

"'Unsere Freundin Else Füssli; wie Sie dem Namen anhören, eine Schweizerin, und was Sie interessieren wird, aus der Familie, der auch Heinrich Füssli angehörte, dem zuerst die Darstellung des Unheimlichen in der deutschen Kunst gelang'"⁵⁵

When Josias in Renate meets the heroine at a village dance and offers to procure a drink for her, she refuses to use a dirty glass, but washes one in a pail of water before drinking, a hint of the fastidiousness that later will cause her to drop the host whilst taking communion, in disgust at the slavering old couple who have drunk before her from the cup, thus confirming Josias' conviction that she has entered into a compact with the Devil.⁵⁶ In Waldwinkel, the future relationship of Richard and Franziska is suggested at their first meeting by the following oblique, but completely intelligible, sentence: "...ihre Augensterne ruhten noch immer in denen des ihr fremden Mannes, als habe sie hier einen Halt gefunden, den sie nicht mehr zu verlassen wage."⁵⁷ Later, the author informs the reader in direct terms that the poppies on the wallpaper represent sleep and forgetfulness, just in case he is ignorant of the emblematic value of this flower.⁵⁸ The picture over the door of the same room, depicting

a young couple walking out together into the morning, gazed after by a broken old man leaning on a staff, also foreshadows Richard's aging and the crushing of his hopes. When Franziska eventually abandons him for the young forester, this painting is used to extract still greater poignancy from the situation:

"Durch die Fenster brach der erste Morgenschein und liess das alte Türbild aus der Dämmerung hervortreten. Als er zufällig den Blick dahin warf, überkam ihn ein wunderlicher Sinnentzug; der einsame Alte dort am Wege hatte ja den Kopf gewandt und sah ihm an. Die Sonne stieg höher, an den Tapeten leuchteten die Blumen der Vergessenheit. Richard hatte die Augen noch immer nach dem Bilde. Es war sein eigenes Angesicht, in das er blickte."⁵⁹

Premonitions of death, however, form one of the most assiduous, and supposedly momentous, applications of the technique of forewarning. Bärbe in Zur Chronik von Grieshuus is evidently failing fast; Junker Hinrich calls for his servant, Hans Christoph, to fetch the doctor, but he has already gone on an errand to the blacksmith's, and, probably not by accident, he has taken the scythes with him: "'Was denkt Ihr, Herr! Er ist zum Schmied hinunter mit den Sensen."⁶⁰ In Carsten Curator, the anxious father, Carsten, recalls an incident from his son's childhood, when, on an expedition to look for birds' eggs, they found only the corpse of a drowned man washed up on the shore - an event which surely prefigures Heinrich's own death by drowning.⁶¹ Similarly, in Ein Doppelgänger, John conceives an intense dislike and fear of the well where he is later to meet his doom:

"...als er später bei Ende der Tagesarbeit über den einsamen Acker ging, konnte er an dem Brunnen nicht vorbei; er blieb stehen und warf wieder kleine Steine in die Tiefe; er kniete dabei nieder und bog sich über den Rand und lauschte, als ob die Tiefe ein furchtbares Geheimnis berge, von dem er einen Laut erhörchen müsse."⁶²

The champagne which Lore in Auf der Universität pours into her glass, with apparently nonchalant indifference, until it overflows, is analogous to her own wasted life and her oncoming self-destruction by suicide:

"Der Raugraf war nur ein wenig zur Seite gerückt, als der Wein neben ihm zu Boden tropfte. 'Lass sie', sagte er, 'es ist ihre Natur so. - Nicht wahr, Lore', setzte er hinzu, indem er sich lächelnd zu ihr wandte, 'wir beide, wir verstehen uns aufs Vergeuden!'"⁶³

In the 'Novelle' John Riew', Anna, fraught with shame as a fallen woman, no longer desires to go on living. The reader guesses her thoughts from her sudden concern with her dead father and the manner of his death. Most ominously of all, she inquires of the old Captain Riew' whether her father's death was really an accident:

"'Ohm', sagte sie endlich und atmete stark dazwischen, 'hat mein Vater einen gewaltsamen Tod gehabt?'

'Ja, Kind; er ist ertrunken, hier in Hamburg, in einem von den Fleten; weisst du das denn nicht?'

Sie schüttelte den Kopf: 'Nicht recht; Mutter spricht ja nicht davon. Ohm, sag mir: tat er das mit Willen?'

'Mit Willen, Anna? Was redst du denn? Er kam spät nachts nach Hause; an der Brücke, wo er vorüber musste, ward gebaut, und mit den Laternen war es noch nicht wie heutzutage; da ist er fehlgetreten und verunglückt.'"⁶⁴

Not long after the birth of her illegitimate child, Anna leaves the house early one morning to carry out her self-imposed death sentence. John Riew', realising something is astir, goes after her, and at the very spot (where else?) that Anna's father met his fate, his daughter's drowned body is discovered. The morning sun shining like blood upon the water implies that there is little hope of finding her alive: "Das trübe Wasser zog langsam nach Osten unter der Brücke durch, und der erste Dunst des Morgenrots schillerte wie Blut darauf".⁶⁵

Also important is the timing of events. The vicissitudes of fortune seem to dictate that sorrowful or catastrophic happenings take place just before or at Christmas, in any case a highly sentimentalised season of the year, when loneliness or sadness are more keenly felt.⁶⁶ The mother of Marthe in Marthe und ihre Uhr passes away on Christmas Eve, a loss which clouds her daughter's memory every subsequent year.⁶⁷ Heinrich in Carsten Curator fails to make his promised visit home at Christmas, giving no

thought to the misery this must cause his family.⁶⁸ In Abseits, Meta recalls the blighted hopes of her youth on Christmas Eve, although she then receives, in consolation, a totally unlooked-for visit from her charming young nephew, and is reunited after many years of separation with the brother for whose sake she abjured her own right to a modest contentment.

The said Meta hears the calamitous news that her brother has fallen on lean times and needs her assistance urgently only very shortly after Ehrenfried, to whom she had been secretly engaged for some years, had spoken at last of having sufficient funds to buy a house and of revealing their marriage plans to their employers,⁶⁹ and in the same way, in In St. Jürgen, Agnes discovers the very day after Harre has proposed to her that her father has defrauded him of his savings, so that their marriage is no longer possible.⁷⁰ In Drüben am Markt, the doctor's rejection by Sophie is all the more heart-breaking in that he had gone to such trouble to prepare a special room for her.⁷¹ Occasionally, though, studied coincidences of this nature do not herald a chapter of unrelieved misfortune. In Eine Malerarbeit, for example, the stunted artist Edde Brunken contemplates doing away with himself when he realises that Gertrud, the object of his besotted admiration, does not find him the last word in desirability, but the sight of a single clumsy shoe by the side of the pond in which he had planned to drown himself hinders him - he wonders what has become of its fellow. It transpires that the shoe belongs to a peasant lad who, in despair because his gruff father would not allow him to train as an artist, decides to end it all, but is rescued by neighbouring workmen, and, by yet another providential twist of fate, becomes the ward and pupil of the painter Brunken.⁷² In the 'Novelle' Schweigen, Anna's pregnancy occurs at just the time that Rudolf overcomes his corrosive terror of a resurgence of mental illness: his health and their marriage are restored, and the child is the completion of their joy.⁷³

Connected with this is the 'too late' syndrome, of which there are examples ad infinitum. In Immensee, Reinhard tarries rather too long in disclosing his 'secret' to Elisabeth, with the result that she forsakes him for the opportunist Erich. The return of Heinz Kirch in Hans und Heinz Kirch is too late to prevent his childhood sweetheart, Wieb, from marrying someone else - she is lost to him forever. Junker Wulf in Aquis submersus, who had constituted a major obstacle to the marriage of his sister Katharina and Johannes, dies, appropriately enough, from the bite of a rabid dog, but not before the lovers have been divided by an accumulation of disasters and conspiracies.⁷⁴ The old maid Meta in Abseits is later reimbursed by her brother in full, but only when it is too late to relish the fruits of her generosity, for Ehrenfried is already on his death-bed, and likewise leaves all his property to Meta for the future benefit of her nephew.⁷⁵ Agnes in In St. Jürgen saves up every penny that her father owed to Harre,⁷⁶ but her beloved does not come back until it is just too late - not only is Harre long since married, but he and Agnes are even denied a parting word, because the errant lover arrives a mere few hours after Agnes has departed this life, and finds not the fresh young girl he had left behind, but a grizzled and decrepit old corpse - a devastating blow to all concerned, not least to the sympathetic reader:

"Wir sind zu spät gekommen, Harre Jensen', rief ich schmerzlich.

Er blickte auf und nickte. 'Um fünfzig Jahre', sagte er, 'das Leben ist auch so vergangen.' Dann, während er langsam aufstand, schlug er das Laken zurück und deckte es über das stille Antlitz der Toten."⁷⁷

No less moving, in Ein Bekenntnis, is the sad fact that Franz, much pre-occupied with other matters, lays aside his usual medical journals without bothering to read them. Unbeknown to him, one of these contains an article concerning the new discovery of a surgical procedure that would have offered the possibility of a complete cure to women suffering from

the disease to which Elsi had fallen victim. Instead, believing that she is condemned to die in torment, he carries out an act of euthanasia upon her, only realising the enormity of his omission when it is far too late! As the final straw (as if this were not already sufficiently excruciating to bring a tear to the eye of even the most hard-bitten of Storm's readers), the authenticity and reliability of the cruelly timed article are indisputable, for it has been written by Franz's former tutor, a man of great eminence and skill, and a leading light in the field of medical science: "...der Verfasser ... war mein akademischer Lehrer gewesen, zu dem ich damals, und auch jetzt noch, ein fast abergläubisches Vertrauen hatte."⁷⁸

One of the most commendable surveys of sentimentality in Storm, albeit redolent of some of the nefarious creeds of the National Socialist era, is Wolfgang Kayser's Bürgerlichkeit und Stammestum in Theodor Storms Novellendichtung of 1938,⁷⁹ where the author has correctly deduced that amongst the prerequisites for sentimentality and the associated outflow of emotion is the wistful longing for that which has vanished beyond recall, for the irremediable and irreparable, for things which might have been:

"Sentimentalität ist nur da möglich, wo eine als bedeutsam empfundene Erfüllung verhindert wird. Sie ist weiterhin nur möglich, wenn die Verhinderung nicht als Auswirkung schicksalschaffender Mächte und damit als Anruf gespürt wird. Das typische, stets rückwärts gerichtete Wenn und Wäre doch, das in jeder Sentimentalität steckt, ist ein Ausdruck der Blindheit oder des Nicht-gelten-lassen-wollens. Sie ist endlich nur möglich, wenn in einer Dichtung aller Akzent auf dem passiven Gefühlsleben der Menschen liegt, das dem Leser genau vertraut wird. Er kann und soll nahe an die stille Glut der Herzen treten, aus der niemals die Flamme der Tat springen wird. Sentimentalität erweist sich damit in jedem Zug als Kennzeichen bürgerlicher Dichtung und Geistigkeit. Storms Novellen entgehen trotz allen künstlerischen Taktes nicht der Sentimentalität; auch durch diesen Wesenszug weisen sie sich als bürgerlich aus."⁸⁰

However, Kayser's view must be extended in that there exists not only

retrospective sentimentality - the sentimentality of 'if only...' - but also that aroused by the bitter-sweet, by the present idyll, or by the promise of future felicity: note the sentimentality evoked by the gushingly elysian conclusions of Viola tricolor and Späte Rosen.⁸¹ In addition, Kayser asserts that this applies only to the introspective early works ("Novellen der Bürgerlichkeit"), which, according to him, are landlocked by the constrictions of stagnant bourgeois values. The later works ("Novellen des Stammestums"), apparently, are less hidebound, deriving more from Storm's sentient perception in his maturer years of the glories of 'Stammestum' and the arcane lore of the blood. Hence the idea that the portrayal of a fateful situation, where a character fulfils the rôle ordained for him by a higher power ('Anruf', as Kayser calls it), cannot be conducive to sentimentality, although this seems more like a studied justification of the National Socialists' grandiose conception of 'Schicksal', and Kayser's own thesis which is partially founded on this. The present study has already shown that, on the contrary, fate is a most useful instrument for provoking the very reaction of maudlin resignation which Kayser rightly believes to be one of the principal sources of sentimentality,⁸² and that not only are the methods Storm deploys for torturing his readers with the most exquisite pangs of 'Weltschmerz' many and varied, but also that examples of sentimentality, and even kitsch, are to be found throughout the whole of his oeuvre.

The synthesis of past, present and future is pre-eminent, then, in the generation of sentimentality, with the faculty of memory as the basis for the transmuting of time into human terms. The anecdotal form of narration, with the use of the frame and the historical setting, and reminiscence by a collection of narrators, aided by artefacts such as faded portraits, yellowed manuscripts, old buildings, aphoristic inscriptions on transientness and other ancient reliquaries, help mark out the contrast between the then and now, and reinforces the reader's conception

of the flow of time, besides lending indirect credence to the story.

The idea of history repeating itself is an excellent means of both underlining the action (the frame, for example, may be a mirror image of the main tale), and of arrogating to the story in question a sense of magnified consequence. There are numerous instances where events of the past are a paradigm for those of the present, but on the whole, this comes over as extremely forced. In Immensee, the 'Zithermädchen' makes an appearance at the parting of the star-crossed lovers Reinhard and Elisabeth, singing the melancholy lay "Heute, nur heute" - which is, in fact, the only indication that she is the same girl who sang this song in Reinhard's long past student days, as is commonly assumed.⁸³ Unwieldy poetic manipulation on the author's part means that in Ein Bekenntnis, Hilda Roden's mother succumbs to the same disease as Franz's wife, and it is surely overwhelmingly affecting that in her case Franz is able to effect a complete cure, whereas Elsi died at his hand because he did not realise in time that a recent medical advance would have given her the chance of a full recovery - as so often in Storm, someone else's good fortune only smites the reader with an oppressive sense of another's misery.⁸⁴ The history of the 'Vetter' in Eine Halligfahrt and his unrequited love for Eveline reflects the pitfalls of the entanglement between the narrator of the present story and Susanne. The fate of the unknown girl Emma, whose name stands inside the cover of a book in the old 'Vetter's' collection, is an added harbinger of failure:

"'Siehst du!' fuhr er fort - und er nahm mir das Buch aus der Hand und schlug einige Seiten darin auf - 'hier steht es deutlich: sie liebte, litt und starb. Diese kurze Geschichte erzählen mir hier die Bleistiftstriche unter ihren Lieblingsstellen, das vertrocknete Vergissmeinnicht, dazu das Kreuz. Auch eine alte Jungfer ist sie gewesen und hässlich genug, dass ihre schönen Augen niemandem haben gefallen wollen; auch dem einen nicht, der nie daran gedacht hat, wie glücklich er sie an jenem Frühlingstage machte, als er die welke Blume so gedankenlos ihr gab, wie er sie vorhin gedankenlos gebrochen hatte.'"85

Memory is sentimentally personified in the mind of the narrator in the image of the young and lovely Susanne:

"Und siehe! - während das Wasser weich, fast lautlos zu meinen Füßen anspülte, plötzlich mit leichten, unhörbaren Schritten ging die Erinnerung neben mir. Sie kam weit her aus der Vergangenheit; aber ihr Haar, das sie kurz in freien Locken trug, war noch so blond wie einst. - Es war deine Gestalt, Susanne, in der sie mir erschien; ich sah wieder dein junges, festumrissenes Gesichtchen, die kleine Hand, die lebhaft in die Ferne zeigte - wie deutlich sah ich es!"⁸⁶

The blueness of Susanne's eyes is likened to that of a jewel: "...es war etwas von dem blauen Strahl eines Edelsteins in diesem Blicke, und es überfiel mich, ob mir nicht doch von diesen Augen Leids geschehen könne."⁸⁷

This fear does prove real: the lives of Susanne and the narrator are doomed to run a separate course, although this is not without an inverted compensation, for Susanne lives on in the mind of her erstwhile admirer as one undespoiled by the marks of time, and it is a bitter-sweet joy to him to remember her as she once was, unaltered and unalterable by old age. The following extract demonstrates that the ornate, but well-worn, figurative description of Susanne's eyes is not present merely for the sake of added decoration, but to illustrate once again the story's central theme, that of the irresistible march of time and the impotent efforts of the love-lorn to arrest its progress:

"Es gibt Tage, die den Rosen gleichen; sie duften und leuchten, und alles ist vorüber; es folgt ihnen keine Frucht, aber auch keine Enttäuschung, keine von Tag zu Tag mitschreitende Sorge. - Ich habe meinen Hut und meinen Schnurrbart beibehalten, bis endlich beide zur allgemeinen Mode wurden und darin verschwanden. Es ist mir andererseits verhüllt geblieben, ob etwa im Verlaufe des Lebens der Blick jener blauen Augen neben dem Strahl des Edelsteins nicht auch die Härte desselben angenommen hat. Der Tag auf des Veters Hallig und mitten darin Susannens süsse jugendliche Gestalt steht mir, wie Rungholt, wohlverwahrt in dem sicheren Lande der Vergangenheit."⁸⁸

All this obviously forms part of Storm's schemes of fortuitous coincidences, which readily enable him to make the most of all kinds of

sentimental circumstances, and even to create new ones. In Immensee, for example, Reinhard selects the folk-song "Meine Mutter hat es gewollt" purportedly at random from an assortment he has just received from a friend, and yet this song paraphrases, at least in part, Elisabeth's current situation and her reasons for marrying Erich instead of the true love of her life: "'Wir lesen auf gut Glück', sagte er, 'ich habe sie selber noch nicht durchgesehen.'"⁸⁹ The same law of all-too-poetic coincidence decrees that in Angelika, the girl's fiancé expires before their marriage, so that Ehrhard is then free once more to decide whether he can find it in his heart to love her,⁹⁰ just as in Im Schloss, Anna's husband is conveniently carried off (for there can be no question of a divorce if Anna is to retain the reader's blessing!⁹¹), so that the way is clear for the love between Anna and Arnold to come to a suitable - and legal - fruition.⁹²

Sometimes, history does repeat itself, but the outcome in the present is more satisfactory than that following a not dissimilar sequence of events in the past, perhaps because of more favourable external conditions or more temperate modern views. In Im Schloss, Anna has the impression on her first meeting with Arnold that she has seen him somewhere before, and it transpires that there is an astounding resemblance between Arnold and the 'Prügeljunge', whose picture hangs in the portrait gallery, for whom Anna, as a child, had cherished a secret affection. It must therefore come as no surprise to the reader who is acquainted with Storm's tidy schemes that this same child of humble origins is in all probability one of Arnold's ancestors, although Arnold, born in a different age, has been in a position to improve his lot in life.⁹³ The latterday good and bad countesses in Der Spiegel des Cyprianus mirror their historical counterparts, and the link is stressed by the fact that the virtuous contemporary countess turns out to be of the same lineage as the wicked historical countess, the sanguine implication being that good will

ultimately triumph over evil.⁹⁴ The future prospects for the children are brighter than those of the historical children, who met their deaths at the hands of the unscrupulous Hager, but the association is compounded because one already bears the same name, Kuno, and the other, soon to be born, will be christened after the other child, Wolf:

"Die Gräfin aber stand und blickte selig lächelnd in den Spiegel. Auf seiner Fläche schwamm wie Duft ein Rosenwölkchen, und deutlich schimmerte ein schlummerndes Kinderantlitz daraus hervor. 'Wolf soll es heissen, wenn's ein Knabe ist; Wolf und Kuno!' flüsterte sie leise. 'Und lass uns beten, Amme, dass sie glücklicher werden als die, so einstens ihre Namen trugen!'"⁹⁵

Storm reiterates this neat, but unexceptional namesake device in other of the 'Novellen'. In Viola tricolor, dissension and discord have melted away with the birth of Ines' own child, and Storm rounds off the story with a fittingly trivial anagrammatic coincidence regarding the names of Ines and Nesi, her step-child, as it were to fortify the reader's instinctive feeling that the inter-familial relationships will become ever more close and tender.⁹⁶ Again, in Im Saal, the infant great-granddaughter of the old woman who tells the tale of her own childhood and courtship to the assembled company has been called after her by the name of Barbara. It is a story of reverence for the past and of a desire to conserve the best parts of that tradition combined with the advantages of the new age, and to this end the grandson proposes demolishing the room that was built especially for the wedding celebrations of the grandmother and her husband so long ago, and planting the garden as it used to be in the old woman's childhood. The old lady herself is rather more prosaic, however, realising that the past cannot be recaptured thus, but is safest - for a time, at any rate - in the memory:

"Die junge Mutter fiel vor der Grossmutter auf die Knie und küsste ihre feinen Hände.

Der Enkel sagte: 'Grossmutter, wir wollen den alten Saal ganz umreissen und wieder einen Ziergarten pflanzen; die kleine Barbara ist auch wieder da. Die Frauen sagen ja, sie ist dein Ebenbild;

sie soll wieder in der Schaukel sitzen, und die Sonne soll wieder auf goldene Kinderlocken scheinen; vielleicht kommt dann auch eines Sommernachmittags der Grossvater wieder die kleine chinesische Treppe herab, vielleicht - -'

Die Grossmutter lächelte. 'Du bist ein Phantast', sagte sie; 'dein Grossvater war es auch.'"97

Akin to history repeating itself is life conceived as an invisible chain, or as a ring that closes. This may be the genetic chain of heredity, as in Von jenseit des Meeres or Carsten Curator, for example,⁹⁸ but may equally be the succession of inter-connecting events that leads to a possibly direful conclusion. In Angelika, when Ehrhard has disclosed to his beloved all the unnavigable obstacles which stand in the way of their continuing relationship, a series of events is set in motion that brings about the final rupture of their friendship: "Und dieser Augenblick wurde das erste Glied einer Kette, von der sie nicht bedachten, ob die Kraft ihres Wesens sie zu tragen ausreichen würde."⁹⁹ Kätti in Zur "Wald- und Wasserfreude" experiments clandestinely with Wulf Fedders' guitar and persuades him to give her some lessons, which precipitates her fancy for a Bohemian existence of adventure and wandering, culminating in her eventual disappearance when she finds that her inclination for Wulf Fedders is not returned: "Und somit wurde das erste Ringlein fertig als Glied zu einer feinen unsichtbaren Kette."¹⁰⁰ In Aquis submersus, the tragic happenings that have run their course to the perpetual separation of Johannes and Katharina and the death of their child rise before Johannes when he learns that Junker Wulf has perished, too late to benefit himself and Katharina, from the bite of a rabid dog:

" - - Daheim indessen wartete meiner eine Kunde, so meines Lebens Schuld und Busse gleich einem Blitze jählings aus dem Dunkel hob, so dass ich Glied um Glied die ganze Kette vor mir leuchten sahe."¹⁰¹

Similarly, in Ein Bekenntnis, the chance meeting between Franz Jebe and his old university friend, Hans, to whom he has confided the whole of his grim tale, seems to the doctor to be the closing link in the chain of

his life:

"'Und so, mein alter, mein Ältester Freund', schloss er, mir seine Hand hinüberreichend, 'sitze ich denn hier bei dir wie einst vor manchen Jahren; es ist mir wie ein Ring, der sich geschlossen hat.'"102

The interpretation of human existence as an intricate progression of interlocking events, as a metaphorical chain, may be commonplace, but it is for that very reason liable to capture the public imagination, and no matter how unmotivated some of the occurrences or the actions of the characters may have been, the proposition that life can be surveyed as a logical sequence rather than as a convoluted and impenetrable labyrinth is definitely appealing, besides lending an aura of genuine depth to the story in question. The use of this, and related techniques, helps impose a certain roundness on the work, so that it appears to possess a tenable and rational structure with no loose ends, convincing the reader that even if the ending is sad, everything has fallen into place and all is right with the story and with the world. Thus his own feelings of security and satisfaction, with both the world and his position in it, are enhanced, at least temporarily.¹⁰³ The impression of roundness may also be achieved by the recapitulation of various motifs used to accentuate the plot and to make the reader more responsive to the emotional content thereof. Their inclusion at or near the end of a story is important for conveying a sense of successful completion. In Immensee, for instance, the motif of the water-lily makes a sentimental reappearance in the last section of the frame, to represent Reinhard's lost love, Elisabeth, and a happiness now so far distant after the passing of many years that it is barely perceptible to the dimming inner vision of the old man:

"Der Mond schien nicht mehr in die Fensterscheiben, es war dunkel geworden; der Alte aber sass noch immer mit gefalteten Händen in seinem Lehnstuhl und blickte vor sich hin in den Raum des Zimmers. Allmählich verzog sich vor seinen Augen die schwarze Dämmerung um

ihn her zu einem breiten dunkeln See; ein schwarzes Gewässer legte sich hinter das andere, immer tiefer und ferner, und auf dem letzten, so fern, dass die Augen des Alten sie kaum erreichten, schwamm einsam zwischen breiten Blättern eine weisse Wasserlilie."104

The hare in Unter dem Tannenbaum which played a part in the story of the courtship of Ellen and her husband crops up again later in the 'Novelle' when the family are celebrating Christmas in exile. Contained in the box of Christmas delicacies they have received from friends in their homeland in Northern Germany is a little marzipan hare, obviously present entirely by the author's cosy design:

"'Ein Hase!' jubelte Harro, 'er hat ein Kohlblatt zwischen den Vorderpfötchen!'

Frau Ellen nickte: 'Freilich, er kommt auch eben aus des alten Kirchspielvogts Garten!'

'Harro, mein Junge', sagte der Amtsrichter, indem er drohend den Finger gegen seine Frau erhob; 'versprich mir, diesen Hasen zu verspeisen, damit er gründlich aus der Welt komme!'

Das versprach Harro."105

The return of the twittering swallows each springtime in the 'Novelle' In St. Jürgen is a sad reminder to Agnes, her departed lover Harre, and to the much-affected reader, for their arrival marks the anniversary of Harre's leaving, never to be seen again by the patient and faithful girl he has left behind. It is therefore doubly appropriate, emotively if not artistically, that Agnes should pass away in the same season, and even on the very day that Harre, after fifty years, has chosen to come back to her.¹⁰⁶ If the work owes much of its sentimentality to this motif, it is the carving over the door which creates much of the mawkishness of the story Bötjer Basch, and is every bit as useful to the author in reflecting the changing fortunes and mood of the inhabitants of the house. The carving portraying death is replaced by a painting of roses when Daniel Basch marries and founds a pleasant domestic establishment with his wife and son, but when the wife dies and the son travels to America to seek his fortune and is reported to have perished, Daniel uncovers the original depiction as more apposite in his current mournful circumstances.

The restoration to him not only of his son but also of the old bullfinch, and the prospect of his son's forthcoming marriage, cause the decorative lintel to be altered once more to the rose as a symbol of present prosperity and of hope for the future. In the same way, in Eine Malerarbeit, the two versions of the same picture represent the artist's different reactions to the inadequacies of his life, the first a study in insoluble aridity and rancour, the second a happy reflection of his success in coming to terms with his unattractive person and the restrictions thereby imposed upon him.¹⁰⁷ In Der Schimmelreiter, the motif of the inexplicable disappearing skeleton on Jevershallig embellishes the supernatural tone of the story. From a distance, it looks exactly like a white horse grazing on the island, but when the superstitious locals row out there to investigate, it turns out to be nothing but the skeleton of a drowned horse. However, it mysteriously vanishes when Hauke acquires the demonic white horse, and those suspecting him of a covenant with the Devil make the obvious connexions, especially when the spectral animal is spotted once again after the horse, along with its master, has been swept away in the flood that destroyed the old dyke.¹⁰⁸

The reader is left with the conviction that, as in King Lear, "the wheel is come full circle" - although the wheel of fortune concerned may not necessarily be a particularly elevated one, notwithstanding Storm's multifarious efforts to make it seem so. He also tried to accomodate the taste of the age for a certain homeliness and comfortable complacency, epitomised by the secure bourgeois world, whose values are always seen to triumph, albeit often in modified form, in the face of the threat of disintegration from inimical outside forces.¹⁰⁹ The cosiness of Storm's tales can frequently be traced to a direct personal appeal to the reader for support, confirmation and involvement, especially at the very end - a technique that has some affinity with children's stories, and popular in nineteenth century literature at all levels, but which

nowadays would be considered rather tasteless and trite. The concluding paragraphs of the early sketch Marthe und ihre Uhr, with its suppositions and rhetorical questions, is thoroughly typical:

"So sass sie jetzt bei ihren Erinnerungen in derselben Kammer, und die alte Uhr pickte bald laut, bald leise; sie wusste von allem, sie hatte alles mit erlebt, sie erinnerte Marthe an alles, an ihre Leiden, an ihre kleinen Freuden. -

Ob es noch so gesellig in Marthens einsamer Kammer ist? Ich weiss es nicht; es sind viele Jahre her, seit ich in ihrem Hause wohnte, und jene kleine Stadt liegt weit von meiner Heimat. - Was Menschen, die das Leben lieben, nicht auszusprechen wagen, pflegte sie laut und ohne Scheu zu äussern: 'Ich bin niemals krank gewesen; ich werde gewiss sehr alt werden.'

Ist ihr Glaube ein richtiger gewesen und sollten diese Blätter den Weg in ihre Kammer finden, so möge sie sich beim Lesen auch meiner erinnern. Die alte Uhr wird helfen; sie weiss ja von allem Bescheid."110

In Im Brauerhause, the reader is invited at the end to congratulate personally the wife of the elderly gentleman who has regaled the listeners with the story of her youth and how she came to meet her husband:

"Sie schwieg und reichte ihrem alten Ehemann die Hand, der sie wie das Kleinod seines Lebens in die seine nahm. - Und dafür, indem wir jetzt die Feder fortlegen, halten auch wir die Hand einer jeden wahrhaft guten Frau."111

The 'Novelle' Renate finishes with a paragraph which is supposedly part of a letter written by Josias' nephew to the great-great-uncle of the original narrator of the story, accompanying the manuscripts telling of the life and love of the priest Josias, but which really comes across as an address to the individual reader:

" - Nun aber hat es bald ein laut Gerücht im Dorf gegeben, und auch dem Onkel Pastor haben alle es erzählt, von denen er es hat hören wollen; man wisse nun, die Hexe von Schwabstedte sei es gewesen, die auf ihrem Ross allsonntags in das Dorf gekommen; ja derer etliche hatten sichere Kunde, dass sie, unter Vorspiegelung trügerischer Heilkunst, dem armen Herrn Josias das Leben abgewonnen habe.

Wir aber, wenn Du alles nun gelesen, Du und ich, wir wissen besser, was sie war, die seinen letzten Hauch ihm von den Lippen nahm."112

In Schweigen, it is a little bird that adds a personal touch to the

denouement, which is one of idyllic conciliation and concord. The happiness of Rudolf and Anna is revealed in the conversation between Rudolf's employer and his father-in-law; the former praises Rudolf's work in glowing terms and voices his admiration for the lovely Anna:

" - Niemand hatte dies Gespräch belauscht, wenn nicht doch der Buchfinke, der gleich danach über der Tür des Forsthauses in dem jungen Grün der Eiche seinen hellen Sang erhob."113