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NATURE IN THE NOVELS AND THE SHORTER PROSE WORKS OF HEINRICH ZSCHOKKE

by
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of the requirement for the degree of
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INTRODUCTION

Although the artistic credo of Rationalism had long been opposed by writers, first by the Sentimentalists, then by the writers of Storm and Stress, and finally by the Romanticists, some of its aspects were very durable. They were present in the journalistic writings as well as in the "schöne Literatur" of the late eighteenth century and also the early nineteenth century, even carrying over, in some cases, into the middle of the century. One of the distinctions between the literary products of these three groups was their respective attitude toware nature.

Heinrich Zschokke is an author whose imaginative works span a period from 1790 to approximately 1840 and his approach to nature could well bear the impress of any of these literary movements. Considering further that Zschokke, while still a sensitive young man, came to mountainous Switzerland from the lowlands of central Germany, we might be led to expect the impact of this radical change of natural scenery to make itself felt in his writings.

The purpose of this study is to examine nature as it appears in the prose works of this immigrant with relation to the prevailing literary attitudes of the time, to discover how he utilized nature within his tales and novels, and to determine whether the effect of his Swiss experience is evident in his works. In order to do this, it will be necessary to find out which geographical areas he knew from

personal experience and which through study. On the basis of the tangible manifestations of earth, water, plants and animal life, and atmospheric conditions as they appear in his works it is also possible to determine which aspects of nature had personal significance for Zschokke. In addition, the manner in which he perceives nature, its colors, light and darkness, sounds, odors, and movement indicates to what extent he is able to recapture the visible world or whether he feels it important to try to reproduce nature in his writings. Finally, the descriptive techniques which he uses in his narratives will also shed light on his ability as an author to provide the reader with symbols by which the reader may also be able to experience nature in somewhat the same manner as the writer.

CHAPTER I

A short biographical section is a necessary introduction to my study of Zschokke's writings. Not because there is a dearth of Zschokke biographies, rather because the majority of scholarly works are based largely upon Zschokke's autobiography, Eine Selbstschau.[1] They, therefore, represent the same point of view found in Zschokke's autobiography and are subject to the same inadequacies. This brief biography does not attempt completeness, rather, it aims at including details about Zschokke's early life which are not generally known; it will describe his public life, and discuss his journalistic efforts out of which his literary production in part developed. The picture given is not necessarily a new one but it is one which gives a conciser view of the public and private accomplishments of a man who made notable contributions in the fields of literature, journalism, government, and forestry.

ZSCHOKKE'S LIFE

Heinrich Zschokke, the youngest son of a Magdeburg master weaver, was born on March 22, 1771. His mother, forty-four

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[1]Only three works treating Zschokke's life and activities are the result of critical studies: J.J. Keller's Beiträge zur politischen Tätigkeit Heinrich Zschokkes, (Sauerländer: Aarau, 1888; Carl Günther's Heinrich Zschokke, bis zu seinem Eintritt in die Schweiz, Sauerländer: Aarau, 1918; Paul Schaffroth's Heinrich Zschokke als Politiker und Publizist, Sauerländer: Aarau, 1949.

years old at the time of his birth, never recovered from the delivery and died a few weeks later. Zschokke had of course no recollection of his mother, but his kindly, religious father had considerable influence on him. After the death of his father in 1779, young Zschokke was taken into the home of his elder brother, Andreas. From Zschokke's Selbstschau and also from Günther's biography, we learn that this period was not a happy one. A lively nature combined with a generous amount of self-will and imagination undoubtedly contributed to the tension which developed between Heinrich and his elder brother. A youthful prank and Zschokke's failure to make the desired progress during his year at the cloister school were the principle reasons for the beginning of a permanent estrangement. Given to impetuosity, young Zschokke learned of the existence of a field of semi-precious stones which were called "Bohemian diamonds". He immediately left school and set out on foot to go to the area where the stones were found. He and a young friend whom he had persuaded to accompany him were overtaken in Dessau, 50 kilometers south east of Magdeburg. A short time later, at least in part due to this adventure, at the school which he attended [war er] "zum Dienst Minervens völlig unfähig erklärt, wegen natürlicher Stupidität, und so vom Besuch ihres Unterrichts ausgeschlossen worden."[2] After this he lived for a time with his sister, Dorothea Elizabeth Lemme. While living with her he attended a school kept by the Reformed Church.

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[2]Carl Günther, Heinrich Zschokke bis zu seinem Eintritt in die Schweiz, (Aarau: Sauerländer, 1917) p. 17.

Here he was much happier, partly because his progress in school was satisfactory, partly because his cousin, Gottlieb Lemme, was a friend and confidant, and partly because his sister was able to act as a mother to the lonely little boy. This relationship only lasted a few years and Zschokke was given into the charge of, first, Christoph Neide, a teacher at the Altstadt Gymnasium, and then Rektor Elias Kaspar Reichard, a well known Latin scholar. While living with Reichard, Zschokke assisted him in his research and even tried his hand, to be sure unsuccessfully, as a playwright.[3] In 1783 he entered the Gymnasium where he studied until January of 1788. Convinced that he was ready to enter the university at this time, Zschokke pleaded without avail with his guardian, Ziegener, the bellmaker, that he be allowed to enroll. Now, feeling misunderstood and hampered in his progress, Zschokke fled to Schwerin where he hoped to receive assistance from a former school friend, Wachsmann, to enter the theater.[4]

In Schwerin, Zschokke's theatrical aspirations went unfulfilled, but the seventeen year old was able to obtain a comfortable position as a tutor in the home of the court printer. Here he gained his first practical printing experience while assisting his employer as a proof-reader. Also during his stay in Schwerin he unsuccessfully offered a work Raritäten und Abertäten vom Einseidler Karmela[5]

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[3]A friend, Behrendsen, in his Lebenserinnerungen reports that Zschokke at the age of fifteen wrote a play for the Magdeburg Theater which was returned with the comment that it was immature.

[4]Heinrich Zschokke, Eine Selbstschau, (Aarau: Sauerländer, 1842) p. 38.

[5]Günther, op. cit., p. 31.

for publication. Nothing is known about this volume; however, Günther assumes that portions of the work found use in Zschokke's early effort, Der Schriftstellerteufel, which was published in 1791.

After some enjoyable months in Schwerin, Zschokke accepted a position in November, 1788, as theater poet with a troupe of actors who, under the direction of the actor Burgheim, traveled to Prenzlau in the Uckermark area. In the spring they moved on to Landsberg on the Warthe River where they performed until early summer. Zschokke assisted by revamping plays, by writing prologs and epilogs, and by even writing "ein Paar Saus- und Grausstücke."[6] Here Zschokke likely refers to his play Graf Monaldeschi which was published in 1890. After the dissolution of the theatrical company, Zschokke elected to remain in Prenzlau where he prepared himself for university entrance. On the seventeenth of March, 1790, he successfully passed examinations in Latin, French, history, geography and Greek. On the 27th of April, 1790, he was enrolled as a regular student at the university at Frankfurt an der Oder where he studied theology for the next two years. During his university years, Zschokke was well liked by some of the better students at the university, as well as by his professors. As an indication of the ability of this young man who had been expelled from school for "general stupidity," Zschokke was asked in December, 1791, to become a member of the "Gelehrte Gesellschaft zum Nutzen

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[5]Carl Günther, op. cit., p. 31.

[6]Heinrich Zschokke, Eine Selbstschau, p. 43.

der Wissenschaften und Künste," an organization which had been founded for the purpose of fostering cooperation between the faculty and promising students of the arts and sciences. It had been closed to students until Zschokke became the first student member.

In January of 1792, Zschokke applied for permission to sit for his doctoral examinations. Günther indicates that there was some question as to whether Zschokke knew enough Latin to defend a thesis; however, permission was granted. On March 24, 1792, Zschokke successfully participated in a disputation in Latin and was awarded the degree of Doctor Philosophiae and Magister bonarum artium.[7] A short time later he accepted a position as lecturer at Frankfurt a.O.

Little is known about his years in Frankfurt as a lecturer except that he was popular with the students. Hopeful of receiving an appointment to an extraordinary professorship, Zschokke made application for this position which was denied in January of 1794. Irritated by this rebuff but also eager to travel, the young professor left Frankfurt the following April and journeyed by easy stages south toward Switzerland. He had no fixed itinerary, but it was his intent to travel eventually to Paris and Italy. He spent several months in and around Zürich before going on to Bern. Then in March of 1796, he went on to Paris. The great contrast between the theoretical concepts and the practical achievement of Liberté

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[7]Carl Günther, op. cit., p. 74.

and Egalité in France and Paris made it impossible for Zschokke, the budding young democrat, to be happy there. The great experiment seemed a failure, and after a few weeks Zschokke returned to Switzerland intent on enjoying the summer in the Alps. After a short illness, contracted while traveling in the area surrounding the Neuenburger See, he traveled on foot from Bern to Luzern and thence through the mountains to Chur. Here he intended to stay with friends until his baggage arrived from Bern and then to continue on to Italy. By the time his baggage came, his plans for the immediate future had changed considerably.

Late in 1796, some of the authorities at Chur offered Zschokke the opportunity to assume the direction of a small private school at Reichenau, a few miles from Chur. This seemed to Zschokke the possible fulfillment of his desires: to live in a peaceful mountain area, and to render service to mankind. Zschokke obligated himself financially by leasing a part of the small castle at Reichenau where he directed the affairs of the school and taught with considerable success for approximately eighteen months.[8] Whether Zschokke would have wished to remain permanently in Graubünden is an open question; external circumstances prevented him from staying.

Zschokke had been very careful at the outset to maintain

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[8]Not only was Zschokke active as a teacher and an administrator, but he also published a small textbook for the lower grades and a history of the Republic of Graubünden Die Geschichte des Freistaats der drei Bünde im hohen Rhätien, 1798. 2 ed. Aarau: 1930.

a neutral position toward the two warring political factions in Graubünden, the so-called republicans who favored a union between the Swiss Confederacy and hitherto independent Graubünden, and the aristocrats who desired to cast their lot with Austria. That he was successful in achieving a position of neutrality is best attested by the fact that he was supported by both parties and given citizenship in the "Drei Bünden in Rhätien." In June of 1798, however, in a pamphlet Zschokke called upon the citizens of Graubünden to unite with the confederacy.[9] Early in July the communities of Graubünden elected to seek support from Austria and the aristocratic party became dominant. Almost overnight all of the republicans, including Zschokke, had to flee the country to escape capture. Zschokke found himself across the border in Ragaz with a price on his head. There he was selected by his colleagues to accompany Tscharner, the recently deposed state president, as a delegate to represent the oppressed republicans before the Swiss government at Aarau. A short time later in Aarau he was made director of the Bureau d'Esprit Public[10] by Albrecht Stapfer, the minister of science, who said: "Die Aufgabe bestand einerseits darin, unsere Regierung vom intellektuellen Bedürfnis, überhaupt vom Kulturzustand, sowie von Anzahl und Art brauchbarer, talentvoller Männer

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[9]This pamphlet was entitled "Freie Bündner, verlasst die Schweizer nicht! Ein notwendiger und letzter Zuruf an die biederen und nachdenkenden Vaterlandsfreunde." One thousand copied were published, according to J.J. Keller in his book concerning Zschokke's political activity.

[10]Paul Schaffroth, Heinrich Zschokke als Politiker und Publizist während der Restauration und Regeneration, (Aarau: Sauerländer, 1949) p. 14.

in sämtlichen Kantonen zu unterrichten."[11] In this capacity Zschokke attempted to inform the Swiss lower classes about current problems. In January of 1799, Zschokke was asked to edit the government-supported newspaper Allgemeines Helvetisches Tagblatt, in which all governmental actions were to be reported. He demanded complete freedom of the press before undertaking the job, sure in his own mind that a government-supported paper was, nonetheless, doomed at its inception. As he predicted, the paper was unsuccessful and it was discontinued in April of the same year.[12] In May 1799 the Swiss government sent Zschokke to Stans on the Lake of Luzern as governor of Unterwalden, hopeful that he could bring order to the chaos which existed there after the defeat of the Austrian army by Napoleon's forces. "Und er hatte Erfolg. Das Volk fasste Vertrauen zu ihm, denn er steuerte der Not, so gut es in seinen Kräften stand. Er behandelte das Volk mit Rücksicht und Verständnis."[13]

By the middle of May, 1800, Zschokke received a new assignment to follow the troops of General Moncey to Tessin and assume the responsibilities as governor of that area. With somewhat less success than at Stans, but nevertheless capably, Zschokke also filled this assignment, only to receive a third call as governor of Basel. Here he served with tact and kindness, until late in

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[11]W. Neumann, Heinrich Zschokke, ein Biographie, (Kassel: 1853) p. 168.

[12]J. J. Keller, Beiträge zur politischen Tätigkeit Heinrich Zschokke's in den Revolutionsjahren. (1798-1801), (Sauerländer: Aarau, 1888) p. 28.

[13]Schaffroth, op. cit., p. 18.

1801 when his resignation was accepted. After spending the winter in Bern with friends, among whom were Ludwig Wieland and Heinrich von Kleist, Zschokke moved to Aarau, where, except for journeys he lived for the remainder of his life.

Zschokke as Publisher

It was not chance which caused Zschokke to settle in Canton Aargau, a state created from segments of several other cantons by Napoleon's Mediation Act. Desirous of assisting his adopted homeland without the fetters and strictures which he would have felt in Bern or Zürich, Zschokke worked actively for the improvement of social and governmental conditions through his many publications[14] as well as through the public offices which he held. In 1804 he once again began publication of Der Schweizerbote which he continued until 1836. Through the pages of this weekly[15] he attempted to effect advances in three areas: to elevate the educational level of the people, to expedite the spread of liberal ideas, and finally, to further the consciousness of Swiss nationalism.[16]

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[14]As Keller reports (p. 29-31) Zschokke's first journalistic efforts in Aarau indicate his enthusiasm and capacity for hard work. In 1797, he edited the Helvetisches Tagblatt. Simultaneous with this effort he began publication of his own weekly, Der wohlerfahrene Schweizerbote, and he also assisted in the publication of a semi-annual learned journal called Der Helvetische Genius, a publication dealing with a great vaiety of subjects.

[15]In the 1820's the paper was published twice a week.

[16]Schaffroth, op. cit., p. 93.

It is difficult to determine to what extent he was successful in these three areas; however, Der Bote enjoyed the widest circulation of any newspaper in Switzerland for the major part of its life span.

In addition to his involvement with the Schweizerbote, Zschokke edited a number of other publications. During the years 1805-7, he assisted Hans Heinrich Füssli in the publication of the journal Isis and contributed nineteen articles to it. From 1807 until 1813 he edited a semi-weekly journal, Miscellen für die neuste Weltkunde. For one year, 1816, Zschokke and his friend Troxler collaborated in the publication of a journal, Schweizerisches Museum. In the following years he once again began publication of his Miscellen under the name of Überlieferungen.

From 1811 until its dissolution in 1827, Zschokke, in association with Ittner, Kotzebue, and others, published most of his tales in a periodical which he called Erheiterungen, eine Monatsschrift für gebildete Leser. For two years, from 1828 to 1829, he published a similar journal which was designed to be the successor to Erheiterungen. This he called Erholungsstunden für geistige Erheiterung. Finally from 1832 until 1833, Zschokke collaborated with friendly writers in the publication of a philosophical-religious periodical entitled Prometheus für Licht und Recht. The magnitude of these undertakings was considerable, and Zschokke's vigor and productivity truly remarkable when one considers that throughout this entire period (1804-1836) the Schweizerbote appeared regularly. At the same time (1808-1816) his weekly publication Die Stunden der Andacht zur Beförderung wahren Christentums und

häuslicher Gottesverehrung appeared. Although Zschokke welcomed assistance and had regular correspondents for his Bote, his Stunden der Andacht was written alone to preserve its anonymity. As is the case with most of Zschokke's journalistic writings, the Stunden "waren, wie fast alles, was aus der Feder Zschokkes floss, für den Tag geschrieben."[17] Although clergymen in Switzerland and Germany sometimes criticized the work vigorously, during Zschokke's lifetime more than thirty editions were published, so great was its general appeal.

In addition to his activity as a journalist, Zschokke wrote several historical works. Mention has already been made of his first history[18] which earned him citizenship in Graubünden. Later Zschokke completed a short work entitled Geschichte vom Kampf und Untergang der Schweizerischen Berg- und Waldkantone. Somewhat later he wrote a three volume historical treatise, Denkwürdigkeiten der Helvetischen Staatsumwälzung. This was of a decidedly popular nature and contained material that was based only on tradition. The most comprehensive of Zschokke's historical efforts was Die Baierischen Geschichten[19] which was published in six parts between 1813 and 1818. This completed work was generally well received by Zschokke's con-

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[17]Schaffroth, op. cit., p. 24.

[18]See footnote 8.

[19]According to Zschokke, this work was begun at the instance of Schlichtegroll, the director of the Munich Academy, who asked him to contribute a section in a projected history of Bavaria to be published by the Academy.

temporaries, although it was criticized severely by Bavarian clerics. Zschokke's clear, lively style of writing contributed greatly to its general acceptance and popularity among all classes of readers.

Zschokke as a Public Official

After Zschokke settled in Aarau in 1803, because of his interest and technical knowledge, he was given his first responsibility as a Swiss citizen, the position of chief counselor for the Department of Forestry and Mining in the state of Aargau. This was the only salaried position (he received 1200 francs annually) which he held during his long years of public service, and one which he filled conscientiously as well as successfully. Under his supervision the forests of Aarau became models for the foresters throughout the Alpine region.

In 1815, Zschokke was elected to a seat in "Der Grosse Rat," the lower governing house. Here he served with widsom and vigor for 27 years, assisting materially in the development of Switzerland from a loose confederacy to a federation of states. During this entire period, he was associated with the opposition party; however, he was highly respected and supported by those belonging to the majority party. As a member of "Der Grosse Rat," Zschokke militated against partisan politics. He wrote and spoke vigorously for the repeal of the press censorship which restricted free publication. He was always concerned with the wise use of public funds and resources. In spite of being labeled a revolutionary by his enemies, Zschokke always insisted that changes in government be effected through legal means and

not by decree or force. He respected the will of the people and held their rights to be inviolable, although he was aware of their ignorance and lack of vision.

After the revolution in 1830, Zschokke was elected to the vice-presidency in the "Verfassungsrat." This body was made up of men from every sphere of interest in the state: "Es war ein Kampf schlauer Aristokraten, stürmischer Radikalen oder gemässigter Liberalen; steifer Praktiker und jugendlicher Theoretiker; rohen Priesterhasses und frommer Dummgläubigkeit (Bigotterie); spiessbürgerlichen Ortsgeistes und grossartiger Gemeinnützigkeit; ein Kampf, klug und thöricht, gewandt und unbeholfen geführt."[20] Although Zschokke was desirous of assisting in the formation of an equitable constitution for Aargau, he resigned this position because of actions which he interpreted as serious attacks upon his person.[21] Nevertheless, one year later he was chosen as one of the two delegates from Aargau who were sent to a federal constitutional convention at Zürich. In 1834 he was re-elected to the same position. Zschokke was dismayed that little real progress toward a federal constitution acceptable to all of the states was made and the "Verfassungsrat" was finally dissolved in 1837. During this time Zschokke was also selected by the state government as a member of

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[20]Zschokke, Selbstschau, p. 318.

[21]While Zschokke was presiding, a majority of "Der Grosse Rat" decided to exclude from holding public office all people who were not Swiss citizens by birth and who had not been citizens of the state for six years. Schaffroth, op. cit., p. 150.

a three man commission to investigate the administrative structure of the three cloisters which lay within Aargau, and to prepare an inventory of their assets. With characteristic thoroughness, Zschokke began this activity in February, 1834, and in spite of the fact that the bulk of the effort fell to him, the final report was in the hands of "Der Kleine Rat" in November of the following year. It was his conclusion that the cloisters all needed better administration and that the state should control their funds. During the later years of Zschokke's public life, he retired more and more into the background, ever interested and active in discussing and advising but taking a less active part in the leadership of the council until he formally relinquished his position in "Der Grosse Rat" in 1842.

In addition to fulfilling his elected and appointed positions within the state government, Zschokke was constantly alert to the needs of his fellow citizens. In this regard he was not satisfied with speaking and writing about problems which he observed, he also sought the best practical means of solving them. It was this attitude which motivated Zschokke, in conjunction with several other friends, to establish "Die Gesellschaft für vaterländische Kultur" in 1810. The purpose of this group was to improve the understanding of the citizenry with regard to history, science, and government, and to elevate the standard of living of the people insofar as private men could accomplish this. Ever practical, Zschokke assisted in channeling the attention of his colleagues into areas of immediate need. In 1812, the "Gesellschaft" established a

savings bank which paid the depositors interest. A short time later the members founded a trade school for young girls. During the famine years of 1816-17, under the direct leadership of Zschokke, soup kitchens were put into operation. Under the stimulus of this organization a hospital was begun which provided free medical care to women and children.

The problems of the poor were discussed in many meetings of the "Gesellschaft;" not just short term help was sought; its aim was rather to aid people to assist themselves and to promote industry and diligence among its beneficiaries. Under Zschokke's impetus, material assistance was also given to stateless emigrants which enabled many of them to gain citizenship and the right of residence in Aargau. Perhaps the most substantial contribution of this group was the institution of "Der Bürgerliche Lehrverein" in 1819. The purpose of this school was to provide opportunity for the children of poor families to gain intermediate and university training. In the first semester of its existence, 40 students ranging in age from 19 to 30 years were enrolled. The non-salaried faculty consisting of Zschokke, K. R. Tanner, Friedrich List, Bronner, Follen, Menzel, Münch, Rauchenstein[22] and somewhat later Paul V. Troxler, were all of decided liberal tendencies and gave their lectures a political orientation. The school was finally closed in 1830, in part because of the disturbed political situation in Aargau and partly because of the departure of Troxler, who

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[22]Schaffroth, op. cit., p. 107.

had gradually assumed the greater share of the teaching duties.

Ever conscious of local needs, in 1835 Zschokke stimulated his compatriots in the "Gesellschaft für vaterländische Kultur" to establish an institute to educate the deaf and the dumb. Although Zschokke's understanding of the causes of this malady was faulty, his direct approach to the problem was commendable. He began raising money through donations to provide financial assistance for a school and in 1836 the "Lehr=und Erziehungsanstalt für Taubstumme" came into being. As director of the institute, Zschokke worked tirelessly to aid these unfortunates from 1836 until 1847, the year before his death. In 1839, he even reworked his Swiss history into a Kurze Geschichte des Vaterlandes, für Taubstumme.[23]

Zschokke, the Author and Teacher

The first imaginative works which Zschokke wrote were dramas and novels. Although they are not significant in the history of literature, some of them brought their author considerable fame. This is especially true of the novel, Abällino, written in 1794. The following year he rewrote it into a drama which he called Abällino, der grosse Bandit. This drama was highly popular and it was performed in theaters throughout Germany. The actors Iffland and Kotzebue even played roles in productions of Abällino. In spite of the relative success of this and other early works, Zschokke never deluded himself with the thought that his major talent lay in imaginative writing. He envi-

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[23]Ibid., p. 196.

sioned himself in his public life as well as in his private life as a teacher, and his efforts were always bent toward the enlightenment and elevation of his fellowmen. Since he believed, as did other rationalists, that the prime deterent which keeps man from doing good is ignorance, he attempted to eradicate ignorance. An example of this attitude is seen in his belief that the Swiss states would throw off their regional attitudes once they understood their past and the possibilities for the future; hence, he wrote and published his history of Switzerland, Because he knew the poorly educated country folk could not afford books, he published Der Schweizerbote. By this means he hoped to be able to provide them with a means of learning about the problems of the day and forming their own opinions, thereby keeping them from becoming pawns of partisan religious or political groups. Although not all of his short tales and novels are moralistic, he was stimulated by rationalistic motives in many of his imaginative works and a great share of those published in his journal Erheiterungen were written in the hope of eliminating evils of the time. Hans Bodmer, one of Zschokke's biographers, gave an appraisal of Zschokke with which even Zschokke himself might have agreed. "Zschokke war vor allem eine politische Natur, ein Mann der Tat. Er führte die Feder aus ganz andern Gründen als der wirkliche Dichter. Ästhetische Erwägungen spielten dabei keine Rolle. Er schrieb, weil es ihm um einen momentanen Effekt zu tun war."[24] Zschokke made a somewhat similar observation about his

[24]Hans Bodmer, "Heinrich Zschokkes Leben und Werke," Zschokke's Werke, ed. H. Bodmer, (Berlin: Deutsches Verlagshaus Bong, 1910) vol. I, p. XLVIII.

own artistic ability: "Vollendetes zu liefern gebrach's mir an Lust, an Zeit, an Beharrlichkeit, am Bewusstsein des Mangels höherer Weihe."[25] As to his main purpose in writing, he stated "Für mich lag nun einmal die höchste Würde des Schriftstellertums in Anregen des Hochmenschlichen, des Sinnes für Wahrheit, Menschenrecht, und Geistesveredlung der Zeitgenossen."[26]

Zschokke was generally unaware of the direction taken in Germany by the literature of his own time. Kleist and Wieland termed him a "Hyperboräer, der von der neuesten poetischen Schule in Deutschland kein Wort wusste. Göthe hiess ihr [Kleist's and Wieland's] Abgott; nach ihm standen Schlegel und Tieck am höchsten, von denen ich [Zschokke] bisher kaum mehr, als den Namen, kannte."[27] In a letter to his nephew Genthe, Zschokke wrote "Ich bin mit den eitlen litterarischen Wirren der Deutschen wenig vertraut; sie kümmern uns hier zu Lande wenig; wir haben weit höhere Interessen: Vaterland, Entwicklung unsres Staatlebens, Volksveredelung und Kampf wider die Lichterlöscher mit den Waffen der Wissenschaft."[28] Although his letter was written in 1842, the same year that his Selbstschau was published and may somewhat bear the stamp of self-justification of his

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[25]Zschokke, Selbstschau, p. 278.

[26]Ibid., p. 279.

[27]Ibid., p. 204.

[28]J. W. Genthe, Erinnerungen an Heinrich Zschokke, (Eisleben: Reichardt, 1850) p. 56.

writings, an earlier letter to Genthe written in 1838 voices essentially the same attitude. "Die neuere deutsche Belletristik hat zu viel Geziertes, Manirirtes, Karrikirtes; ich mag sie nicht; kenne daher auch die heutigen Heroen dort nicht, als etwa aus Litteraturzeitungen."[29]

As has been stated, Zschokke often wrote with a pedagogical purpose in mind. It was his belief that the well educated had little need for his efforts. "Ich, wenig auf Künstlerehre erpicht, fühle immer noch, wie sonst, für die Vergessenen im Volk (die bildungsärmeren Stände) mehr Theilnahme, als für die Wohlgepflegten."[30] Therefore, he directed much of his effort to providing the poorly educated and the uneducated with works which they could read and which would instruct them. It would, however, be a mistake to imply that all of his works are didactic in nature. The greatest proportion of his tales and his few novels are merely entertaining.

Zschokke's interest in pedagogy began very early and continued throughout his life as evidenced by his activity in Reichenau, his interest in the orphan school begun by Heinrich Pestalozzi at Stans, his participation in the institution of "Der Bürgerliche Lehrverein" in Aarau, the school for the deaf and dumb, and his numerous publications which are vehicles for teaching. All of these efforts find their reflection in Zschokke's own home. To protect his sons "damit sie nicht manche Verirrung, manche Sünde der Jugend kennen lernten, als sie stark

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[29] Ibid., p. 49.

[30] Zschokke, Selbstschau, p. 280-1.

genug wären, dieselben, ohne fremde Mahnung, aus eigenem Triebe zu scheun,"[31] he taught them at home until they were ready for the university. His manner of educating them was a blending of the theoretical with the practical. He taught them languages, chemistry, mathematics, history, music and the natural sciences. To teach them independence and self-reliance, he sent them on extended trips to study the plant and animal life of the region as well as its geological formations. Throughout their years at home, Zschokke made his well-equipped workroom-laboratory accessible to his children and they were allowed to perform experiments in all the physical sciences. He encouraged them to seek the answers to their own questions through a study of nature and good books. Before he allowed his sons to enter the university, each one completed an apprenticeship in some trade. Through this means Zschokke hoped to foster democratic ideals in his sons and at the same time teach them respect for physical work. His plan seemed successful since the eight sons who reached maturity were all well educated. Among them were physicians, ministers, a lawyer, a botanist, and an artist.

Zschokke regulated his own life as carefully as that of his sons. He arose early and in the early morning hours cared for his voluminous correspondence. From six until ten o'clock in the morning he tutored his sons, and after a late breakfast he worked until two o'clock, retaining the remainder of the day for relaxation. He consi-

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[31] Ibid., p. 301.

dered his official duties as a part of his relaxation.[32] During the pleasant seasons of the year, Zschokke spent the late afternoons and evenings in his garden reading or conversing with his family or friends. During the inclement periods he was active literarily, writing tales and Novellen for the entertainment and enlightenment of his family or in order to fill the pages of his many publications.

In spite of the great amount of time required to fulfill his public responsibilities, to prepare his numerous publications, and to care for his family, Zschokke made a practice of making one extended journey each year. As the result of an intestinal disease which he contracted during a trip to Holland in 1847, Zschokke's health declined rapidly. Even though illness was an almost completely new experience for him, it did not prevent him from following with great interest the final phases of the 1848 revolution, and the formation and ratification of the national constitution. Zschokke's physical condition worsened throughout the spring of 1848, keeping him bed-ridden until death came on the 27th day of June 1848.

Throughout Zschokke's life his activities were based on an unshakeable belief in the basic goodness of mankind, a belief that lay not only at the basis of Rationalism but was his own personal credo as well.

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[32]Genthe, op. cit., p. 42.

CHAPTER II

ATTITUDE TOWARD NATURE

General Concept of Nature in Europe in the 18th and Early 19th Centuries

In the early decades of the 18th century and under the influence of the Enlightenment, nature was considered to be a benign force. Writers most frequently portrayed the ordered face of nature. There was no conflict evident between nature and culture because man's relationship to the world about him seemed assured. However, from England came the suspicion that the general corruption of ideals and morals was the result of man's departure from nature, that happiness and freedom from corruption could only be achieved in a retreat from civilization to a natural environment. A desire for life under idyllic conditions in a virgin wilderness stirred the European imagination. This trend is best indicated in its inception by the many Robinsonades written and read throughout Europe. First and foremost is Defoe's Robinson Crusoe, its numerous translations and adaptations, and Schnabel's Insel Felsenburg. In these, man found happiness away from civilization. This same idea is further illustrated by Albrecht von Hallers Die Alpen (1728). He believed that he had found primeval, unspoiled man surrounded by unsullied nature in the high valleys

of Wallis. His poem was first understood to be a eulogy of this primeval man and only later in the century did it take on an additional meaning as a paean of praise to nature. Haller's views support the belief that unspoiled humans could exist in that age in locales other than an island wilderness. Not only did he describe man as an unspoiled, strong individual, but he also portrayed the Alps in a vivid fashion. He conceived nature, however, as an object which is only sensually apprehended, to be understood and categorized. The main purpose in observing nature was to explain, comprehend, and organize it into understandable biological groups. Haller's greatest contribution could, nonetheless, be considered the attention he focused on the Alps and Switzerland.

That the concept of man's return to nature did not begin with Rousseau has already been indicated; he did, however, re-emphasize the contrast between the rationalistic ideal of nature and culture. Rousseau gave frank expression to his feeling for nature and he described a landscape which constituted his ideal. This emphasis brought about a change in the taste of the public and it also produced a new relationship between man and the physical world, one of sentimentality. Instead of feeling revulsion for a countryside devoid of human life as was the case with men of the Enlightenment, such an environment---mountains, forests, and islands---was not sought out. Still, the grandeur and the wilderness of nature was not personally experienced. The viewer always kept a certain distance separating himself and the world

around him. The desire to penetrate remote areas in the world of alpine ice and snow was completely missing in Rousseau and his followers, and indicates the reflective aspect of their nature appreciation.

Another attitude which made itself felt in literature was the preoccupation with the dismal, the melancholic aspect of nature. This influence upon German literature also came from England, primarily through MacPherson's Ossian poetry. The brooding, gloomy landscape with its rugged mountains and raging torrents described in the Ossian epic was realized in actuality in the mountains of Switzerland by scores of travelers who made that journey. For most of these sentimentalists, Switzerland was nothing more than a huge, lovely park. This is evidenced by poetry written by Friedrich Matthisson and travel descriptions written by Sophie LaRoche and Friedericke Bruns after short sojourns in the Alps.[1]

In contrast to the writers of the Enlightenment, for the sentimentalists and the adherants of Storm and Stress, nature had greater significance. The primary difference between the two with regard to an appreciation of nature was their orientation. The first group was still primarily interested in the individual. They saw nature which was generalized and governed by reason while nature for the latter group was individualized, ego-oriented and subjectively apprehended. They saw in it the manifold embodiment of that eternal creative power seen in man.

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[1]Much of the discussion in this section was taken from Richard Weiss, Das Alpenerlebnis in der deutschen Literatur des 18. Jahrhunderts, (Zürich: Münster-Presse, 1933.)

For the young Goethe and to a lesser degree for the mature Goethe as well, nature and particularly the Swiss landscape produced images in his phantasy which he felt almost incapable of expressing. It was an experience neither to be sentimentalized nor idealized, rather it was a new part of existence, to be cherished. Goethe was able to bridge the chasm which had previously existed. For him nature was neither a lifeless object nor merely a mental image: it was as man, substance and spirit. The pantheism found in Goethe and to a much lesser degree in Rousseau is deepened and intensified in German Romanticism. The rebellion which caused the Romanticists to reject the rule of rationalism with regard to the concepts of life and morals also prevented their acceptance of nature on an intellectual basis. They fled from the philistine life which they found in the cities and sought solace in the out-of-doors. The noblest ideals of humanity, religion, they found in nature. Their feeling for nature was not based upon close observation or an understanding of the components of the physical world. On the contrary, their attraction to the physical world was founded upon a feeling, a sensing of the world about them, that man and nature stand in some mysterious, intimate relationship to one another. They experienced "eine belebte Natur" in which man was only one of the many forms of animated life: rocks, animals, plants and even the products of man's hands were enlivened by the same force "das Alleben."[2]

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[2]Siegmar Schulze, Die Entwicklung des Naturgefühls in der deutschen Literatur des 19. Jahrhunderts, (Halle, a.S., 1907), pp. 9-16.

Zschokke's Attitude toward Nature

Youth and early manhood.--As stated in the introduction, this study attempts to analyze the works of Heinrich Zschokke with reference to the general concepts of nature prevalent during his life and to determine to what extent he followed the trends of the time. Since the bulk of his imaginative writings was produced between the years 1800 and 1830, one might well expect him to have written under the impact of Romanticism or Realism. From his own statements and his imaginative writings it will become apparent that this is not the case.

Just what impress nature had upon Zschokke as a child is not known but as a seventeen year old lad who was enjoying the first fruits of freedom, the first spring season away from home affected him deeply. He was employed in Schwerin at the time as a tutor in the home of the court publisher, Bärensprung. A combination of the joy of freedom and the knowledge that he held a respected position in a family for the first time, perhaps made him most susceptible to the new season, which settled over Schwerin with unparalleled beauty. "Ich schwärmte und trieb mich, so oft es Geschäfte erlaubten, in Wiesen und Wäldern mit kindischer Lufttrunkenheit und Neugier umher. Täglich gab es Entdeckungen ungeahnter Schönheiten, neue Verwandlungen des landschaftlichen Bildes."[3]

Zschokke's trip into the provinces with Burgheim's theatrical

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[3]Zschokke, Selbstschau, p. 40.

company on foot and by wagon was a holiday instead of a hardship. Enlivened by the exuberance of youth, he enjoyed his new-found colleagues and the countryside as well. His pleasure in association with his fellow actors paled very soon but his enthusiasm for nature only deepened. For this reason he makes frequent mention in his autobiography of the importance of this element in his development.

During his vacation in Magdeburg after completion of his studies, Zschokke availed himself of the opportunity to become familiar with the surrounding area, especially the "Waldthäler und Höhlen des Harzes."[4] He was not satisfied, however, to be a casual observer of nature. During the three years which he spent as a lecturer at the University at Frankfurt a.O., the young academician busied himself with a study of "der sogeheissenen Realwissenschaften; auf Naturkunde, auf Finanz= Polizei=, Forstwesen und neueste Zeitgeschichte."[5] His interest in the last two areas never abated; he continued to study them at least nominally throughout the remainder of his life.

After his decision to leave the university and to travel toward Switzerland, he interrupted his journey where "freundliche Leute, schöne Landschaften, öffentliche Einrichtungen, Sitten und Zustände der Völkerschaften, mich anzogen."[6] If one can accept as credible the septuaginarian's views of his youthful experience as recorded in

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[4]Zschokke, Selbstschau, p. 56.

[5]Ibid., p. 60

[6]Ibid., p. 63.

his autobiography, Zschokke consciously endeavoured to establish closer contact with nature. At the Swiss border town of Schaffhausen after an ecstatic outburst of pleasure caused by his treading free soil for the first time, he left the coach and continued his journey on foot. The emotions he experienced at that time very closely parallel those recorded by previous generations of travelers in a like situation. Zschokke described his feelings thus: "Als mir...der Rheinfall seinen Gruss donnernd entgegen sang, jauchzt' ich im Freudentaumel laut auf; warf mich bewegt zur Erde; küsste sie, wie Vaterlandsboden; weinte still und flüsterte flehend geheime Wünsche zum Himmel."[7] The countryside seemed to him to be a magnificant idyllic labyrinth of green hills, blue streams and friendly villages in contrast to which the display and pomp of palaces and temples paled. Out of this beauty "Da glaubt ich Gott selber reden zu hören, aus der Majestät seines Wunderreichs...!"[8]

A few weeks later in Bern, after recovering from a severe illness, Zschokke continued his journey on foot over Luzern to Chur, Graubünden. "Ich feierte droben wieder, zwischen Alpengrün und Gletschersilber, meine schönsten Andachtsstunden...!"[9] He was ecstatic over the magnificence of his surroundings; however, he did not forget the purpose of his journey: to find a peaceful location, where

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[7]Zschokke, Eine Selbstschau, p. 64.

[8]Ibid., p. 65.

[9]Ibid., p. 83.

he could live close to nature, where he could devote his talents to assisting others to improve themselves. He looked to the mountain area near Glarus in the hope that it might provide him with the desired asylum. In the highlands of Uri, Zschokke found himself in an area in which "Kunst, Wissenschaft und Lebensbequemlichkeit noch erfundene Dinge waren."[10] Zschokke enjoyed a few days in this mountain fastness; however, at the end of this time, he had to admit that he was too completely europeanized to find pleasure in spending the remainder of his life in a Rousseau-like flight from culture. He was "froh, [seine] gutmüthigen Halbwilden in ihrem Gebiete tobender Waldströme, verwitterter Felsgipfel und Lawinenspuren zu verlassen, und die ersten Wahrzeichen milderer Gesittung wieder zu begrüssen."[11]

After several years as Statthalter in the forest cantons, Tessin and Basel, most of which time was spent in small provincial towns, Zschokke yearned for the solitude of private life. With Ludwig Wieland and Heinrich von Kleist, he set out towards Aarau to find a quiet country place which he might purchase. He held out hope to Kleist that he would be able to find a similar place for him too. The small castle, Biberstein, which lay in the foothills of the Jura mountains, became his home for several years and afforded him ample opportunity to continue his study of botany, geology, and forestry. "eingezogen und ungestört schwelgt' ich von nun an in allen Schätzen

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[10]Zschokke, Eine Selbstschau, p. 84.

[11]Ibid., p. 85.

der Wissenschaft; oder streifte durch Berge und Wälder; sammelte Pflanzen, Steine, Hartflügler und Netzflügler...!"[12] In this area he remained the rest of his life, devoting his time to his family, his adopted homeland, and his studies. For Zschokke nature provided not only aesthetic pleasure but it also had practical aspects. He was unable to view mountains and forests with an eye only to their beauty. Within him burned the desire to protect and amplify these beauties, to utilize the resources wisely, and to teach his fellow men similar principles.

Interest in forestry.--Forestry interested Zschokke even before his arrival in Switzerland, but during his travels throughout his adopted homeland as a Helvetic official, he became extremely aware of the careless, destructive treatment of the forests and the water sheds. He saw in haphazard felling of trees the creating of a manifold problem: the destruction of valuable mountain springs, the loss of cover which would hold snow and moisture on the slopes, and the stripping of top soil from the hills.

Because the forests of Germany were quite different from those in Switzerland from the standpoint of vegetation, Zschokke found it necessary to familiarize himself with the Swiss forests. His studies culminated in an appointment to the office of "Oberforst= und Bergrat" for Aargau. In this capacity he was the author of a unified law

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[12]Zschokke, Eine Selbstschau, p. 218.

which regulated the planting and felling of trees. This law became binding upon all of the forests in the canton, and served as a model for other states.

In order to supply technical information to foresters, Zschokke compiled a forestry handbook in 1806 which was suitable for the Alpine regions. "Dies Bedürfnis zu befriedigen, und zum Selbstunterricht zu dienen, ist gegenwärtiges Werk bestimmt."[13] It contained practical suggestions to foresters, basic principles of forestry, and technical descriptions of 214 different trees and bushes found at all elevations in Switzerland and southern Germany.

Throughout the remainder of his life Zschokke was vitally interested in forestry. Even during his journey to Marienbad, Bohemia, in 1842, the 71 year old Zschokke reported having met, among many men of fame and accomplishment, a son of Friedrich Schiller, "ein Forstmann, also mein Zunftgenosse. Dass wir da mit einander vorzugsweise unser Gewerbe...besprechen, versteht sich von selbst."[14]

In Zschokke we see typified some of the ideas of the Enlightenment: the joining of the intellectual, the artistic, and the empirical. His initial youthful enthusiasm and sentimentality for nature became ever less generalized and he ultimately channeled this enthusiasm into areas of practical endeavor---forestry, education, government, journalism.

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[13]Heinrich Zschokke, Der Gebirgs-Förster, (Aarau: Sauerländer, 1825), I, p. 6.

[14]Heinrich Zschokke, Gesammelte Schriften, (Aarau: Sauerländer, 1851), XIV, p. 353.

Still these activities did not dampen his early attitudes completely. He attempted to impart his interest in nature to those whose lives he touched, his students, his own children, and the youth of Aarau. He was further able to accomplish this through the establishment of the "Gesellschaft für Vaterländische Kultur im Kanton Aargau" which eventually united men in an attempt to educate the youth in five educational areas: trades, Swiss history, natural science, pedagogy, and agriculture.

Nature as part of child training.--The first experience which Zschokke had in the education of children took place in Reichenau where he was head of the Lehr= und Erziehungsanstalt. During the first year more than seventy boys of all ages were schooled there. With youthful confidence in his ability to instruct his charges, Zschokke discovered to his consternation that he "wusste weder die Steine am Boden, noch die schönsten Gestirne des Nachthimmels, noch die gemeinsten Pflanzen des Feldes und Waldes zu nennen"[15] and that he had to become a student with his charges in order to help them understand the world around them. Later, from time to time, he took his older students on long hikes into the mountains to familiarize them with the network of valleys which constituted Graubünden and also to make them aware of the local customs and conditions as well as civil laws. Nature was to be their teacher and Zschokke regarded himself as its explicator.

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[15]Zschokke, Eine Selbstschau, p. 89.

First with his students and then later with his own sons, Zschokke followed a training regimen designed to create self-reliance and endurance coupled with an understanding of the visible world. In addition to the usual preparation, he emphasized a knowledge of natural science. From their tenth year, he sent his sons on hiking tours of the surrounding mountains, then on longer trips in pairs, and finally alone. Outfitted with knapsacks and a small amount of money, they spent weeks in the Alps and in the glacier regions collecting botanical and entomological specimens. By the time they were ready to enter the university they were well versed in natural science. Zschokke and his wife had felt themselves to be better qualified than the teachers in Aarau and so they chose to tutor their sons at home until they were ready to enter the university. Each one of the boys, in addition, was required to complete apprentice t. 'ning in some chosen area before entering the university. Zschokke consciously tried to blend the theoretical with the practical in his own life as well as in the lives of his sons.

Attitude of Zschokke's Characters toward Nature

As might be expected in an author who had such definite ideas regarding nature, many of Zschokke's characters reflect attitudes which are evident in his own personality; they are interested in the physical world, in its plant and animal life, in its beauties, and in its value to them as individuals. There are, however, figures who

seem quite oblivious to the world around them and are more concerned with philosophical and moral problems. It is noteworthy that in the works whose locale is indefinite due to lack of description, the characters are generally unresponsive to the world around them. Their lives are untouched by its beauty; they are not really functioning parts of the tangible world.[16]

Desire for seclusion. -- The feeling most commonly expressed by Zschokke's fictional characters is a wish to be freed from the bonds of a civilized but corrupt society. This is not expressed as a desire to flee to a desert island, but rather to retire to the quiet and solitude of an estate away from the metropolitan areas.

To this group belong Der Millionär, Alamontade, Der Blondin von Namur, and Ein Narr des 18ten Jahrhunderts. In Der Millionär, Morn, the penniless son of a suicide is befriended by an English millionaire. Morn's new wife, Karoline, and their mutual benefactor, an Englishman named Dunkan, purchase an estate quite some distance from a ducal residence and sever all social contact. "Morn sagte: 'Ich bin aller der Niederträchtigkeiten satt! Komm, Karoline, komm, Dunkan, in die Einsamkeit, weit weg von dem gleissnerischen, prunkenden Gesindel. Mir ist hier nicht länger wohl.'"[17]

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[16]Only in Der Millionär is this not the case. Engelbert, an enterprising school teacher-magistrate, indicates awareness of nature. The world holds no mysteries which are insoluble for him; on the contrary, nature is a benign, useful force which merely needs to be harnessed to spend its gifts for the good of the individual.

[17]Zschokke, Schriften, III, p. 146.

They live luxuriously on their estate in a self-created, paternalistic society, withdrawn from contact with the outside world.

In Alamontade, a young law student, Alamontade, prefers the solitude of the suburbs to the bustle of the city of Nismes (sic). He is happiest in seclusion while living at the country estate of a friend some distance from Montpellier. "Er machte verschiedene Versuche, mich zu Rückkehr nach Montpellier zu bewegen. Allein umsonst. Ich blieb in meiner wohltätigen Einsamkeit, und fühlte mich glücklicher."[18]

Der Blondin von Namur dreams of marrying his sweetheart and living in the country. After gaining a great deal of wealth in a remarkable fashion, he acquires an estate in southern France where he lives out the remainder of his life with his wife, associating only with a group of intimate friends.

Zschokke relates in Ein Narr des 18ten Jahrhunderts the tale of a nobleman, Olivier von Flyeln, who is cashiered from Prussian military service because of his refusal to duel with a superior officer. He retires to his paternal estate where he refuses all further contact with the outside world. There he lives with his subjects whom he grants their freedom in patriarchal fashion. No one is addressed with the formal "Sie." No titles are used except "father" and "mother." All, even the former baron, live a simple peasant life.

A second type of desire for seclusion finds exemplification in tales which treat characters who wish to settle new lands in the Americas where freedom of enterprise as well as freedom from the strictures

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[18]Zschokke, Schriften, I, p. 133.

of convention are possible. In Lyonel Harlington, Die Prinzessin von Wolfenbüttel, and Die Gründung von Maryland, Zschokke portrays people who have immigrated to the American colonies. Although all of Lyonel Harlington takes place in Germany, Harlington, the natural son of a German duke and his noble-born sweetheart, has lived his entire life in America. There he was born after the flight of his mother from her homeland. The young German-speaking American compares the strictured artificiality of the European cities with the freedom and the individual opportunity present in his homeland, Alabama. After traveling through many European countries, after presentations at courts, visits in the homes of the nobility, and common people, Harlington desires to return to his home. In a letter to his overseer in Maryhall he writes: "Ich fange im Ernst an, wie unser Arnold Jackson, Heimweh nach der Friedenswelt zu fühlen, in der du athmest, wo uns kein Herrschhunger, kein Ruhmdurst quält; wo der Boden uns Nahrung und Kleider, der Himmel Kraft und Gesundheit gibt; wo die Weisheiten und Thorheiten des übrigen Menschengeschlechts unser unterhaltungsreiches Schauspiel, und Gott und Natur unser Genuss sind."[19]

Near the end of Die Gründung von Maryland, the settling of the area north of the Chesapeake Bay is related by Cecil Calvert, son of Lord Baltimore. The possibilities of personal advancement, religious freedom, and self-realization are emphasized. The colonists

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[19]Zschokke, Schriften, XII, p. 57.

are permitted to use the fruits of the land, timber, and game for themselves. This fact aids in the development of an altruistic spirit throughout the colony.

In the Princessin von Wolfenbüttel, the Chevalier d'Aubant unknowingly follows his sweetheart to the wilds of Louisiana. There he establishes a colony on the bank of the Red River where he finds an unlimited realm of colonial activity. In this tale as in the others which treat individuals or groups who immigrate to America, Zschokke portrays a wealthy man who is able to establish an almost utopian society in the wilderness. d'Aubant in the Prinzessin, as is the case with Lyonel Harlington, and also Cecil Calvert in Die Gründung von Maryland, is the leader of his colony. He develops a plantation society and is the beneficent, respected leader who paternally provides for his people. He begins schools, teaches his people enlightened principles, and succeeds in establishing a so-called republican society which is remarkably similar to the realm of an enlightened German monarchy. In each instance the avowed purpose for coming to the new world is to flee the restraints and the conventions of the old world society. Still within a short time d'Aubant is able to entertain the French consul and his family, as well as many other well-bred people in his manor house in the fashion of a wealthy French gentleman. Thus we see that Zschokke is unable to visualize American frontier living as it actually occurred during the early years of the eighteenth century. The primitiveness of life during that time was

incomprehensible to him.

We find a final aspect of the desire for seclusion expressed by characters who choose to live in a rural area where the living conditions of the inhabitants and their level might be improved by teaching them new techniques. In the second half of Der Millionär, Engelbert, a talented young law student, who has been bilked of his inheritance by a dishonest guardian and who is unable to gain a salaried position as a lawyer because of his naive forthrightness, applies for the position of a village schoolmaster in a tiny farming village. There he hopes to influence the lives of an entire village in a positive fashion. "Dorfschulmeister! Welch ein wichtiger Beruf! Konnte ich nicht von dem Punkt aus der Reformator eines ganzen Dorfes, der Heiland von tausend armen Leuten werden? Zu wie wichtigen Besserungen in landwirtschaftlicher, sittlicher, religiöser, vaterländischer Hinsicht konnte ich da nicht den Weg anbahnen!"[20] Engelbert is able to realize his dream of retiring to a rural area and there assisting to ennoble the inhabitants. He teaches his wards not only the usual disciplines, but also neatness and cleanliness of body and mind. By example he shows them better agricultural practices and how to beautify their homes. He sets the example for them in thrift and enterprise. He uses a huge forest as the raw materials for the production of potash, enriching himself and providing employment for the inhabitants of the countryside. After achieving his primary goals, Engelbert

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[20]Zschokke, Schriften, III, p. 172.

elects to remain in his bucolic existence, acting as a patriarch to the villagers. "Hier ist mein Königreich, meine Republik, mein Alles. Ich habe das Leben in der Wahrheit und nicht im Schein...Ich habe genug für meines Leibes Bedürfnis...Ich lebe nur abgeschieden von der glänzenden Jämmerlichkeit der europäischen Verfeinerung, nicht von der besseren Menschheit....Mir gehört die Natur, mir die ganze Herrlichkeit Gottes...."[21] In this tale we find mirrored many of Zschokke's own pedagogical undertakings in Aarau and also in Stans, where for a time he directed the orphanage-school which had been established by Heinrich Pestalozzi. Zschokke was always concerned with providing opportunities for his own countrymen to improve themselves intellectually and economically. Following this program, Zschokke was instrumental in establishing a home economics school for girls in Aarau, and an institute for the education of the deaf and dumb.

Need to draw close to nature.--A need to draw close to nature is reflected in Engelbert in Der Millionär and in Lyonel Harlington; Chrysaores in Diocletian in Salona is satisfied by strolls through dense forests in the early morning and evening. For Mikon, the sculptor, in Agathokles, Tyrann von Syrakus daily walks through the countryside in all types of weather are an absolute necessity. "Solcher einsamen Wanderungen war er von jeher gewohnt....Sie

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[21]Zschokke, Schriften, III, p. 165

gehörten zur Nahrung seiner Kraft....Solch einen Gang in die Einsamkeit nannte er gewöhnlich ein reinigendes Bad der Seels."[22] Harmonius, in the short tale of the same name, sees in nature a teacher from whom he can learn a great deal. "Wenn man die Natur selbst fragt, lernen wir einen schönern, als den düftigen Katechismus = Himmel kennen. Ich habe die Natur, das Wort Gottes gelesen; sie ist das Buch der unendlichen Weisheit und unendlichen Liebe."[23] A similar sentiment is reiterated in Der Pflanzer in Kuba. A Swiss emigrant, who has lived for eighteen years in Cuba, states that during this time many changes had taken place in his life, only his original determination to remain sequestered from the world-at-large had remained unchanged. There he feels closer to God and to nature in the same degree as he is removed from the presence of cultured men. "Ich stehe Gott und der Natur näher, je entfernter ich mich von den thörichten Qualen der Menschen sehe, welche sie sich mit leidenschaftlicher Verstandesblendung erschaffen."[24] Both Harmonius and the Swiss planter feel whoever is nurtured on the bosom of nature and subjects himself to her laws will find peace.

Herr Buzet in Die Liebe der Ausgewanderten is in harmony with nature when he collects plant specimens in the fields and forests. His winters are occupied with cataloging and describing his specimens. Thomas Heu, the son of a nobleman fallen into hard times, hopes to find a means of becoming useful to mankind by studying the customs

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[22] Zschokke, Schriften, VII, p. 192

[23] Ibid., I, p. 213.

[24] Ibid., VII, p. 238.

and religion of unknown regions and also by investigating "die Pflanzenstätte derselben, die Thiere, die Gesteine jener unbekannten Regionen."[25]

The already existing intimacy with nature felt by Engelbert and his sons in Der Millionär is deepened by their study of the natural sciences. From their father the boys learn about the trees, bushes, and herbs in their vicinity. They can speak with accuracy about minerals and rock formations. Principles of magnetism, electricity, and astronomy are also known to them. They comprehend their environment intellectually as did Harmonius. Lyonel Harlington's love for nature is also based upon practical and political considerations, however, in contrast the love of nature of Mikon in Agathokles and Chrysaores in Diocletion is emotional and sensuous.

An interest in the practical aspect of nature.--In a previous section reference is made to Zschokke's interest in nature which encompassed not only the aesthetic and the emotional aspects but also the practical as well. This interest is evident in a number of his imaginative works. In Der Flüchtling im Jura a rather humourous character, Professor Onyx, is portrayed as a natural scientist. As he pursues his botanical and geological studies, he constantly makes plans to utilize the potential of the mountain area. His plans for taking advantage of the natural resources of the Jura region south of the Lake of

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[25] Ibid., II, p. 298.

Neuchâtel are, however, very impractical. It is his intent to dam a mountain stream and irrigate the lower slopes of the mountain chain by means of a network of canals, and to provide power for mill races using the same water. Later he discovers springs whose water is salty. He proposes to use extensive peat deposits as fuel to evaporate the spring water and thereby provide salt for all of Switzerland. In three works, Die weiblichen Stufenjahre, Der Millionär, and Die Reise des Philhelenen, Zschokke's interest in forestry is at least nominally evident. In Der Millionär the story is narrated by a Herr von Rödern, who is a councilor to the minister of forestry. The narrator of Die weiblichen Stufenjahre is a young man whose father is the head forester of his district. "Als Oberförster kannte er keine ehrwürdigere Beamtung im Staat, als die eines Oberforstraths; darum hatte ich für mich schon um Anstellung geworben...."[26] The descriptions at the beginning of Die Reise des Philhelenen have practical, sober overtones, much on the order of a travelogue. After making observations regarding the rock formations, the plant life and the people of Tyrol, Franz Jemine criticizes the lack of care employed in preserving the Austrian watershed. "Rechts und links finstere Waldgebirge, dazwischen zerklüftete, nackte, zerbröckelnde Kalkberge, die zu Schutthaufen werden.... Die dumme Rohheit der Menschen, welche nach und nach den Höhen die Wälder, dadurch das Bindemittel für die fruchtbare Erde, die

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[26] Zschokke, Schriften, III, p. 70.

Quellen raubt,---die zerstört mehr, als die Natur."[27] Nature restores the damages which it creates. This is not the case with man, Jemine maintains.

To summarize, in Zschokke's characters we find a reflection of the interest areas evident in his own life. He preferred to live a quiet rather secluded existence away from the turmoil of urban life. For him nature possessed aesthetic as well as practical value. He studied many aspects of natural science and believed this was a necessary part of the training of youth. He saw himself in the role of a teacher-benefactor, not just of youth, but of his fellow countrymen in general. He was strongly democratic and opposed oligarchic governments; however, he did demand rule by reason and law. These ideals were important to him and are of significance in his works.

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[27] Zschokke, Schriften, VI, p. 252.

CHAPTER III

GEOGRAPHICAL SOURCES OF ZSCHOKKE'S WORKS

The intent of this chapter is to show how Zschokke's treatment of nature in his works varies considerably according to his familiarity with the scene. In the first section of the chapter we will treat works which Zschokke located in countries he knew only from study. There is not a great deal of nature detail in any of his works, but interestingly, we find slightly more specific nature reference in these tales than in those set in areas which he knew in his youth or through which he traveled as an adult: Austria, France, and Germany. Quite naturally, however, in those which have Switzerland as their background, we see a much greater incidence of nature description and designation of specific location.

Countries not Known Personally by Zschokke

Russia.-- Slightly more than half of the works which Zschokke included in the collection Gesammelte Werke have countries as their settings he knew only by study. Two of his shorter works, Die Irrfahrt des Philhelenen and Die Prinzessin von Wolfenbüttel are partially set in Russia. Although a number of cities are named in these tales, we find little specific detail. Herr Jemine relates incidents

of his extended journeys by letter to his friend, Bellisle, in France. The author characterizes Jelisabethgorod solely by the extensive forests surrounding it. At Pultawa he sees great swamps and in the distance the monument commemorating the victory over Charles the Twelfth. Krementschuk on the Dnepr River he refers to as being a heavily populated center of trade, as having houses constructed of wood and a moveable river bridge.

The initial portion of Die Prinzessin von Wolfenbüttel is set in Petersburg. Zschokke sees the surrounding area much in the fashion of an encyclopedist, noting swamps, bodies of water, climate, crops and animal life. He also mentions the extreme shortness of the days in the winter. In this work, Jemine also passes through Poland, a fact which he indicates only by the names of several towns. Otherwise, there is nothing to attest to location.

Greece.--The Mediterranean world is the background for two works, Der Creole and Agathokles. In the former tale, a sea voyage beginning in Triest is related. The author identifies Triest only by name. The ship, the "Austria," nears the Albanian coast and Zschokke observes the visibility of the Mezzovo mountain range with the village of Butrento in the distance. The city and island of Corfu receive minimal description. He describes the appearance of the low peninsula of Denta: the barren ash-colored rocks of Coreyra are noted, some of which "getrennt von ihren senkrechten Kalksteinflözen, traten, wie schwarze Basaltsäulen, weit ins Meer, um stolz

den siegenden Elementen ihren letzten Trotz zu bieten." (VIII, 80)*

The remainder of the action takes place in Sicily and only the eastern coast is characterized in any manner. Aetna appears in the background, "ein ungeheurer Weltaltar, von dessen Gipfel die silbergraue Rauchsäule des ewigen Opfers zum Himmel wirbelt." (VIII, 268) Zschokke also mentions a long curved peninsula crowned by the Castell S. Salvatore, which overlooks Messina. In Agathokles, the narrator portrays the same coast, only further southward, and the city of Syracuse.

Spain.--The short tale, Olavides, der neue Belisar has Spain as a setting. Many cities are mentioned by name which are only temporary scenes of action. They do not take on the fabric of reality and they add no color to the story since they are merely geographically identified. Lacking personal experience to supply detail, Zschokke contents himself with emphasizing distances and referring to historical facts. The city of Carmona, he mentions, was considered by Strabo to be of imposing appearance and by Julius Caesar to be the strongest fortress in the province. Zschokke describes Andalusia as the most fruitful of the Spanish provinces. Seville, he states, is the largest city in Spain, located in an immense plain and the city presents a pleasant view to the stranger.

England.--Fleeting mention is made in three tales of places in England. Die Gründung von Maryland has its opening scenes in

*All of the following citations in parentheses refer to volumes of Heinrich Zschokke's Gesammelte Schriften, (Aarau: Sauerländer, 1851.)

England; however, it is composed in epistolary form and, although the letters originate in London, no further designation of locale is given. In Der Fürstenblick and Das Bein, Zschokke narrates events which take place in English cities. There is nothing which identifies the towns or the settings.

Canary Islands.--In the previously mentioned Die Prinzessin von Wolfenbüttel Zschokke relates a tale about immigrants who travel by ship to the west. Their first landfall is the island of Tenerife in the Canary Islands. The magnificent Pik crowned with clouds and the unusually heavy growth of strange bushes and plants are the only indications he gives of specific environmental detail. The second station of the journey is the island of St. Domingo which Zschokke identifies as the richest of all the islands of the West Indies.

United States.--As many other European writers of the 18th and 19th centuries, Zschokke was interested in North America and the United States particularly. For a man whose ideal was individual freedom, the American colonies held much appeal. Three of his works deal with idealized colonies established in North America: Die Gründung von Maryland, Lyonel Harlington, and the twice mentioned Prinzessin von Wolfenbüttel. In Die Prinzessin the ship which brings the emigrants to North America makes landfall for the first time at Pensacola and then continues westward. Zschokke writes "Als wir von Pensacola absegelten, längs den Küsten von West Florida, erwarte-

ten wir Ausgewanderten alle mit ungestümen Verlangen den prachtvollen Anblick des hochgelobten Louisiana." (VII, 143) Much to their dismay all they see is a flat, barren stretch of sand broken by an occasional gnarled fir tree or scrubby bush. They land at Biloxi "in der allertraurigsten und unfruchtbarsten Gegend der Küste" (VII, 143) where all that remains of a previous attempt at colonization is a few scantily clad, half-starved people.

The entrance to the Mississippi River is recounted; however, the many channels of the delta, the flatness of the land, and the vegetation are meagerly pictured. Zschokke notes the dearth of rock formations and the abundance of mud and sand. New Orleans is pictured as a village made up of huts and shacks which fails to justify the fame which it had achieved in Europe.

The epistolary tale, Die Gründung von Maryland, contains no geographical descriptions of the area. The only exception is the account given of the entrance of the ship into the Chesapeake Bay in search of the harbor. After entering into the harbor through a narrow channel, the flat uninviting shoreline is mentioned as being dotted with bushes and small huts.

Although the entire story of Lyonel Harlington takes place in Germany, frequent references are made to Harlington's estate in the State of Alabama, to his boyhood surroundings, and to differences between life there as compared to Germany. Harlington also mentions his attendance at the "Hochshule von Tuscaloosa...die seit 1820

gegründet worden...!" (XII, 34)[1] He characterizes Tuscaloosa as a quiet city lying on the shores of the Tombigwee[2] River, at the southern tip of the Alleghenies.

Although the writer has placed his tales in eight different countries, the significance of location is not paramount to the stories. He specifies the scene of the action with place names, or historical, or geographical facts of a general, encyclopedic nature. He makes almost no attempt to characterize the background or the landscape.

Countries Which Zschokke Knew Personally

Austria.--Even though Zschokke had traveled in five countries, he identifies the settings of many imaginative works which take place in these countries by the names of towns, rivers, mountains, and non-descript castles. In Kleine Ursachen, which has Vienna as its setting, the location is shown only through the introductory statement, "als ich in Wien angekommen war...." (II, 284) The short tale Die Bohne begins in almost the same fashion "neun Wochen lang hatte ich mich in Wien herumgetrieben." (IX, 216) One other statement which reflects the location of the story occurs as Herr Walter returns to Vienna after an absence of several weeks. "Ich richtete meine Geschäfte ein und flog in meinem Wagen nach Wien." (IX, 225) Here we see the only identifying physical feature of the city as Walter

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[1]The University of Alabama, at Tuscaloosa, was founded in 1831.

[2]The correct spelling is Tombigbee.

remarks, "Ich führte die Hausgenossinnen in den Prater, ins Schauspiel, wo es etwas zu sehen gab." (IX, 220)

Zschokke had only been in Vienna once in order to gather material at the imperial archives for his history of Bavaria. The fact that he knew Vienna and Austria only superficially likely contributes to the paucity of description in Die Bohne.

In only one work does Zschokke make reference to a specific place in Austria with accompanying geographical description. In Die Irrfahrt des Philhelenen, Zschokke describes the journey taken by Franz Jemine in the search of his sweetheart. Jemine's journey commenced in some indeterminate place in Germany. He traveled through Switzerland into Tyrol, where the actual narration begins in the form of letters written to a friend. Beginning with the area around Feldkirch, Zschokke gives a sober, factual description of the same type which is found in his Schweizer-Skizzen, a collection of travel vignettes. "Hinter Feldkirch ein offenes, ebenes, geräumiges Thal. Die Hochgebirge von Flötzkalk schichten sich links und rechts zu erschrecklicher Grösse auf. Sie glichen an den Himmelswänden ungeheuern Gemälden, mit Duftfarben an den Horizont gepinselt....Der Teppich des flachen Thalbodens war ein grüner Wiesengrund, von kleinen Feldern mit Tabak, Haber, Welschkorn, Hanf, Kartoffeln und Gerste durchbrochen." (VI, 250) The style of the above mentioned citation is not only similar to Schweizer-Skizzen but also typical of the majority of his works having Germany, France and Italy as their background.

By contrast, however, Innsbruck is described in some detail with its churches and the monument to Emperor Maximilian I. The atmosphere in Salzburg, because of its "priesterliches Prunkwerk" (VI, 256) is so repugnant to Franz, the main character, that he leaves the same evening, "So satt war ich der Stadt der Todten." (VI, 256) From the monastery in Melk, Franz observes the appealing view of the countryside, the Danube, and the romantic village of Pechlarn. From this point forward in the story, descriptions deal primarily with people, their idiosyncrasies of dress, custom, and behavior.

The next part of the journey received very summary descriptive treatment. On the trip through the Moldau to Bessarabia observations concerning the area are very generalized. They are of the type which might be found in an encyclopedic dictionary or an almanac. Ice, snow, uninhabited steppes are noted; however, this is only incidentally mentioned as the young traveler makes his way to Odessa.

Germany.--In the tale Kriegerische Abenteuer eines Friedfertigen, Zschokke begins as follows: "Ich wohnte in einem etwas erhaben gelegenen kleinen Gelehrtenstübchen in Berlin...." (IX, 166) The location of the action is not mentioned further and, indeed, until the poor theological student left the city through the Brandenburger Tor, the scene of the narrative could well have been any city in Germany. Throughout the remainder of the story the prospective pastor, Ferdinand, traveled from town to town, driven before the

French troops as they marched toward Berlin. His route led through Potsdam and Brandenburg. There his coach and horses were confiscated by Prussian troops. Caught up in the whirl of an enemy attack after having masqueraded as an adjutant general, he ended in Frankfurt a.O. as a prisoner of war. In each instance the author mentions the cities only as way stations along his route and they possess no character or description of their own. In two other short works the author distinguishes the area by means of fictitious place names. Ober and Nieder Fahren, estates where the tale Tantchen Rosmarin takes place, are purportedly in the neighborhood of Waiblingen. Herbesheim, the scene of the beginning action in Der Todte Gast, is also fictitious.

In the tale Der Feldweibel, Zschokke is on more familiar ground. The story begins in Magdeburg where Zschokke spent his youth. However, no allusion is made to any physical feature of the city which might differentiate it from another except in the question of an old retired soldier: "Alle Wetter!...Führt die Teufelsbrut dahinter nicht ein Wesen, als stürzten uns die zwei schwarzen Thürme der Katherinenkirche über dem Kopf zusammen?" (VIII, 305) As the story progresses the location changes from Magdeburg to Potsdam. Fritz Wilmson, the Feldweibel, crosses the Elbe with a group of soldiers and sees the buildings of Magdeburg disappear in distance. Potsdam has nothing to differentiate it except that Zschokke names several sections of the city, Neustadt, Friedrichsstadt and

Bodengruft.

The introductory paragraphs of Lyonel Harlington describe a small German city with narrow winding streets, and houses with gabled roofs. "Dies alte Städtchen ist nicht so übel mit seinem unentstreckbaren Gassenlabyrinth, von tausend Dachgiebeln und Erkern überhangen." (XII, 3) Except for its name, Baarmingen, there are no specific identifying features of any sort. Although Zschokke was familiar with many parts of Germany from his youth and his later travels, he made little or no use of geographic detail or place description. Even places such as Magdeburg and Berlin which he knew relatively well are described very meagerly. A pattern of description is now appearing which will be equally pronounced in the discussions of Zschokke's subsequent works.

France.--As has already been noted, Zschokke journeyed to Paris in 1796 where he remained only a few weeks. He returned again in 1830 but this time he continued on to the channel coast. Other than some slight familiarity with the border country near Basel, Neuchâtel, and Geneva, this was his only experience in France. One might expect, therefore, that stories set in France would have the same dearth of specific location and nature description as was evident in the works located in the two previously discussed countries. This is paradoxically not the case. Even though more of his short stories and tales are set in Germany than in France, reference to specific French towns and areas are more frequent. It is interest-

ing to note that the French towns described most completely by Zschokke are located in the most exotic portion of the Mediterranean coast. This interest in portraying the more colorful areas of southern Europe is evident in the later discussion of Der Creole and Agathokles which both take place in Sicily.

In Alamontade the action of the entire work takes place in sourthern France, first Montpellier, then Nîmes and finally in Marseilles. Through the eyes of Alamontade, a young law student, the reader catches only fragmentary glimpses of Alamontade's world, the bank of the River Vidoule, the walls of the city, the tree-shaded paths of Peyrou. Here Zschokke indicated with a footnote that Peyrou was "einer der schönsten Spaziergänge bei Montpellier, oberhalb der Stadt." (I, 111) The identifying features of Nîmes and the surrounding countryside are more generously described than are those of any other section of France. The ruin of the Roman amphitheater was Alamontade's favorite secluded spot. The contrast between the grandeur of the magnificent columns, still standing, and the little wooden shacks erected by day laborers and factory workers annoyed Alamontade. "Welch ein Wechsel der Zeiten und ihrer Genossen." (I 95) From this lovely setting he could see how "die Felsengipfel der Sevennen noch goldroth funkelten." (I, 104)

After some years at Montpellier as a student and a lawyer, Alamontade returns to Nîmes as a governmental official. Because he tries to protect his Protestant foster family, he is banned to the

galleys where he remains until his death at Marseilles years later. The first indication that the scene has changed comes when the imprisoned Alamontade desires to speak to his sweetheart in Martinsgasse. His jailer informs him that there was no such street in all of Marseilles. Then as his galley moves out to sea, he sees "den von Schiffen aller Nationen wimmelnden Hafen...und Marseilles war meinen Augen entrückt." (I, 178)

The scene of another tale, Der Zerbrochene Krug, the product of the friendly rivalry between Kleist, Ludwig Wieland, and Zschokke, also takes place in the south of France. The author frequently mentions the name of the town of La Napoule, "ein ganz kleiner Ort am Meerbusen von Cannes....Er liegt im Schatten ewiggrüner hoher Palmen und dunkler Pomeranzen." (X, 77) Otherwise, even though most of the action takes place in the open, little nature description is evident. The author describes Mariette's house as a neat little cottage nestled in the shade of a friendly rock between olive trees and acacias. Upon this meager background Zschokke built his story.

The action of the humorous tale Rückwirkungen oder wer regiert denn occurs in Paris and in Fontainbleau. In this instance the two settings are merely named. Except for an allusion to the towers of Notre Dame and to Pompadour's apartment at the Tuileries, there is no reference to a specific location nor description of the background. Even though there is slightly more nature

description in the tales located in France than in those which take place in Germany or Austria, Zschokke, the Rationalist, felt no call to enliven his works with detailed nature.

Italy.--Zschokke's travels in Italy were restricted to the area between the border of the Canton of Tessin and the city of Milan. He did have some familiarity with the southern border lands of Graubünden which adjoin Italy. In the two works which have Italian settings, reference is made only to locations which Zschokke had never visited. In Die Verklärungen the scene of the story is first placed in an unnamed village in northern Italy. No attempt is made to utilize geographical description before the action moves to Venice. This change is noted by the terse statement "Ich lebte zu Venedig in einem der glänzendsten Häuser einsamer als in der Wüste." (II, 146) The only indication of any characteristic peculiar to Venice comes when the countess, while in a trance, is able to tell how many passengers are in the gondolas which pass her residence. Otherwise the name of the city sufficed as identification. In order to recover from a mysterious illness, the Countess von Hormegg is taken from Venice to the baths at Battaglia. Zschokke notes: "Durch die anmuthigen Ebenen von Padua nahten wir uns den euganesischen Bergen, an deren Fuss das Städtchen mit seinen Heilquellen liegt." (II, 175) Only the fact that the mineral baths are important to the recovery of the

Countess' health seems of significance to the author, not the physical description of the countryside. Zschokke mentions the hills which surround the village but with no detail or color.

In the neighborhood of Battaglia lay the village of Aquaio,[3] the last home of Petrarch. This Zschokke uses as the scene of an incident which brings about the resolution of the tale. That the action occurs at Petrarch's home seems incidental to the story.

The tale Hermingarda provides an opportunity to examine the influence of Zschokke's knowledge of geography as it is reflected in his writings. This story has its setting in Germany, Switzerland, and Italy. Only the beginning takes place in the first two countries while Zschokke places the major part of the story in Italy. Augsburg, where Bastian stopped for a few days on his trip southward, is described merely as the home of the Fuggers. Stuttgart is mentioned as a "zierliche Stadt" on the Neckar. Only as the journey takes Bastian into Switzerland does the landscape take on reality. The scenic beauty of Lindau appears. The lovely lake through which the Rhine flows, the Alps in the background, and the colorful countryside come into view. The writer mentions that Zürich is a charming city but he does not deign to be more specific than to remark that it is the home of Conrad Gessner and Josia Simler. He adjudges the Lake of Zürich as being more beautiful that the Kostnitzer See[4]

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[3]The accepted spelling of Petrarch's final home and tomb is Arqua.

[4] Lake Constance

but does not elaborate further. He indicates the change of location to Italy in one brief statement: "Verona ist eine alte, grosse Stadt, voller Reichtum und Koth." (VII, 272) The action which transpires in this city is narrated with only occasional reference to the houses of nobility, otherwise there is no background evident. Numerous other cities are mentioned by the author: Rome, Bologna, Loretto, Celano. All are distinguished by name alone.

Switzerland.--Of the six works which Zschokke wrote using Switzerland as a background, three are novels, Der Freihof von Aarau, Addrich im Moos, and Die Rose von Disentis. One is a rather lengthy tale, Der Flüchtling im Jura, one a collection of folk tales, Erzählungen im Nebel, and finally a short tale, Der Pascha, which has only its beginning in Switzerland.[5] Zschokke placed the setting of these works in the parts of Switzerland best known to him. The major action of Der Freihof occurs in Canton Aargau. This historical novel treats the strife between the patricians of Zürich, supporters of Friedrich of Austria, and the confederates from Aarau and the inner Swiss towns. Most of the geographic areas named in this work are found in the immediate vicinity of Aarau, an area in which Zschokke made his home from 1802 until his death in 1848.

The author's familiarity with his adopted homeland, its

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[5]Another work which has already been mentioned, Schweizer Skizzen, is a collection of travel descriptions. Because it is not an imaginative work, it will not be considered here.

tradition of freedom, and its scenic beauty is evident in his writings. He seldom mentions a geographical location merely by name as was the case in previously cited works. Here his descriptions indicate an intimacy which came from personal experience.

As an old hermit and his daughter in Der Freihof are assisted by a young knight, the old man views the countryside: "er warf noch einmal den Blick auf den Punkt zurück, wo die drei Ströme der Aare, Limmat und Reuss zusammenfallen, und sprach: Ein wunderschönes Schauspiel, diese Landschaft." (V, 37) Zschokke then describes the scene which lay before the eyes of the travelers. "In der That flog in diesem Augenblick der letzte Abendsonnenstrahl durch die zerrissenen Wolken verklärend über die dämmernden Fernen, Gebirge, Hügel und die nahen grünen Wiesen der tiefer gelegenen Gründe. Das Ganze ward zu einem still glänzenden grossen Bilde, wie man es nur nach Regenschauern am heitern Abend erblickt." (V, 37) This description introduces a further geographical and historical discussion of the surrounding countryside of Windisch, a village whose houses are visible to the riders from the distance, of the city of Brugg, which is their common destination, and of the natural defensive protection of the city which is created by the juncture of the rivers.

As Gangolf Trüllerey and his companion approach Aarau, it becomes abundantly evident that this is an area well-known to the author. Zschokke describes the forested approach to the city, the

villages and ruins of fortresses which crown the surrounding hills with the care and orderliness of a geographer. He even intrudes into his own tale and notes that at the time of his narrative the long rows of houses along the street leading to the gate of St. Lorenz had not yet been built. He further mentions an ancient pre-Christian castle, and in a footnote he notes the several names by which the castle had been known in times past. Then follows an interesting detailed picture of medieval Aarau with the Freihof in the center of the town. The origin of the Freihof is explained with thoroughness, and other historical facts which have no bearing on the story are included.

Further action in this work takes place at Säckingen on the Rhine, at Regensburg, and at Laufenburg. The author alludes to other villages, streams, mountains, castles, lakes, and forests. These he also describes with some detail. Zschokke's personal acquaintance with this area is further attested to by the introduction of biographically important places. He portrays one of his characters in Der Freihof, Gangolf Trüllerey, as he hikes over the rolling hills outside Aarau. "Und wie er vom Hügel, über welchen der Weg ging, rechts über Anhöhen, Thälern und Gebüschen unfern auf dem Kirchberg die weissen und grauen Gemäuer der einsamen Pfarrwohnung und des Kirchleins sah, das sich dort schon seit dem zehnten Jahrhunder für die Andacht der benachbarten Ortschaften Küttingen und Biberstein erhob, beschloss er, mit hinaufzusteigen...."

(V, 185) The little church and parsonage on the Kirchberg had particular significance to Zschokke since that was the parish of his father-in-law, Peter Nüsperli, and it was there that Zschokke courted and married the pastor's daughter Nanny Nüsperli.

Most of the action in Addrich im Moos takes place within the triangle formed by the confluence of the Reuss and Aare rivers. With the exception of Aarau, Zschokke is careful not to refer to places already mentioned in Der Freihof, although both works are set within the same general area. Addrich has as its locale the area south of Aarau while in Der Freihof the area described is immediately around Aarau or to the north between the Aare and the Rhine.

Although Zschokke is silent regarding religious conflict, this story is probably set during the period of the Second Villmergen War of 1712.[6] This was a series of skirmishes and battles in which the forces of Bern and Zürich were attacked by peasant armies from Uri, Schwiez, Unterwalden, Luzern and Zug. The fighting took place chiefly in the Freiamt, a strip of land which extended between the territories of Zürich and Aarau in a curve along the Rhine almost to Basel.

Zschokke is careful to designate the geographical location of the action in this novel. He begins as follows: "Gleichviel wo

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[6]Wilhelm Oechsli, History of Switzerland, 1499-1914, Trans., Eden and Cedar Paul, (Cambridge: University Press, 1922) p. 234.

ich beginne, heb' ich mit dem Schlosse Rued an, welches in unserm Aargau, drei Stunden vom Aarestrom rechts demselben, im Schoose des niedern Gebirgs ruht." (IV, 4) Contrary to his custom in the previously mentioned shorter works, mere location of a narration does not seem sufficient and he describes the scenery with some detail. In the last mentioned citation the author describes the hill upon which the castle stood, the sandstone cliffs and the jagged valleys of the Jura mountain range.

Many of the events narrated by Zschokke in this work occur in the vicinity of Addrich's home "im Moos." Although the actual location of the "Moos" is never specified exactly, various characters give information about its location. The troubador, Meister Wirri, is asked whether he is familiar with Schloss Trostburg, or the village of Teufenthal, or Dürrenäsch. His answer, "Die Trümmer der Trostburg hab' ich wohl gesehen, wenn ich am Schlosse Liebegg vorüber ins Thal nach Kulm ging," (IV, 31) identifies the location of the "Moos" somewhat since the position of Kulm is known. Later Meister Wirri seeks information about Addrich from an innkeeper at Kulm. He is told, "Die Wohnung dieses Mannes...musste, den Angaben zufolge, oberhalb Teufenthal, unweit Aesch, in einer Bergschlucht gelegen sein...!" (IV, 39) Thus the "Moos" lies in the mountains above Teufenthal and Kulm. In reality a very small village which lies on the Suhr River midway between Sursee and Aarau is called Moosleerau.

Zschokke may well have had reference to this village since it lies within a few kilometers of Kulm.

Addrich, who is a leader of the rebel cantonal forces, travels throughout the forest cantons to determine the support which they might expect in the event of an uprising. Zschokke deliniates the route which Addrich followed with detail and geographic accuracy. Addrich and Fabian travel through the mountains south to Beromünster. From this point Fabian admires the beauty of Pilatus, "rechts die majestätische Pyramide des Pilatus, finster wie eine breite Wetterwolke..." (IV, 314) with Uri's glaciers further to the south. The writer seems to feel it necessary to document each station along the route by name and generally by some specific description.

As preparation for the hostilities begin, Addrich gathers forces from the entire area of the five cantons. "Aus dem Hassli (sic) Thal, am Fusse der Schneeberge, hatte sich der Mooser über den Brünig in die wildschönen Thäler ob dem Kernwald begeben, hier die Stimmung der freien Unterwaldner behorcht und von ihnen überall tröstliche Verheissungen mitgenommen, dann sich, durch den Kanton Luzern, gegen die freien Ämter hinab zum Ufer der Reuss gewandt." (IV, 346)

Die Rose von Disentis, indicates two important influences in Zschokke's make-up: his interest in history, and his love for Switzerland. This story is told using Graubünden as a backdrop, the first area in Switzerland which Zschokke knew well. It was

here that he was first given citizenship; it was here that he supervised a boys' boarding school and became well founded in the political problems of the area. Thus he was eminently qualified to write a work which treated Graubünden in the time of the Helvetik. Many of the place names which appear in Die Rose von Disentis occur in Zschokke's autobiography, Eine Selbstschau, in the section telling of his own experiences in Graubünden. Zschokke's descriptions are complete and show sureness in detail.

In the opening pages of the novel, Zschokke describes the mountains around St. Moritz and the river as it broadens to form several lakes. Throughout the work descriptions of the mountains and glaciers form an important portion of all the narrative. Even in view of Zschokke's customary meagerness of nature detail, the reader is impressed by the overpowering eminence of the mountains, "im nicht fernen Hintergrunde die gewaltigen Felsenmauern der Alpen und ihre Wolken überragenden Eisthürme...." (XI, 34) The conflict in 1799 between two factions in Graubünden, one group supported by Austrian and Russian troops and the other by the Napoleonic armies, forms the background for the story. The narration of the reconnaisance and the actual skirmishes agrees with historical fact.[7] French forces moved from the Frei-Ämter along the Lake of Luzern to Altdorf and up the Gotthard route. "Die Soldaten...verdoppelten den Schritt vom Dörflein Am-Steg

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[7]Oechsli, History of Switzerland, p. 334.

bergauf, über das öde Bergdorf Wassen, durch den grausen Felsenkessel der Schöllingen, bis sie über die Teufelsbrücke, durch die finstere Gurgel des Urnerlochs, in das stille Thal von Urseren hervortraten, wo ihnen die Hütten von Andermatt gegenüber lagen." (XI, 81-2) Here Zschokke's interest in geographic exactness is again evident. Much of the action takes place in Disentis and although the town is not represented in detail, the white walled cloister, the dark pine forests, the meadows along the banks of the Rhine, and the church to St. Agathen are described.

As the citizens gather to give battle to the French forces they move down the Rhine. Trons is only mentioned; however, the "freedom oak" under whose branches the patriots had gathered for hundred of years is carefully pictured. At Tavanaska[8] the men cross the Rhine on a rickety wooden bridge which leads into a idyllic area surrounded by bushes and rocks. During the battle which follows, the wounded are brought back up the valley from Chur to a castle "wo kaum vor zwölf Monden noch Spiele von jugendlichen Zöglingen einer höheren Lehranstalt laut ertönt waren." (XI, 205) Although unnamed, the image of the seminary at Reichenau which was under Zschokke's direction from 1796 to 1798, must have passed before his mind's eye.

After the hostilities had subsided, Flavian, a young captain, conducts several women through the village of Panix over an Alpine

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[8]Spelling is actually Tavanasa.

pass. Zschokke notes the route carefully and describes the countryside, the cliffs, waterfalls, ice fields, and the mountain ridges: "umher sah man auf diesen Höhen keinen Baum und Strauch mehr." (XI, 234) He relates how the men put cramponlike devices on their boots, transform the sedan chair into a sled, and pass through the icy chasm of the Jätzer-Schlund. From thence they enter Elm, a mountain village, at the head of the Sernft valley. They continue down this valley and enter a lower valley through which the Linth flows. From this point the village of Ennenda and the church tower of Glarus are visible. Zschokke states that the peaks of the Schilt, the Frohnalpstocks, and the mighty Glärnisch surrounded Ennenda.[9]

Throughout the 144 pages of Der Flüchtling im Jura there is only occasional reference to specific area. The time of the narrative is set in the year 1798 after the victory of France over the Austrian and Bündner forces in the Grisons. This event overshadows the action of the entire work.

The locale which serves as the background for this work is the French-Swiss border area to the west of the southern tip of the lake of Neuchâtel. It is possible that Zschokke was personally somewhat familiar with this section of Switzerland, since on his return from Paris in the spring of 1796, he spent a short time in

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[9]Even though Zschokke was very familiar with this area, he either forgot the relationship of the Frohnalpstock and the Glärnisch to the Schilt, or he merely used names familiar to him in his novel. The Schilt lies 90 kilometers to the west, south of the Thunersee, therefore, it is impossible that the Schilt be a part of the mountain chain surrounding Ennenda.

Neuchâtel.

In this tale, as in the previous works discussed whose area was relatively unknown to Zschokke, he shows a propensity for designation of places solely by name. Across the Swiss border in France, Chaux-de-Jour is mentioned "wo sich die Berge und Felsen zum Engpasse La Cluse zusammenziehen." (VI, 5) The fugitive, Florian, flees back into Switzerland over a series of heights called the Gross-Taureau which lie in the vicinity of Les Verrieres, within the principality of Neuchâtel. Almost no detail regarding the landscape is mentioned. The writer refers to St. Sulpice, a village at the foot of a mountain, merely as being situated in a narrow valley. He portrays Motiers as being surrounded by hills covered with bushes, on whose crest the castle, Chatelard, is situated. Chaux du Milieu and Chaux du Cachot are located in the green, high, treeless valley of Brevine, surrounded by a chain of low hills.

The only description of towns or places which have even meager detail occurs as Florian, the fugitive, describes an evening in his home in Graubünden. "In Schlossgarten von Reichenau war es gewesen...den wilden, felsigen Kalandra rechts; das unter seinen Obstbäumen verschattete Tamins auf der Höhe unter den Felswänden; die Hütten von Bonaduz im Hintergrunde einer weiten Wiese; und weiterhin, gegen die finsteren Bergschlünde, aus denen die schwarz grauen Rheinwellen rollen, die alterthümlichen Gemäuer

der Burg Rhäzüns." (VI, 39)

In the works which Zschokke wrote dealing with geographical areas unknown to him personally, it is understandable that he would be reluctant to picture the countryside in detail, even had he felt so inclined, since source material giving factual treatments of areas such as the United States and the Carribean islands was not readily available. This, however, does not explain Zschokke's meager use of nature in all of his works because the same lack of deatil is evident in his writings whose settings he knew fairly well, for example, Magdeburg, Berlin, and Paris. Only in those works set in the parts of Switzerland most familiar to him do we find intimate, detailed descriptions. Actually he portrays only the Aarau area and the mountain terrain in the Forest-Cantons which form the background for his three longest works, Addrich im Moos, Rose von Disentis and Der Freihof, with warmth and enthusiasm. We must certainly conclude that in keeping with his rationalistic attitudes, nature as an active force only played a minor role in his artistic make-up. Thus, unless it spread before his eyes, it did not appear as a significant factor in his writings.

CHAPTER IV

NATURE AS EMPLOYED IN ZSCHOKKE'S WORKS

After a discussion of Zschokke's familiarity with various geographical areas and the role each plays in this writings, the focus of attention in this chapter will be directed toward specific aspects of nature as he refers to them in his works. The actual physical phenomena which he observes will be treated first. Then the various sensory perceptions which occur will be discussed.

Physical Phenomena

Earth.--In a previous section[1] it was noted that Zschokke described areas in his works which he knew most intimately, and that nature detail in these works was more abundant than in the works in which he depicted locales which he knew only meagerly or merely by study. We find another aspect of this same tendency to describe the more intimately known in greater detail in his representation of the earth's surface. Zschokke, who spent his early life on the plains of north-central Germany and the remainder in the foothills of the Jura mountains, reflects considerable interest

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[1]Chapter III, page 1.

in mountainous areas in his works. Not only does he personally prefer rugged terrain to the lowlands, but also the majority of his works which present some nature detail are set in Alpine regions. In a letter written to his wife, Nanny, during his trip to Marienbad in 1842, Zschokke expresses his preference for mountainous terrain.

> Hat man den Schweizerboden verlassen, verflacht sich die Poesie landschaftlicher Bilder bald in matte Prosa, zumal wenn man noch an den Bergkegeln von Hohenstoffeln, Hohenheuen, Hohentwiel, Hohenkrähen und andern dieser Hoheiten vorüber ist. Kein Kranz mehr am Himmelsaum von Silberfirnen und Alpengipfeln; ringsum nicht mehr liebliche Verwirrung von Thalkrümmungen, Hütten und Kapellen hinter blühenden Hägen und Obstbäumen hervorschauend, kleinen Wasserfällen, Schlosstrümmern auf Felsen, blaugrünen Strömen. Statt dessen leere, weite Ebenen; am fernen Horizont zuweilen ein Kirchthurm hervorstehend, wie ein dunkler Pfahl; ringsum Alles mit gelben Kornfeldern einförmig überzogen. (XIV, 347-8)

The tales which Zschokke locates in plains are without exception barren of nature description. In Die Prinzessin von Wolfenbüttel which takes place in part in the flatlands of the Mississippi Valley, nature descriptions are generally limited to hilly areas. After exploring along the eastern short of the river, d'Aubant, the leader of the colonists, mentions that the land away from the river became drier and more beautiful. He states that the monotony of the plain was broken only by small patches of forest and an abruptly rising plateau which lay between two streams. As his party climbed the height, he cried out, "Hier lasst uns Hütten bauen!---Diese schöne Erde soll einst meinen Staub empfangen...." (VII, 149) Although the main consideration for beginning the settlement on a

high elevation was one of aesthetics, a practical consideration, fortification, was also a factor. Thus we see that low areas receive little descriptive treatment. Almost without exception, Zschokke describes rolling hills, rocky formations, steep mountains capped with snow and ice, caves, and mountain passes. Even in the few allusions to islands, he represents them as being mountainous. In Diogletian in Solona, Zschokke relates the experiences of a young intellectual who is cast ashore on a rocky Mediterranean island. "Sie ist mit vielen Klippen umgeben, und hat nur so viel Raum, dass sich die Hütte des Duras an einen bebuschten Felsen lehnen und dass der übrige Theil Platz zu einem Gemüsegarten...bieten konnte." (II, 9) Der Creole is set on the island of Sicily and all of the action occurs in the mountains.

Although Zschokke indicates a genuine appreciation and an understanding for the Alps, he only occasionally has the ability to transmit this feeling to the reader. All too frequently, he destroys the mood of his description with detail. After relating the dangers associated with the passage over a dangerous chasm, and after emphasizing the starkness of the area, Zschokke concludes his description with an enumeration of physical phenomena which has little artistic significance: "Und weiterhin verlor sich, am immer jäher steigenden Berghange, alles Wiesengrün in Steingeröll und kahlen Erdschutt, von Rinnsalen geschmolzenen Schnees vielfach durchfurcht und aufgefressen...." (XI, 247) This is not the

graphic detail of an author who is emotionally involved with the depicted object, rather it is the representation given by an ordered rational mind. In another place in the same novel the author relates a conversation between two men who have just reached the top of a mountain pass. Flavian is amazed at the low temperature compared to that of the valley. He is informed that they stand "volle 4560 Schuhe über dem Spiegel des Mittelmeeres! Auf der Höhe des Panixerpasses aber werden Sie noch um 2830 Schuh höher sein." (XI, 237)

Contrary to his usual technique of describing mainly familiar scenes, and although having spent the greater share of his life in the lower slopes of the Jura mountains, Zschokke portrays snow-capped peaks and glacial slopes with more vividness than other elevations. He captures the stark, barren grandeur of the mountain slopes and he represents many of his characters as being astounded and enthralled by the magnitude of their Alpine experience. "Da starrten die erstaunten Krieger die schauerlichste aller Einöden an; eine bleiche Wildniss von Schnee- und Eisgebirgen, himmelhoch über einander gewälzt; schwarze Klippen dazwischen und nächtliche Klüfte." (XI, 87) In addition to this technique Zschokke's interest is often attracted to a single, isolated peak. The graceful pyramid of Pilatus, situated near the city of Luzern, is described in detail in three works. The view "des majestätischen Piks," a mountain on the largest of the Canary

Islands, "der sich Kegelförmig in die Wolken emporstreckt" (VII, 81) is recorded in sharp detail.

Yet another characteristic quality of Zschokke's description of mountains is the almost constant tendency to use hills or mountain ranges as backgrounds for action, rather than giving them integral significance. Mountains show the "Umrisse ihrer Zacken und Hörner," (X, 373) or again "Links drüben schweben die Eisfirnen... in wunderlichen Windungen und Umrissen." (XI, 47) Less well known mountains such as those in Sicily or Austria he depicts as appearing "wie wildes Gebilde des Pinsels, auf den blendend blauen Himmelgrund hingemalt..." (II, 17) or again, "Sie glichen an den Himmelswänden ungeheuern Gemälden, mit Duftfarben an den Horizont gepinselt." (VI, 250) Flavian, a character in Die Rose von Disentis, perhaps unwittingly, describes Zschokke's idea: "Doch ich meine, Landschaften bilden nur den leblosen Hintergrund poetischer Kunstwerke; aber Grossthaten, gewaltige Schicksale, Leidenschaften, Untergänge und Triumphe den Vordergrund."(XI, 74)

We find a further extension of the same sort of portrayal in the writer's frequent use of similes and parallels. He sometimes typifies a rather pleasant description with phrases such as: "Die winterliche Gegend...glich einem farblosen ungeheuern Kupferstich" (XI, 79) or "eingestürzte Berge glichen...riesenhaften Grabmälern eines seit Jahrhunderten zerstörten Erdballs." (XI, 88)

In summation, Zschokke indicates a genuine attraction for

mountain scenes in his works. He tends to describe the higher snow-capped ranges with greater detail than the lower elevations; he gives close-ups as well as distant panoramic views of the Alpine region, but he seems unable to characterize their physical features without resorting to devices such as similes and personifications. He frequently describes in detail, but this detail often devolves into an enumeration of component parts instead of graphic and moving representation.

In keeping with his personal interest in nature, Zschokke makes liberal reference to rock formations in his works. Beginning with his stay as headmaster at the school in Reichenau, Zschokke began to study geological formations. The effect of this interest becomes evident in his writings. He seldom alludes to rock formations without specific designation; however, the varieties which he mentions are not numerous. He refers to limestone in several forms. In Der Flüchtling Zschokke relates how inhabitants of the Jura region in Waadt extracted petroleum from rocks which were present in a marly limestone stratum. In Tyrol he reports: Die Hochgebirge von Flotzkalk schichten sich links und rechts zu erschrecklicher Grösse auf." (VI, 250) High on the Julier Pass, Flavian "wandelte leichten Fusses...zwischen Trümmern herabgestürzter Granit= und chloritgrüner Kalkschieferblöcke." (XI, 35) Again he writes of "schieferartigen Steinlagern," (XI, 111) "Thonschieferwände," (XI, 265) "Marmorblöcke," (VIII, 6) and "Sandstein-

felsen." (XII, 59) In Austria, the author recounts that in traveling through a narrow pass "die Achsen der Räder [streiften] beinahe die Glimmerwand des Felsens." (VI, 251) A different type of stone formation finds description in another part of Der Flüchtling: stalactites and stalagmites.

Water.--Of almost equal importance to mountains in Zschokke's works is water. Even in the tales which have otherwise no physical detail, mention of water occurs. The author generally portrays water in natural settings: streams, lakes and the ocean; however, he does describe the intricacies of a fountain in the formal gardens at the ducal residence. Neither the precision of the flower beds and the geometric pruning of the shrubbery nor the "Schnörkeleien eines Springbrunnens, dessen über einander gethürmte Nymphen Wasser spien," (sic) (XII, 223) please him at all. In Hermingarda, a tale set in the 16th century, Zschokke relates Bastian's visit to the gardens of Max von Fugger in Augsburg. He marvels at the artistry of the fountains, but the greatest cause of wonder to him is the practical aspect of the fountains. They are fed by a stream which lies below the level of the fountains. Furthermore, the overflow from the fountains irrigates the flower beds which surround the fountains.

Wells are referred to several times in Zschokke's writings, but in each instance they have only utilitarian value: from them water is obtained for household use, or watering plants.

This aspect is also stressed in the only reference to a spring. In Der Millionär, Kasimir Morn discovers a spring while draining swampy land. Because of its mineral content, it is of no use as drinking water but it becomes the basis for a valuable spa.

Lakes and the ocean appear in a number of the tales. Zschokke generally portrays these larger bodies of water in a state of calm. In one instance he terms the ocean a "Wasserwüste" (VIII, 67) and in another he recounts sailing "in der uferlosen Einsamkeit." (VIII, 87) He refers to the view of "des ewig regen, unendlichen Meers" (VII, 81) or to "ein wallender weiter Spiegel." (III, 12) In only two works do we find reference to storms at sea. In Die Gründung von Maryland the author describes a channel crossing which ends in shipwreck. The storm which precipitates the shipwreck is related in some detail but only a few lines are devoted to the sea itself. Zschokke mentions how the water falls and rises "dass man hätte glauben sollen, die Tiefen des Oceans würden von einem langen Erdbeben in gewaltigen Schwingungen geworfen." (VI, 151) He sees the cresting waves and the roaring surf as the ship approaches the shore, otherwise no water descriptions appear. After Zschokke's journey to Le Havre and Dieppe in 1830, he wrote Der Creole. The storm scenes in this work appear with a somewhat greater degree of realism than those in the previous work. There is a greater degree of immediacy which may be the result of personal

experience which was lacking earlier. The waves find more colorful portrayal as the writer reports Fortunato Linthi's attempt to save himself by swimming to shore. "Ein wirbelndes, kochendes Geströme trieb ihn wieder aufwärts zur Oberfläche. Eine sich hochbäumende Welle wölbte ein Dach über ihn und begrub ihn wieder unter ihrem Gewicht." (VIII, 97) It is nevertheless curious that in describing the storms in the two works written several years apart Zschokke used a variation of the earthquake image referred to above. Just before the shipwreck he describes the ship as it is tossed about. "Dann wieder hob sie sich, wie von einer Riesenfaust emporgelüpft, hoch über das weiss schäumende Meer, welches einem von Erdbeben umhergeworfenes Schneefeld glich." (VIII, 92) The author's variation of description is rather limited and stereotyped with reference to sea descriptions. The ocean appears as a relatively static body; the major movement evident is the heaving of the water and the movement of boats upon its surface.

Zschokke identifies his peaceful lakes by name, especially those which are located in Switzerland. These he characterizes chiefly by the distinctive color of the water. Zürichsee pours its blue-green waves into the Limmat; the Bodensee reflects its pale green color onto the lower sides of the boat and the oars. In a pleasant but somewhat stilted simile the author depicts the Lake of Hallwyl: "die Wellen des Sees von Hallwyl blitzten, wie wehender Silberlahn, der über grünen Sammt der Matten ausgespannt ist."

(IV, 262) He neither attempts to portray these bodies of water as they actually appear nor does he try to make the reader experience them as he, the author, did, rather, he describes the lakes almost exclusively by means of similes and metaphors.

The most frequent form of water which Zschokke depicted was small streams. Since we have already observed a predilection for mountain scenes, one might very well expect to find raging mountain streams portrayed with greatest frequency. This, however, is not the case. Although mountain streams appear in a number of works, they never play an important part in the action. They appear momentarily to intensify the setting but, for the most part, they have only background value. Streams are not generally portrayed with descriptive detail, rather only the speed of the water is indicated. A stream in Hermingarda appears "breit und reissend;" (VII, 369) a chasm is mentioned which "ein wildes Bergwasser...in die Felsen gefressen hatte." (V, 333) Other verbal descriptions appear: "ein Waldstrom ergiesst sich," (VI, 46) "ein Giessbach braust," (II, 102) another "unterwühlt Eis und Schnee," (XI, 265) "wildes Waldwasser zeigt den Weg," (IV, 409) and finally a "Bach stürtz herab." (II, 302) Although considerable movement is indicated by the verbs employed, Zschokke is generally oblivious to the sounds of water. The streams are usually silent, just as they are barren of scenic detail. The water merely "rauscht." We find the same tendency to use descriptive verbs to depict even streams whose flow of the water is slower.

Here Zschokke employs personifications such as: "der Bach plaudert," (XII, 81) "der junge Strom badet in den Seen," (XI, 17) "er ergiesst sich in den See," (VI, 46) "Zwischen den fetten Fluren krümmte sich der Bach...als thäte es ihm weh, die reizende Gegend zu verlassen, um in Schoss des nahen Meeres zu sterben." (VII, 193) Streams of this latter type are pictured with greater detail. The surface of the water, the shores, and their surroundings become recipients of, (for Zschokke), considerable detail. "Bald erblickten sie in der Tiefe unter sich den breiten Strom, der, von Regengüssen des Gebirgs geschwollen, seine gelbgefärbten Wellen stürmischer fortwälzte." (V, 17) The silence of the streams is scarcely broken even by the sound of waterfalls. Their sound is described as "eintöniger" or "einförmiges Brausen." In another instance the author speaks of being "unter lustigem Getöse der Wasserfälle." (XI, 137) Other descriptions of waterfalls are visually oriented but with no sound evident. Zschokke likens the falling water to small silver ribbons as it streams from cliffs and glaciers, (VI, 250) or to liquid platinum. (XI, 254) In another instance he sees it as a cloth of silver fluttering in the wind. (XI, 266) Even the Rhine Falls, the largest falls in Europe, is only visually described as it throws up clouds of mist from its depths. (IX, 306)

Atmosphere.--Although a great number of Zschokke's works have their setting indoors, he is not insensitive to atmospheric conditions in his outdoor scenes. His stories all take place in good

weather as a matter of course unless he otherwise specifies. Occasionally he emphasizes the freshness of a morning or the beauty of a clear sunny day. The characters, however, seem generally oblivious to pleasant weather and they do not react to it at all. For the most part, Zschokke mentions warm weather merely as an adjunct in placing an action chronologically. When he states in Der Eros "Denn es war einer der heissen Nachmittage des Monats, dem die Rosen bei uns ihre Schönheit aufschliessen..." (I, 225) the condition of the weather is nonessential to the action and it is only mentioned to justify locating the place of discussion in a garden arbor. We find another purpose in Lyonel Harlington as Zschokke has Harlington meet a bemedaled pensioned soldier along the roadside. The meeting takes place "an einem schwülen Nachmittage." (XII, 21) The author justifies Harlington's stop by referring to the hot weather and placing the old soldier in the only shade along the road. Later Zschokke has a rainstorm drive Harlington into an inn in order to motivate Harlington's meeting with Baron von Urming. Through him, Harlington meets a group of cultivated people who become interested in the young American traveler. This enables Zschokke, through Harlington, to discourse on the evils of the times, the excesses of the nobility, the flaws of the government, and the judicial system by comparing the German state institutions with those in America. Occasionally there is an attempt to use clear skies and sunlight to symbolize pleasant events in the lives of characters.

After almost meeting death in a subterranean landslide, Florian and Hermione in Der Flüchtling declare their love for one another. Filled with the joy of this revelation, we see them "als sie draussen standen, athmeten schweigend mit tiefen Zügen die reine, warme, erquickende Abendluft." (VI, 105) This is one of the few instances where characters seem aware of beauty of the atmosphere. Zschokke then symbolizes their happiness by portraying a peaceful, lovely scene: the sun sinks behind the mountains and casts its reflection against the peaks; birds wing their way through the air, and radiant clouds dot the horizon.

Another isolated reference to pleasant atmospheric conditions occurs in Der Freihof. Zschokke uses this passage as a contrast to point up the dastardly plans of a group of nobles. The previous evening they were thwarted in an attempt to burn the town of Aarau by a violent rain storm and by imaginary fears caused by the appearance of a witch-like woman. Now they are on their way to capture the town and castle of Brugg. The writer describes the column of grim riders intent upon destruction, unmindful of the beauty around them. "Der Morgen leuchtete anmuthsvoll durch die von den Nachtgewittern erfrischte Landluft. Um die Bergstirnen des Jura schwammen blassgoldene Schleier halbdurchsichtiger Wölkchen. Jedes Blatt, jeder Halm trug seinen Regentropfen, wie einen Diamant. Statt des Stromes wand sich durch die stundenweiten Ebenen des Aarthales eine breite Nebelbande, den Lauf des Flusses

bezeichnend und verhüllend." (V, 281) This contrasting nature symbolism is likely unpremeditated, however, it does lend a rather bizarre effect to the scene. In this passage, in addition to the clear sky, we note that Zschokke refers to fog banks over the river. Haze conditions and fog are described with greater frequency than is clear weather in Zschokke's writings. To achieve depth and to indicate distance, Zschokke portrays panoramic scenes seen through haze. Fog is used to achieve a feeling of mystery, of eeriness and confusion as it shrouds objects near at hand. In Addrich "ein frostiger Nebel strich an den Bergen nieder und machte die unbekannte Gegend noch unheimlicher." (IV, 39) Except for the above mentioned instance of the river being covered by fog, Zschokke always sees fog with relation to mountain terrain. This is particularly true in the tales Erzählungen im Nebel. This whole collection consists of short tales ostensibly related by a group of vacationers who are isolated on Mt. Rigi by fog. They relate their stories after the fashion of the Decamerone and Goethe's Unterhaltungen deutscher Ausgewanderten: to while away the time until the clouds roll back and reveal the panorama usually accessible to the viewer from the peak of Mt. Rigi.

During the movement of French troops over a snowy mountain pass, Zschokke describes a phenomenon seen occasionally in the mountains, "Nebelbilder." The troops cross a ridge in the fog and look down into the valley below.

> In der That blieb der General ebenfalls, von Erstaunen gefesselt, als er die Augen auf einen Nebel richtete, der wenig entfernt vor ihm, langsam aus der Tiefe aufquoll und sich wollig ballte. Denn er gewahrte darin den Schatten seiner Gestalt, und um die Schattengestalt, wie sie sich bewegte, eine in sieben Farben brennende Glorie. Kaum ertrugen die Augen das Feuer dieses Heiligenscheins, welches vom Pupur und Blau durch Lichtgelb zum Roth spielte. Jeder sah sich da selber einzeln, wie er wandelte, verklärt gegenüber, im Innern des flammenden Farbenkreises. (XI, 88)

This phenomenon Zschokke describes in a footnote as being peculiar to the Alpine regions and it only occurs when the sun is in the correct relation to the fog masses.

A further instance of fog being employed to lend an aura of mystery and confusion is seen in Die Rose von Disentis. French soldiers are deterred in their efforts to capture the town of Disentis by a bank of fog which covers the town. As it clears, they discover that they are completely surrounded by Swiss troops.

Cloud formations are depicted by Zschokke in a rather stereotyped fashion. They are either gossamer patches in the sky highlighted by the rising or setting sun or they appear as heavy storm clouds. It is all the more curious to note that in spite of this lack of sensitivity to cloud formations in several instances, Zschokke describes the appearance of smoke clouds in detail. As Gangolf Trüllerey in Der Freihof looks back toward the castle Gösgen "erblickt er einen finstern Rauchschwall, der hinter den Gipfeln niederer Bergtannen aus der verborgnen Tiefe fort und

fort emporstieg, dann wolkenartig aus einander fiel und weite, graue Flächen bildete, die in der Luft schwimmend standen, oder an den Bergwäldern still hingen." (V, 324) Thus by contrast when we read "dass vom wolkenschweren Himmel einzeln grosse Tropfen fielen," (XII, 27) or that, "ein schwermüthiges, einförmiges Grau des Himmels hing über der blühenden Frühlingslandschaft," (IV, 352) it is apparent that a description of clouds is incidental to the atmospheric phenomenon which is of greater importance to Zschokke: rain. As has already been mentioned in another connection, the author used rainstorms to effect meetings between individuals whose association would have otherwise been difficult to motivate. Zschokke has built up an aura of mystery around Ceccho in Der Creole. In order to intensify this mystery and increase interest, Zschokke has Flavian, a Swiss guardsman who is the self-appointed protector of Ceccho, seek shelter from a downpour in a ruin. While waiting there, Ceccho and an unknown cavalier, who have also sought shelter, discuss matters which heighten the interest level of the tale and reveal information which partially clarifies the action. In this regard rain has a functional purpose. Only occasionally are overcast skies and rainstorms used to establish or reinforce the mood of a story. In Die Verklärung, as members of the duchess' party await the predicted death of one of their group, tension is increased and the dismal atmosphere is heightened by a violent rainstorm. "Der erschrockene Sebald flog hoch vom Sitz auf

und ward todtenblass. Es war nichts, als der Regenwind, welcher einen Fensterladen mit Heftigkeit zuschmetterte." (II, 105) In the same work Faustino looks back with discouragement upon the wasted years of his life, which he devoted to becoming an artist. He sees his lack of ability and fears for the future. Several gloomy, rainy days deepen his despondency. "Der Gedanke ward oft in mir wach: könnte ich nur Sterben!---Ein neuer Regenschauer trieb mich abwärts vom Wege unter einen Baum. Da sass ich lange auf einem Felsblock, in grosser Schwermut...." (II, 102) Rainy weather is also used in Der todte Gast as a device to intensify the gloom and mystery which accompanies the arrival of an unknown traveler during the Advent period, the time when the "dead guest" is traditionally expected to make an appearance. "Es war aber ein schreckliches Wetter draussen; der Regen schoss in Strömen auf die Gassen von allen Dächern und Rinnen." (III, 246)

Further, in Zschokke's descriptions of weather, there is a lack of variation. In no instance does he represent gentle rains or showers. He is only susceptible to the forte of violent storms: "Wolkenbruchartige Regenschauer mit Sturm fuhren ins Land," (III, 273) "der kalte Regen fuhr in Strömen nieder;" (II, 102) "denn es erhob sich zu gleicher Zeit starker Regen;" (VII, 369) "in dichten Strömen niederrauschte;" (V, 20) "das heftigste Gewitter trat jetzt aus den Bergen hervor." (X, 149) Although rain storms are violently portrayed, there is calm and stillness

evident in Zschokke's snowstorms. "Der Schnee flog in stillen, grossen Flocken, vom Fensterlicht geröthet, auf die Strassen der Residenz nieder." (IX, 1) Contrary to the general attitude of the time, Zschokke does not hesitate to portray winter or snow scenes. Some of his characters are, however, repelled by the stark harshness of the glacier regions. French troops, in Die Rose von Disentis, reach a mountain pass and suddenly the fog lifts. "Da starrten die erstaunten Krieger die schauerlichste aller Einöden an, eine bleiche Wildniss von Schnee= und Eisgebirgen, himmelhoch über einander gewälzt...Die Nachbarschaft des Nordpols zeigt sie den Grönlandsfahrern nicht ausgestorbener und entsetzlicher." (XI, 87) Nevertheless, trips through snow as in Philhelenen and adventures in snowstorms such as one finds in Die Prinzessin von Wolfenbüttel attest to Zschokke's interest in picturing the winter landscape, even though detail is lacking.

With regard to movement of air in his works, Zschokke shows some variety of description. He is, however, inclined to represent violent winds most frequently. During a stay in the West Indies "ein plötzlicher Sturmwind erhob sich....Gesträuche und Bäume brauseten wild; der Staub wirbelte in grossen Wolken von der Erde himmelan...." (VII, 136) He also portrays cold, frosty winds blowing from African deserts, sinking ships in the Mediterranean, and precipitating avalanches on mountain slopes. In Das Loch im Ärmel and in Herrn Quints Verlobung, Zschokke pictures

whirlwinds which send columns of dust into the air, and in Maryam in der Wüste, the hero, Ismael, is united in death with Maryam, his sweetheart, by the Smum, a violent sandstorm which is the scourge of the desert dwellers. "Schon fuhr der Flügel des Feuerwindes knisternd über die Wüste. Schwarz stob der Sand in Wolken auf." (VI, 388) By contrast, however, Zschokke occasionally represents the milder aspects of wind. He often uses descriptions which tend to be flowery and highflown. In Kleine Ursachen, a tale in which little nature description is present, Zschokke characterizes a breeze "als wenn der laue Abendwind beim Sonnenuntergang ein langer zärtlicher Schwesterkuss der Natur sei," (II, 240) or in Die Rose von Disentis, he relates how "reinere Lüfte umflossen und badeten ihre Glieder." (XI, 229) He is, nonetheless, able to produce straightforward descriptions without artificiality.

Plants.--In spite of the initial interest shown by Zschokke for the informal aspect of the Swiss countryside as he entered Switzerland for the first time, this interest is not particularly evident in his writings. Uncultivated mountain wilds interested him as has already been indicated; however, the ordered face of nature also had great appeal. This is particularly apparent in his descriptions of gardens. In only two works does the author describe the wildness of the "English Garden." In Die weiblichen Stufenjahre, Zschokke symbolizes the transition through which Augustine, Gustav's childhood sweetheart, passes by the changes which her

garden undergoes. At the outset it is only fleetingly described: garden benches, a grape arbor, and acacia trees. During Augustine's early thirties, the garden, like its mistress, became romanticized. "Die ehemaligen Blumenbeete waren verschwunden; statt dessen drängten sich Gruppen von ausländischen Gesträuchen und Bäumen in sogenanntem englischen Geschmack zwischen grünen Rasenplätzen. Einzelne Wege schlängelten sich da hindurch." (III, 84-5) In every other instance, Zschokke is inclined to portray formal gardens in his works. The garden behind Herr Selber's home, "Bethanien," in Der Herrnhütter=Familie is made up of broad paths, well trimmed turf, and groups of trees. "Zwar schon immer heimelten ihn diese stillen Schattengänge, diese freundlichen Ordnungen, diese Sauberkeit und anmuthige Einfalt der Dinge an, die zu Bethanien gehörten." (I, 303) In Lyonel Harlington, Zschokke locates part of the story at the Villa Lichtenheim. It is bordered by promenades which are outlined by Ionic columns. "Den mit Orangerie und Blumenbeeten geschmückten Vorplatz schied links ein Eisengitter von der Landstrasse." (XII, 83) In this tale as in many others, Zschokke describes homes set in formal gardens which are in turn surrounded by great parks of trees. An inclination towards arbors and hedges is evident in Zschokke's gardens. He portrays groups of congenial friends in gardens, discussing matters of interest under the shade of jasmine or grape arbors. His hedges are formed from a variety of plants,

roses, hornbeam, hawthorne, and black thorn. Walls are covered by climbing plants, ivy, wild grape and hops.

In Zschokke's gardens, he mentions flower beds frequently, but he seldom refers to specific flowers. Aside from a few allusions to roses and begonias, in only two works does he mention cultivated flowers. In both instances the flowers noted are not actually in gardens, rather they are in window boxes. "Der einzige Schmuck dieser ärmlichen Hütte bestand in einigen Hyazinthen und Aurikeln, die, vermuthlich von Cäciliens Hand gepflegt, in schlechten Scherben vor den Fenstern blühten." (XII, 65) We find a similar description in Der Flüchtling when we see pinks and gilly flowers in pots between the storm windows of a house high in the Jura mountains. By contrast a much greater variety of wild flowers appears in Zschokke's works; however, the author has mainly limited mention of wild flowers to the works Addrich im Moos and Erzählungen im Nebel. Zschokke recounts how his characters find Alpenrosen, Enzian, and anenomes just below the glacier ice. Then suddenly he overwhelms the reader with a paragraph which lists a whole series of Alpine flowers. "Am zweiten Morgen aber kehrten sie zum Stierengaden zurück und fanden ihn prächtig umhangen mit Kränzen von purpurnen Enzianen, Schneerosen, Steinnelken, braunen Stendeln, die Vanille duften, Primeln, milchweissem Mannschild mit grünen und rothen Sternen, blauen Alpenglöckchen und Berg=Anemonen." (IX, 316) This sort of enumerative inundation occurs in

several different tales and one has the feeling that the author suddenly recalls the dearth of plant detail and desires to rectify this oversight.

Zschokke is not completely unaware of smaller plant life. In one instance we find the detailed realistic portrayal of the minute world of the insect and the blade of grass so common in the writings of Adalbert Stifter. In Herrn Quints Verlobung, Quint is seen lying on his stomach under a clothesline enjoying the sun on his back and the active insect world in the grass. "Im Schatten der breiten Halme des Graswaldes, die stolz wie Palmen des Orients emporstrebten über den niedern Moosgebüschen, irrten einsame Thierchen. Bald verfolgte sein Blick die kleine Mücke, den Vogel dieses unbekannten Forstes; bald die suchende Ameise welche bis zur spelzigten Krone emporlief am Halm...." (X, 106) The meager number of examples of this type underscore the fact that Zschokke's interest in the plant world centers on trees and bushes. Here, contrary to his usual propensity for generalization, he is not content to indicate the presence of trees, rather he identifies them by name. Frequently Zschokke even specifies the predominant type of tree which grows in the forests described, being disinclined to call them merely "Walder." From the great variety of trees and bushes which he notes, it is evident that he is well versed in this area. In all, Zschokke refers to thirty-six different trees in his works, and many are mentioned numerous times. He is consistent in that he never places trees in a climate which would

not be suitable for their growth. In those works which are set in southern France, Italy and Sicily, he refers only to trees which would flourish there: olives, citrus, pomegranates, cypress. The same holds true for temperate zones. A further documentation of Zschokke's technical knowledge with reference to forestry is seen in Die Rose von Disentis. In relating events which take place high in the mountains, he describes the barrenness which is found above the altitude where plant life is found. As progress is made toward lower elevations, he reports "Die ersten Spuren eines Pflanzenlebens kündete sich wieder an; niedrige Alpenerlen, die ihre dürren Rüthen aus Schneelagen aufstreckten; Alpenfohren, die ihre am Boden kriechenden Zweige mit Nadelbüscheln kronten." (XI, 94) To this rather technical description Zschokke added a footnote which identified "Alpenerlen" and "Alpenfohren" by their Latin names. This didactic lapse indicates rather clearly the pedagogical quality which underlies much of his writing. Although the author does identify trees by name in most instances, only infrequently does he describe them in detail or justify mention of a specific variety. Whether a tree is a beech, an oak, or an elm, is of no significance to the story. Nevertheless we see the writer exercising care to place the proper tree in the correct terrain. In the section of Die Prinzessin which takes place in Germany, Zschokke relates how d'Aubant became lost in the Harz mountains. "Der Abend trat ein. Noch immer war ich in dem verwünschten

Buchenwald." (VII, 29) This is typical of most of Zschokke's references to trees. A similar example in Täntchen Rösmarin re-emphasizes this descriptive trait. "An den Flügel des herrschaftlichen Gebäudes, welchen sie bewohnte, stiess ein Park von hohen, hundert jährigen Buchen und Birken." (X, 290) By way of contrast Zschokke occasionally indulges in more explicit descriptions involving trees. In the novel Die Rose von Disentis, we find a number of more detailed, rather pleasant pictures: "Alles wird Musik, während Wiesen und Matten bis hoch zu den Alpen, das Winterhemd abstreifen...Ahornen, Birken und Erlen von aufbrechenden Knospen üppig strotzen... wie grüne Flammen himmelanlodern." (XI, 137-8) We find a somewhat similar passage in Lyonel Harlington in which Harlington gives a description of his beloved home in Alabama. "Da fliegt von der Höhe mein Blick über die bunte Fülle der Umgegenden; schweift hinüber zu den weichen, verdämmernden Umrissen des Alleghany=Gebirgs zu dem mächtigen Waldkreis der Eichen, Pinien, Cedern, Cypressen, Hikery's welche die duftige, weite Thalebene, wie ein grünes Meer umufern, in welchem Kolonien, wie Inseln, schwimmen mit ihren Zucker und Baumwollenpflanzungen." (XII, 267) Nowhere does Zschokke become more involved in depicting trees or forests.

One last aspect of plant life which Zschokke portrays re-remphasizes the consciously practical side of his nature. Not

only is he conscious of gardens and forests, but he is also very aware of crops in the fields. Colin, the wealthy young farmer, has extensive olive, citrus, and pomegranate orchards as well as vineyards. d'Aubant, a figure in Die Prinzessin, attempts the cultivation of sugar cane, cotton, and tobacco at his Louisiana plantation. Der Pflanzer in Kuba has as a side issue a rather detailed discussion of the harvest and processing of coffee. During a trip through western Austria, Herr Jemine, a character in Die Reise des Philhelenen, reports entering into a Tyrolean valley. "Der Teppich des flachen Talbodens war ein grüner Wiesengrund, von kleinen Feldern mit Tabak, Haber, Welschkorn, Hanf, Kartoffeln und Gerste durchbrochen." (VI, 250) We note a similar scene in Der Creole as Fortunatus and Sir Downs stroll outside the city walls of Corfu. They observe the colorful countryside which is made up of flax and grain fields interspersed with vineyards. In the above cited instances these descriptions serve no real purpose other than being momentary illustrative interludes. However, in Der Flüchtling, Zschokke uses a discussion between Florian and Staffard concerning local resources to point up the value of a free, uncontrolled, unregulated economy. As a climax to their discussion, Staffard points out the improvements which are the result of freedom and industry. He shows Florian "Die weitläufigen Einhägungen von Wiesenland, wo mit Hülfe des Düngers höherer Graswuchs erzwungen ward, um

Winterfutter zu erhalten, oder wo nach dem Schmelzen des Schnees Haber und Gerste in kleinen Aufbrüchen gesäet ward, nie ohne Furcht, dass die Schneewolken des Septembers Alles wieder vernichten." (VI, 70) Thus, again in Zschokke's descriptions we note their inclusion either as something incidental to the action of the story or having a pedagogical function to support some thesis propounded by Zschokke through his characters.

Animals.--Compared with writers of the Enlightenment, it remained for the authors of German Classicism and Romanticism to develop depth of feeling for nature. This is, however, not the case with regard to a portrayal of animals in poetic works. Only with the advent of Realism do animals have any significance for their own sake in literary works. In this regard, Zschokke is somewhat in advance of his times since he frequently refers to animals. Even though we find many references which are prosaic and colorless, occasionally animals afford a focus of attention for a short time, although they do not have a major role. Zschokke writes of birds more frequently than any other kind of animal life. Almost never does he refer to them merely as birds, rather he identifies them as to type. He mentions ravens frequently, however, without symbolic value; they only afford detail. In Der Flüchtling, to prove his marksmanship after refusing to return the fire of the enraged Major Despars in a duel, Florian shoots a raven on the wing. In another tale, to complete the picture of a lovely

spring morning, Zschokke describes larks flitting through the sun-lit sky, ousels singing from the brooks and finches twittering in the trees. "Einzelne Buchfinken, diese fröhlichen Herolde der Frühlingslust, sangen in den Zweigen des Gebüsches ihre heiteren Triller, die aus der Ferne erwiedernd zurückgesungen wurden." (V, 31) Here birds are described to intensify the pleasant picture already produced. In another work Herr Quint sees swallows flitting through the sky with the sun shining on their wings; Lyonel Harlington, while lost in the forest, is startled by the sound of a woodpecker drumming on a tree. Perhaps the most detailed mention of a bird in Zschokke's works occurs in Addrich im Moos. Epiphanie, Addrich's niece, rejects Gideon's forceful suite for her hand angrily. As this occurs, a voice cries out, "Je höher Noth, je näher Gott!" Startled by this outcry "Alle wandten ihre Augen gegen das offen gebliebene Innere der Doppel-Fenster, wo ein buntgefleckter, niedlicher Vogel auf einem der Blumengeschirre sass, den gelblichen Schnabel wetzte, die purpur- und dunkel-grünschillernden Federn schüttelte, und noch einmal sprach: "Je höher Noth, je näher Gott!" (IV, 139) As the bird flies away Addrich identifies it as a starling which has been trained by Epiphanie's sweetheart, Fabian. In this connection, it acts as a talisman to remind Epiphanie of Fabian's love.

Zschokke avails himself of still another type of reference to birds. As will be indicated in another section, he frequently

uses similes which are based on nature descriptions. In Addrich Meister Wirri, a troubador, speaks almost exclusively in proverbs. All of his conversation is liberally sprinkled with various nature images. He complains to Addrich: "Ich habe nichts mit dir zu theilen; ich gehöre in dieses Nest so wenig hier, als die Taube ins Geiernest." (IV, 53) In another situation he states: "Die Bienen folgen nur einem Führer; die Störche, wenn sie in langen Reihen durch die Wolken ziehen, nur einem, der voranfliegt." (V, 123) Finally, Wirri argues: "Man duldet wohl vieles, was die Natur duldet, und man bräucht's, wie sie. Sie hat Adler und Aasmaden." (IV, 361)

Zschokke pictures not only birds but, as the last citation indicates, he turns his attention to even smaller forms of animal life from time to time, to insects. In keeping with Zschokke's frequently rather idealized descriptions, one might expect him to portray bees in his many garden scenes. This he does not do. In only two instances does he even mention bees, and then he merely alludes to them without actually depicting them. In the same fashion he refers to butterflies as he pictures two young noblewomen, "welche, in wilder Fröhlichkeit, einem durch einander gaukelnden Schwarm von Schmetterlingen, springend und hüpfend mit ihren Gaze-Netzen nachjagten." (XII, 84) In one instance, however, Zschokke recounts a humorous scene in which a young student by the name of Julius whiles away his study time with a

cockchafer. The insect itself is not described, only the antics which it goes through to escape from its prison and regain its footing after falling on its back. The only purpose the writer had in portraying this incident was to introduce a series of unfortunate events which culminated in Julius' flight into exile after he had placed the cockchafer in ink and allowed it to crawl on his tutor's Latin test. Otherwise, Zschokke showed little concern for insects.

Larger animals also have their place in the tales and novels under discussion. Although most of those described are domestic animals, wild animals also appear. In Die Erzählungen im Nebel one of the travelers relates a folk-tale concerning the founding of the city of Schaffhausen. In this tale, two lovers are united by a black ewe which is pursued by a wolf, a bear, and an Urus. Only a few times does the author mention deer. The chamois, traditional to later works about Switzerland, is completely absent. In an unusual scene in Der Freihof, Gangolf Trüllerey's curiosity is aroused by the antics of a small white dog which seemed to desire him to follow it into the forest. The dog leads Trüllerey deeper into the mountains until it disappears. Continuing on in the same direction, he discovers a beautiful young girl asleep under a wild quince tree. "Aber eine grosse, schwarz-braun geschuppte Juraviper bewegte sich in engen Windungen über die Schlummernde hin, streckte gegen Gangolf Kopf und Hals auf, und züngelte ihn drohend an...." (V, 188) Not only is this an

unusual scene of itself, but it also represents a rather complicated device to bring two people together, since this is the major purpose for the incident. This also seems poorly motivated and artificial because the little white dog which led Gangolf to Veronika was not previously mentioned nor was it referred to again after it had fulfilled its purpose.

A similarly unusual and not particularly well motivated incident involving an animal occurs in Hermingarda. Don Bastiano has come to Italy in search of a spiritus familiaris, a magical device which makes its owner impervious to any form of death. On the verge of obtaining this treasure he is directed to pray at the altar of a small chapel. While he is thus engaged a fearful cry resounds through the little church, "welches weder mit eines Mannes noch eines wilden Thieres Stimme zu vergleichen war." (VII, 307) Even though terrified, Don Bastiano follows all instructions and is led into a room divided by a curtain. "Da geschah hinter mir ein entsetzliches Gebrüll, wie von einem Unthier; auch merkte ich ein Schnauben und Wehen im Nacken." (VII, 307) A moment later he felt himself lifted into the air and he was shaken with great force. "Darauf wandte ich mich um, und sah mit Grausen unter dem blauen Teppich hervorgegangen einen Elephanten, der den Rüssel vor mir senkte...." (VII, 308) From the beast he received a crystal flask containing his spiritus familiaris. No more description of the animal occurs; no reason

is given for its presence in the mountains of northern Italy other than to heighten the mystery surrounding the magic flask. This unique trapping, and so it must be termed, is only a non-essential frill designed to amaze and mystify the reader momentarily.

From the scenes in which domestic animals appear, it is evident that Zschokke had little interest in livestock. His references to cattle are limited to the sound of their bells. Goats and sheep populate the slopes of the mountains but are as impersonally treated as the huts themselves. Horses have somewhat more significance than the other forms of domestic animals, but only occasionally does Zschokke mention their beauty; however, still without detail. In Der Freihof, the only instance occurs in which horses have any function other than means of transportation. Ursula von Falkenstein has commanded her two squires to take Veronika into custody. As the young men approach on their horses, Gangolf Trüllerey draws his dagger and warns them to keep away. "Gehorsam setzten sich die Reiter in Bewegung. Da bäumte sich schnaubend des Einen Ross hoch in die Luft, auf den Hinterfüssen ruckwärts gehend, das andere stürzte morschtot auf die Brust zu Boden, dass der Edelknabe über den Hals desselben in den grünen Rasen weit vorschoss. Bald stürzte auch mit schwerem Fall das erste Ross zur Erde. Aus Hals und Brust beider Thiere quoll ein Blutstrom." (V, 225) In spite of a dearth of detail and an emphasis upon the utilitarian in his works, Zschokke

does not usually stray far from the limits of probability; however, in this instance credulity is strained. Zschokke emphasizes the fact that Gangolf's dagger can scarcely be called a weapon, "er galt mehr zum Schmuck, als Gebrauch." (V, 225) Nevertheless in the next instant Gangolf stabs and kills both horses with the same weapon. While in previous descriptions Zschokke has portrayed birds singing lustily, goats and sheep bleating, cats meowing and the dogs barking, his dying horses make no sound whatsoever.

Among the characters who populate Zschokke's tales, we see a wide scale of responses to animals, beginning at the one extreme with the intellectual interest in all natural phenomena typified by Professor Onyx in Der Flüchtling. In the presence of his future bride he loses the thread of the conversation because he becomes completely engrossed in the activity of a spider in the window. He observes the spider with objective interest because he believes through their actions one could learn to predict the weather. Zschokke portrays him in a humorous light and we are inclined to take neither his professed love for Hermione nor his dedication to science very seriously. A number of characters indicate affection for animals. The little shepherd, Gugny, in Der Pascha is so dismayed and horrified when one of his beloved goats is killed by a wolf that he runs away from home. The old Baroness von Heuwen has a passion for birds and cats. She keeps twelve cats and twenty birds in her house and when one of

the cats kills her favorite canary, she is unconsolable. "Bibi war wirklich ein allerliebstes Thierchen, nicht nur der Stimme, sondern auch der Zahmkeit wegen...Und Bibi war todt! So viel Thränen hatte die Tante um den Tod meines Vaters nicht vergossen, als sie jetzt um Bibi vergoss." (II, 281-2) Harmonius, an elderly recluse who believes in the transmigration of the human soul loves first a bird and then a faithful dog with great devotion, not because he is an animal lover, rather because he believes the spirit of his wife to have been incarnate in them.

The pious hermit in Der Freihof shows the same type of love for animals which he shows for humans. He would not subject any creature to pain or misfortune even to save his own life. This attitude is reflected in his feeling for lower types of life. After he learns that Gangolf has saved his daughter, Veronika, from the danger of snake-bite, he says: "Warum aber erschluget Ihr die Schlange? Die Unschuld schlummert sicher, wie, zwischen den Löwen, Daniel...." (V, 190)

In contrast to those who appreciate animals, Zschokke presents those who are unfeeling toward them: Florian, in Der Flüchtling, shoots a flying crow and as it flaps helplessly on the ground, the colonel thrusts it from him with his foot and demands a feather from its wing as a memento of the occasion. "Florian eilte hinzu, riss selbst die Feder aus and reichte sie dem Oberst." (VI, 142) Showing even a higher degree of callousness, Gangolf

Trüllerey stabbed two fine horses to death when merely wounding them would have accomplished the same purpose. Thus, there is no attempt by Zschokke to show any relationship between moral qualities in his characters and their attitude toward animals as is the case in some writers.[2] The majority of his characters are as insensitive to animal life as they are towards nature in general.

Man. -- Since man and his relationship to his fellows as well as to his environment was of paramount importance in the 18th and 19th centuries, it is within the scope of this study to analyze how Zschokke describes man in relation to nature. If we accept Zschokke's own statement regarding his purpose in writing fiction, "Ich schrieb mich selbst zu ergötzen, um die Ideen von besseren Schulen...Spitaleinrichtungen U. S. W. unter unsere Landleute zu bringen...",[3] his character portrayal is much more understandable. For Zschokke, man was the most important of all beings and he accepted the improvement and elevation of man as his own personal goal. In keeping with this avowed purpose, Zschokke is carefully selective in portraying his characters. He makes no special effort

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[2]Walter Reitz shows in Die Landschaft in Theodor Storms Novellen, (Bern: Francke, 1913), how Storm indicates an important relationship between the appreciation humans have for animals and the moral character of humans. Those who mistreat animals are basically evil.

[3]Letter to Karl V. Bonstellen, April 28, 1825. Found in Genthe, F. W., Erinnerungen an Heinrich Zschokke, (Eisleben: Reichardt, 1850), 272.

to describe realistic types. Nevertheless, he occasionally succeeds in depicting a genuine character, even though his usual intent is to present idealized figures which will exemplify the specific qualities and traits he is trying to teach. One quality which he accords to almost all of his male figures is that of industry. Zschokke's men are generally singlemindedly engaged in some worthwhile undertaking. However, instead of characterizing them through their actions, our author enumerates the physical, the intellectual, and the emotional qualities of his principal characters. He is more careful to portray physical appearance and details of attire than any other facet. For the most part, Zschokke tends to describe only principal figures in detail. The majority of his secondary characters are mere outlines or simply names. He represents youthful male and female figures more frequently than middle age and old age. Older women are almost never portrayed in detail unless Zschokke wishes to present them in an unpleasant light. Two female figures exemplify this type of description. An old gypsy woman in Der Freihof is released from protective custody by Herr Rüdiger: "Ein altes Weib, in Lumpen gewickelt, schwarzgelben Gesichts, mit hervorstehenden Backenknochen, spitzem Kinn, spitzer Nase und dünnen Lippen richtete sich auf. Es strich die schwarzen Haupthaare, welche, wie aus dem Wasser gezogen, in einzelnen, geraden, nassglänzenden Zotteln um den Kopf hingen, vom Gesicht hinweg, und zeigte gähnend, den zahnlosen, finstern

Rachen." (V, 84-5) Zschokke found it necessary to portray this character as being very ugly because she reappears several times in the story, always with fright-provoking effect. In Der Flüchtling, Zschokke again presents an elderly woman, this time a mystic who possesses the ability to reveal the hidden past of persons hitherto unknown to her.[4] He pictures her with considerable detail, especially with regard to her clothing.

> Es war eine betagte Frau....Ihr Wamms und Rock von einem halbwollenen, nussbraunen Zeuge, in welchem die weissen Linnenfäden des Gewebes durch langen Gebrauch schon sichtbar wurden, verkündigten Ärmlichkeit. Doch ihre weisse Haube und das blaue kleine Halstuch, nebst der rothgestreiften Schürze von grober Leinwand, zeigten bei aller Armuth eine gefällige Sauberkeit. Ihre dürre Rechte lehnte sich auf einen Krückstock von Schwarzdorn. Der linke Arm, mit dem Ellenbogen auf das Knie gestämmt, stützte mit der Hand das Kinn. Ihr von der Sonne gebräuntes, welkes Antlitz wäre durch eine gewisse Gutmüthigkeit des Ausdruckes nicht unangenehm gewesen, wenn nicht um Kinn und Lippen ein weiches, falbes Barthaar wie ein grauer Schatten, geweht hätte. (VI, 7-8)

This passage is an example of Zschokke's interest in physical appearance and attire. He is much less liberal in establishing the personality traits of his unusual types.

With older male characters, Zschokke deals more positively than with his female types. Although in each instance he refers to their snow-white or icy-gray locks, almost without exception his elderly men are robust and active. They are ruddy-faced and have a fresh appearance. A good example of the elderly men which he portrays is found in Der Flüchtling:

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[4]In his Selbstschau, pp 269-71, Zschokke relates that he enjoyed just such a gift. He tells how he was able to make similar revelations without knowing how they came about.

"Es war ein majestätischer Greis, dessen hoher kräftiger Körperbau, mit der weiten Brust, dem adelvollen, blühenden Angesicht und dem eisgrauen Haupthaar, welches über der Stirn gescheitelt in dichtem Wuchse zu den breiten Achseln niederfiel, Bildhauern oder Malern zu einem Zeus oder Moses als Vorbild dienen konnte." (V, 23) In several instances, the stature of these elderly men verges on heroic proportions. They are physically powerful, and have strong facial characteristics. In each case where the personality of the character is of significance to the plot, Zschokke presents more facial detail, emphasizing the strength of the chin, the jutting, massive nose, and the piercing eyes. Typical of this is a passage from Addrich: "Ein Ausdruck von Finsterniss, Härte und Wildheit, der durch die hervorstehenden Backenknochen, durch den zottigen Knebelbart unter der weit vorspringenden Nase, durch die breiten recht zum Zermalmen geschaffenen Kinnladen nicht wenig gehoben wurde." (IV, 40)

As was the case with older women, so it is also with Zschokke's young men; only those who are unlovely are pictured with considerable facial detail. Even in descriptive detail these persons seem to have much in common: prominent noses, angular features, unusual eyes. Otherwise, the portrayal of young men emphasized mainly attire with physical and facial features receiving only secondary attention. Some emphasis was placed upon materials, colors, and types of clothing. Zschokke seldom mentions that a

character is wearing "Strümpfe," rather they were always detailed as "die blauen Wollenstrümpfe bis zu den Waden mit grauen Uberstrümpfen bedeckt," (XI, 89) or as "rothe" or "dunkel blaue Strümpfe." A coat could not be identified merely as a "Rock," rather it became "eine grobtuchene braune Jacke" (XI, 89) or "ein meergrüner Frack" (X, 120) or "ein langer rother Rock, dessen Schösse bis zu dem Knie reichten." (IV, 315) Trousers, hats, swords are all described with exactness. We find another typical example of Zschokke's description in Addrich. Fabian is on his way toward Aarau as he sees three figures ahead in the twilight.

> Einer derselben war ein Mohr, in feines Pelzerk gekleidet. Der Andere trug einen kleinen Hut mit dreifach aufgeschlagenen, niederigen Krämpen, eine lange Feder darüber; ein grünes Jägerwamms mit bis auf die Knie reichenden Schössen, daran die vergoldeten Knöpfe und goldumfassten Knopflöcher vom Hals bis zum Knie schimmerten; an den Beinen Reiterstiefeln, über die Knie aufgestülpt. Der Dritte, welcher der Angesehenere von ihnen zu sein schien, trug eine art Mütze von schwarzem Sammet, desgleichen ein langes, schwarzes mantelartiges Oberkleid, dass man ihn für einen römischen Priester gehalten haben würde, wenn nicht in seinem Gürtel der mit Silber und Perlmutter ausgelegte Griff eines Dolches geblitzt hätte. (IV, 197-8)

In addition Zschokke portrays unusual costumes with graphic detail. He describes the local costume of various Swiss Cantons, the attire of the Jews in Odessa, the beach dwellers of Calabria. He even evaluates their dress according to beauty, practicality and cleanliness. In Philhelenen we find one of several descriptions of Russian dress. "In ihren wüsten

Häusen und schmutzigen Kleidern werden sie den Tartaren immer ähnlicher....Sie tragen fast Alle braune Überröcke oder Mäntel aus grober, ungefärbter Schafwolle, hinten mit einer Kapuzinerkappe versehen; andere gehen Winters und Sommers in schmierigen Fellen, die Pelzkappe dazu auf dem struppigen Kopf." (VI, 288)

As already mentioned, color in clothing was important in Zschokke's descriptions, especially in the clothing of the wealthy. Frequently he becomes involved in detail all out of proportion to the importance of the figure. He portrays with enthusiasm the richness of the materials, the embroidery in gold, on doublet, sash, and seam. Collars are velvet and many-hued; hats are varied in form and color, almost always decorated with white or black or blue feathers. An equal amount of interest in clothing detail is apparent in Zschokke's female figures as well. Here also description of attire plays an important a role as physical detail. It is interesting to note that all of the young female characters are attractive, regardless of class or wealth. Zschokke nearly always includes detail of skin color, of hair and of eyes. His young women are usually golden haired and blue-eyed. Even though all are attractive, he makes considerable distinction between characters with respect to clothing and we see a wide range of feminine attire from the ash-colored woolen cassock of Veronika, the Beguine, in Der Freihof, to the colorful but unattractive

costume of Tyrolean peasant girls. "Weiberlein mit grauen Filzhüten, gutmüthig Augen darunter. Aber Aphrodite selbst würde zur Zerrgestalt, wenn sie die vielen Röcke, den steifen Brustlatz, die dicken Wollenstrümpfe, die dicke, blaue, zuckerhutförmige Mütze, oder den kurzkrämpigen Grünhut einer Tirolerin trüge." (VI, 255) At the opposite end of the scale we see Ursula von Falkenstein in her ball dress: "...ein Leibchen von karmesinrothem, golddurchwirktem Stoff über das schwarzseidene Untergewand, enge lange Ärmel von der Schulter bis zum Handknöchel in der Naht aufgeschlitzt und wieder bauschigt zusammengenestelt, den Wuchs des Mädchens und dessen Reize um Vieles erhöhten." (V, 50) Over her shoulders she wore a shawl: "...das halbdursichtige Gewebe, welches, wie ein Nebel, ihren Busen unwölkte, und hinter dem langen griechischen Nacken in köstlichen Spitzenkragen halbmondförmig bis zur Mitte des Hinterkopfs emporstieg, verrieth auf= und niederwallend die Bewegung im Innersten der Brust. (V, 49-50)

Contrary to the previously discussed descriptive technique used by Zschokke with regard to male figures, he seldom is specific in portraying physical characteristics of his female figures. He employs such terms as "den Alabaster des Nackens" (XIV, 24) or of "Lippen, Wangen in frischer Blüthe" (XIV, 24) or "das schöne Haupt," (I, 320) or "die helle Stirn," (VIII, 235) but only infrequently does he depict specific details. Even in the

most minute descriptions of females there is a certain amount of generalization. In Lyonel Harlington, Zschokke portrays a young beggar girl as follows:

> Dichte Haarflechten, wie aus Gold gesponnen, umwickelten das Köpfchen. Und dieses, wie den weissen Nacken und die schmalen Schultern, beschattete ein verbrauchter, entfärbter Strohhut, regenschirmartig mit breiten, etwas zerfranselten Rändern. Schüchtern blickten darunter ein Paar dunkle, schwarzblaue Augen auf, in denen eine stumme, schwermüthige Klage zu leben schien. Das Antlitz, mit den sanftgerötheten Wangen, der feingeformten, fast griechischen Nase, dem kindlichen Mund, und dem weichgerundeten Kinn, war, wie vom Heiligenschein der Unschuld umflossen. (XII, 62)

Although each feature is mentioned separately, the overall portrait is nevertheless indefinite because the terms used: "dunkle Augen," "griechische Nase," "kindlicher Mund" are quite unspecific. Thus, in spite of Zschokke's interest in man as a being in nature, he is actually unable to produce a living, vital character because he never gets below the surface. One sees the clothing, the outer form, the general facial characteristics but Zschokke stops with mere outlines. His people declare themselves in support of or in opposition to various theses, but we never see them in the depths of sorrow, enraged, beset by jealousy, terrified, or introspectively reflective. Zschokke's people are all logical, relatively unemotional beings. The only strong passion they feel is love and here again we have a very idealized, highly vocal, almost posturing form which does not ring true. He uses only one method to indicate strong emotion

the loss or heightening of facial color and a flashing glance. "Ich bemerkte wie dies [Maximilians Gesicht] hochrot aufglühte, dann allmälig wieder blässer ward; wie die Augen heller blitzten und ängstlich links und rechts in der Jasminlaube umherirrten...." (I, 237)

Buildings.--With so much emphasis placed upon people in Zschokke's tales and novels, it might also be expected that he would show similar interest in buildings as they are important to the action of his stories. This is not the case. Although Zschokke does not ignore buildings completely, he does not place special importance on them except as they provide background for his scenes. Generally speaking, only a few kinds of structures have any great significance in his works, small dwellings, manor houses and castles. He mentions public buildings and churches but they do not even have background significance. In works set in Berlin, Vienna, and Paris, Zschokke is silent regarding architectural detail. In Der Feldweibel he mentions the towers of the Katharinenkirche but without identifying characteristics. He sees the towers of churches and buildings on the skyline but only in Die Rose von Disentis does he portray a church with even meager detail. "Sie standen vor einem hinfälligen, alten Gebäude. Es war ihr Gasthaus; gegenüber ein niederes Kirchlein, in offener Zwietracht mit dem ihm angebauten Glockenthurm. Dieser hatte sich von seinem verwitterten

Gotteshaus losgerissen und hing in schräger Richtung, gleich dem von Pisa, über den Gräbern eines vergraseten Kirchhofes, als sehn' er sich hinab zu ihrer Ruhe." (XI, 29) Castles play a not altogether unimportant role in several works; however, their descriptions are almost totally lacking in detail. Aside from mention of their location, "auf massiger Anschwellung des Bodens," (XI, 131) there is nothing to differentiate one from the other. One instance of detail regarding the exterior of a large villa is, however, unusual enough to warrant mention. Lyonel Harlington's coach comes to an elevation in the midst of a large forest. In the distance a large building which seems familiar to the young American traveler is visible. After reflection he suddenly realizes "dass dieser Fürstensitz, zwar nur in kleinerem Massstabe, dem Präsidenten-House zu Washington vollkommen ähnlich sei...." (XII, 297) Then a brief description follows which shows the similarity between the ducal summer residence and the White House. This summer villa of the Duke of Urming is the only large structure which has more than superficial interior description. Zschokke's penchant for colors is again apparent as he describes the bronze balustrades, the marble stairs, the carpeted floors, the walls hung with Gobelin tapestries and paintings hanging on silken cords. The various types of furniture upholstered with gold and velvet, the alabaster vases, the tables of acajou and mahagony, and the silken drapes all

combine to produce a picture of great wealth and luxury, especially when compared to the simplicity of the rooms in the cottages and homes mentioned in the remainder of Zschokke's writings.

Cleanliness and simplicity are important to Zschokke in his tales. Only those housewives and women find his approbation who are themselves neat and keep their homes clean. He praises the home of the invalid, Thomas Stroh. "Die Ordnung, die ungemeine Reinlichkeit im Stübchen gaben ihm ein stattliches Ansehen, und doch waren Bänke, Stühle, Tische, Kasten, und was man sah, nur von schlichtem Tannen= oder Eichenholz und von der Arbeit des Eigenthümers." (II, 303) Likewise the Bell home in Der Flüchtling evidences similar qualities. "Tische und Stühle und alle Hausgeräthe waren einfach, doch zierlich, von Tannenholz gearbeitet. Ungemeine Sauberkeit galt als ihre Pracht." (VI, 24) Neither rich nor extremely poor, the people lead a simple idyllic existence much like that described by d'Aubant in Die Prinzessin: "Gleich fern vom vergiftenden Luxus und von der entnervenden Sorge der Armuth, bewohne ich meine eigene, schöne Hütte umrankt von jungen Reben, und übersehe meine kleinen Heerden mit Zufriedenheit." (VII, 172)

In keeping with the geographical location, Zschokke shows the homes of the mountain dwellers constructed of wood or of unfinished squared logs. These houses, he describes, as

having roofs "mit dicken Brettschindeln bedeckt, und, um von keinem Windstoss entführt zu werden, mit schweren Steinen belastet." (XI, 235) Houses in the lowlands are roofed with straw and are built of wood, of brick or of stone. Only the poorest of homes are built of stone, while the larger dwellings are constructed as is the Bell home: "Über das weissgetünchte Mauerwerk des Erdgeschosses erhob sich der zweite Stock von Holzwerk, mit Brettern übertäfelt und von einer fast gleich langen Fensterreihe geziert." (VI, 21)

Because most of the events in Zschokke's writings occur out-of-doors, the lack of emphasis on buildings is understandable. His interest for the practical also explains his tendency to emphasize house furnishings which are absolutely essential. It is for this reason that tables and chairs, fireplaces and stoves appear frequently and enjoy a position of importance in the rooms described.

It is evident that nature has considerable significance for Heinrich Zschokke, the man; however for Heinrich Zschokke, the writer, the importance is somewhat less. He portrays those aspects of nature in his works which have greatest appeal to him personally: mountains, water, and plants. These he describes with some detail and variation while other physical phenomena such as atmospheric conditions, animals and buildings are represented mainly as stereotypes.

Man is the focus of attention in all of Zschokke's writings but he describes mainly the atypical specimen with detail. This detail is premarily external with emphasis on clothing and physical appearance. Little emphasis is placed on psychological analysis.

Sensory Perceptions

In an analysis of the physical phenomena which appear in Zschokke's works, it becomes apparent that certain sensory impressions are emphasized while others are ignored to a great extent. It is soon evident to the perceptive reader that Zschokke is very conscious of color and illumination, but that sounds, odors, movement and time play a relatively lesser role. A broad sampling is necessary to determine just what degree of importance each of these perception areas is accorded in Zschokke's writings. The purpose of the following sections is to present the evaluation of such a sampling.

Color.--In spite of utilizing stereotypes of figures, events, ideas and styles of the period in which he wrote, Zschokke does present certain characteristics which are somewhat peculiar to his works alone. One such characteristic is his use of color in descriptions. Writers of the time were often insensitive to colors; however, this was not the case with Zschokke. In his works he present colors with considerable

freedom. Even though his color sense is not as free as later writers, it is rather well developed. He did not limit himself to the use of primary colors alone, rather he employed a palette with more than a dozen colors, many hues, and shades. The colors which he uses most commonly in the order of the frequency of their appearance are: red, blue, green, gold, black, white and silver. Violet, pink, gray, yellow, brown, and purple are also evident. In addition, he describes objects as being "perlfarbig" or "blass."

In fewer than half of all color descriptions does Zschokke introduce pure colors. In the main, he used subjunctive designations of chromatic colors, for example: an angry face is seldom described as merely red with rage, rather "der Major wurde feuerroth," (II, 341) "der Graf wurde blutroth." (III, 327) The sun and the cheeks of a young maiden are both designated as being "ein brennendes Roth." (V, 194) The vest of a young dandy is "scharlach," and a coat is "gluthfarbig;" a belt is "feuerfarbig." With an undertone of amusement we read the description of an enraged, bigotted inn-keeper "mit kirschrothem Gesicht und himmelblauer Nase." (XII, 111) Drops of blood are designated as being "dunkelroth," the icy peaks of a glacier are "rothglühend," and slices of ham on a supper table are "roth wie Rosen." (IV, 60) In the same fashion a lovely woman's eyes are "hell-blau," "blaue Sterne," "dunkelblau,"

or "blaues Feuer." He notes "das brennende Blau der Gentianen," (VI, 250) "bläuliche Schatten [zitterten] über die Schneefläche der Gletscher" (I, 4) and "himmelblaue Strümpfe;" women wore "einen blauen Brustlatz;" (XI, 155) an unknown knight wore a "himmelblaue Schärpe;" Cecchino wore a "königsblaues Wamms." For green which occurs almost as frequently as the two previously mentioned colors, he has only a few epithets. He shows the "dunkelgrüne Flächen," "Bäume zuckten wie grünes Feuer" (IX, 96) and "wallende Landschaft, deren tiefes Grün...in matte Perlenbläue zerrann." (IV, 314) A young man in Der Feldweibel is identified by his "zeisiggrünem Rock;" servants wear "blassgrüne Livreen." With the color of gold, he emphasizes variation of hue more than variation of saturation. He mentions "braungoldene Locken," and "Geländer aus Gold= Bronze." (XII, 167) Two of his characters look out of the depths of a grotto into "blendende, dunkelrothe Goldgluth." (VI, 104) Zschokke shows us the "Goldbraunglanz" of mica strata and the peaks of the Sevenne which glisten "goldroth," further, "goldflammende Seen," "Abendgold der Sonne," (XIV, 49) and a rivelet which becomes a stream of "Goldflammen" in the evening. The brilliance of blacks and grays are expressed in much more prosaic terms. Hair is generally either "pech-schwarze" or "rabenschwarz;" in one instance he tells of "schwalbenschwarze Locken." The skin of women is usually

portrayed as "schneehell" or alabaster. He sometimes pictures women "schneeweiss gekleidet;" or we see the "Schneeglanz der Wäsche." (III, 285) With constructions in which Zschokke mentions silver, there are few conjunctive usages, rather the word "Silber" is used as a noun or a component of a noun. In Hermingarde we read how the Mur River "wie ein breites Silberband sich zwischen den Bergen hinauswand...!" (VII, 260) Then again he pictures "Alpen...mit dem tiefhangenden Silberkleide des Winters bekleidet," (IV, 262) or the waves of the Hallwyler See glistening "wie wehender Silberlahn." (IV, 262) Violet occurs with less frequency than any of the colors enumerated up to this point and there is never variation in its use. Light falling through colored glass windows throws a shadow which is "veilchenfarbig," a hair ribbon, a man's vest, the lips of an enraged nobleman, and the nose of another all receive the same designation. Hues of pink occur only infrequently but in almost every instance a distinct and separate descriptive term is used. The blossoms of the Alpine rose he very naturally describes as "rosenfarbig." The complexion of the beautiful foster-daughter of Olivier in Der Narr is represented as a mixture of "Lilien und Pfirsichblüten," (III, 41) and the lips of a young Russian traveler as "Korallenlippen." The mountains glow "rosenroth" and the "Firnen der Gletscher [brannten] im Rosenlicht." (IV, 201)

Gray occurs in Zschokke's writings only to describe articles of clothing or facial characteristics. Zschokke pictures a disabled soldier with a "grauschwarzer Schnurbart" and "eingraue Augenbrauen." The facial coloration of Der todte Gast is depicted as "bleifarben" and Doktor Walter's face in Die Verklärung "ward aschfarben." Brown, yellow, and purple occur very infrequently. As with the other colors, Zschokke utilizes them in descriptive terms of the third rank. A dress is of "kaffeebraunem Seidenstoff;" a scarf is a "strohgelbes Tuch."

From the examples cited, it is very evident that throughout Zschokke's works, although colors appear frequently, they do not generally describe nature. As previously noted, Zschokke's interest in man is paramount in his writings and this becomes more definite through analysis of the descriptive function of color adjectives. He utilizes color to intensify description; however, the color descriptions relating to man are much more frequent than those depicting nature. Another factor hitherto unmentioned is the relationship of colors to themselves. There are many instances of color adjectives appearing as isolated descriptive terms, nevertheless, in the greater majority of the works analyzed, Zschokke tends to employ a series of color adjectives.

Illumination.--For Heinrich Zschokke light is of considerable importance in the course of his stories, not only natural light but artificial light as well. Although the presence or

absence of light does not influence the plots, it does add atmosphere and color to the descriptions. The action of the greater majority of his works occurs in the daylight but he does not take this for granted. Quite on the contrary, Zschokke feels the necessity to refer to the source and condition of light in almost every instance. Even with indoor scenes which take place during the day, he notes the sunlight as it shines through the window or doors. "Das Licht des Tages schoss in blassen Strahlen durch die Ladenspalten des Fensters in die ärmliche Bauernstube." (IV, 212) In another instance he mentions "die Sonnenstrahlen ergossen sich schon warm und blendend durch die runden Scheiben des Gitterfensters." (V, 121) Then again he describes "ein gewaltig hohen Thor, durch welches in diesem Augenblick die untergehende Sonne blendend hereinstrahlte." (XII, 59) Zschokke also frequently pictures the sun as it falls upon people and objects highlighting them. In Addrich, old deacon Nüssperli speaks to the rebel peasants with the hope of influencing them to cease their insurrection against the nobility. "Er stand vor den Rebellen mit der Majestät eines Boten Gottes; und ein Sonnenstrahl, welcher während der Worte vom Fensterwinkel blendend über die ehrwürdige Gestalt fuhr, schien nur Versinnlichung der himmlischen Erleuchtung eines frommen Innern." (IV, 246) This seemingly divine verification lent strength to the old pastor's arguments. A similar attempt to

emphasize objects by means of light is noted also in Der Freihof. Loyalist troops have been captured and sentenced to death. The horror engendered by the executioner is heightened as he draws his sword, "welches im Licht der schon niedergehenden Sonne, wie ein blutrother Strahl, schimmerte." (V, 155)

In night scenes the author shows light as it comes from windows illuminating the falling snow, the trees beside the houses, and figures as they stand in open doors. In Das Abenteuer the night watchman's wife, "sah lange dem Laufen und Rennen der frohen Menschen zu, die noch in den hell erleuchteten Läden und Gewölben der Kaufleute Neujahrgeschenke einkauften...." (IX, 1)

In order to establish the time during which an action occurs, Zschokke utilizes reference to light. Seldom does he mention morning or evening scenes without describing the light conditions. A typical example occurs in Der Freihof. Gangolf Trüllerey has laid siege to Schloss Falkenstein and threatens all of its inhabitants with death if they do not capitulate by the first light of morning. "Noch lag die Nacht düster über Gebirg und Strom. Nur ein blutrother Lichtstreif brannte am wolken-schweren Himmel..." (V, 317) It is the light of the sun which awakens Zschokke's characters. He is particularly fond of portraying the time just as the sun rises on the horizon and describes hills, and trees silhouetted against the rising morning sun. Midday scenes are designated in the same fashion, with the sun emphasizing

the time. "Die Sonne stand schon hoch," (V, 169) is how Zschokke points out time in Der Freihof. In Quint he uses a similar device: "Die glühende Scheibe der Mittagssonne hing sengend über dem Thale. Die Schatten krochen zu den Wurzeln der Bäume zurück." (X, 145)

Zschokke's treatment of settings in the afternoon are also identified in time by the position of the sun. Again, he indicates his interest for transition periods. Most of his scenes show the sun beginning to set, casting its rays upon objects or outlining them against the sky. We find one of many such descriptions in Die Prinzessin: "Die Sonne war schon hinter den Hügeln niedergesunken, ihre letzten Strahlen flimmerten röthlich an den Gebüschen und Felsen." (VII, 135) In addition to its outline value, Zschokke portrays the glow of the afternoon sun as it passes through trees or clouds, gradually losing its intensity until "die Thäler zerflossen in ungewissen Dämmerungen." (IV, 290) In spite of this preoccupation with light, there is no corresponding occurrence of shadows. Zschokke might even be termed a "creature of the light," since he ignores shadows and he tends to avoid scenes which are not illuminated in some manner, either by natural means or by artificial light. In only a few instances is there an almost complete absence of light and in these situations the characters show uneasiness and fear. In all other night scenes Zschokke specifically mentions the source of illumination: the moon and

stars in outside scenes and candles, torches, lamps, lanterns, and firelight for inside scenes. Even though Zschokke obviously appreciates the day more than the night, for him night is not demonic; it is benign and his characters enjoy the moonlight which illumines their activities. In most instances he describes events lighted by a bright moon: "der Mond schien hell," (X, 373) he states, or, "der Mond im letzten Viertel leuchtete hell, (V, 177) or again, "Der Mond floss durch ein Goldmeer von Gewölken hin; sein Schimmer sank über die blühenden Gebüsche, bald strahlender, bald matter." (I, 212) Only occasionally, by contrast, does he describe the moonlight as "blass" or "ungewiss" or "trübe." In the same fashion, Zschokke describes stars which shine brightly, sometimes joining their light to that of the moon, sometimes illuminating the night sky alone.

With regard to Zschokke's descriptive terminology, he uses only the term "Stern" to designate a star. This is not the case in descriptions dealing with the moon and the sun. He utilizes more than ten distinct and separate terms to designate the moon and more than thirty for the sun. Thereby, he avoids the pitfall of stereotyped descriptions only to become guilty of euphuism. To show movement or action of the sun, Zschokke makes use of nearly forty verbs and verb combinations. For the moon sixteen different verbs describe the action or position of the moon while only seven describe the movement of the stars. It is

interesting to note that the type of verbs which relate to the sun all indicate action, movement, for example: "emporheben," "entgegenglänzen" "durchbrechen," "hervortreten: und "umfliegen." Verbs describing the moon are for the most part more static nature: "liegen," "schweben" and "schwimmen," while those designating stars show no motion at all, such as "hängen" and "erbleichen" or they indicate brilliance as do the verbs "funkeln," "zittern," and "erglänzen."

The last type of natural illumination which is present in Zschokke's writings is lightning. Although most of Zschokke's storms are not accompanied by lightning, in two of his novels, Der Freihof and Addrich, he does use violent electrical storms as rather integral parts of the action. An attack planned against the city of Aarau is frustrated in part by the extremely inclement weather, but more particularly because the bright flashes of lightning reveal the presence of an old gypsy woman who warns against the attack on the castle. Beset by superstitious fears, the knights flee, leaving Aarau unharmed. In Addrich after rebel forces mustered by Addrich are defeated, Zschokke uses a violent storm symbolically to emphasize the complete collapse of the patriots' plans. Addrich and Fabian flee before the pursuing forces toward the "Moos" where they hope for safety. "Indem fuhr knatternd, sprühend, betäubend ein Blitzstrahl vom Himmel in die Tiefe. Alles war Feuer; dann plötzlich alles schwarze

Nacht." (IV, 378) As they arrive at Addrich's home, distant flashes of lightning show them that their enemies have already preceded them; only charred beams remain. With these two exceptions, Zschokke describes electrical storms in a very perfunctory fashion, noting their occurrence but without detail or enthusiasm.

With regard to interior illumination lighting is also reported with care. It is not sufficient for Zschokke to state that a room was poorly or brightly illuminated. He felt the necessity to deliniate the source of light. "Hier sass sie beim dunkeln Schein einer Kerze...." (VII, 338) Although he does not mention shadow, he is careful to indicate the intensity or the lack of intensity of the light. In Der Feldweibel this is done as follows: "Der bleiche Schein der Kerzen entstellte die sonst schönen und edeln Züge beider Gesichter noch mehr." (VIII, 373) In a like manner the light in a hotel room in Die Verklärung is detailed: "wir sassen allein bei trübe brennender Kerze...." (II, 105) By contrast the brilliantly lighted room during the Christmas Eve festivities is portrayed in Bilder aus der Schweiz: "Da sass, vom hellsten Lichtglanz umflossen, wie von einer Glorie, unter Blumenkränzen und Epheugewinden, schmucklos, und doch schöner, denn aller Glanz und Schmuck umher, der Engel des Labyrinths in einfacher, ländlicher Tracht...." (XIV, 38-9) Zschokke follows this same pattern of emphasizing light intensity in all descriptions of night

scenes. Several times torches provide the only source of light. Here their unsteady smokiness is noted. Lamps and lanterns are used most frequently as illuminators of both interior and exterior scenes; however, in Der Creole, Hermingarde, and Addrich, Zschokke describes situations in which firelight is the only source of light. "Der Oberherr sass in einem kleinem, dunkeln Zimmer vor dem Kamin, dessen fast erloschene Kohlengluth kaum die Sohlen der übereinandergeschlagenen Füsse beleuchtete....Dann warf er einige Scheite dürren Holzes zu der Gluth im Kamin. Bald stand das ganze Gemach in freundlichheller Beleuchtung...." (IV, 30-1) The contrast between light and dark is evident even in those instances when the writer recounts conflagrations. In Der Flüchtling a fire in the city gradually illuminates the surrounding buildings. "Der finstere Saal bekam Klarheit. Bald liess er sich deutlich von einem Ende zum andern übersehen." (V, 144)

Sound.-- There is a great deal of variation within literary works with regard to the stress individual authors place upon auditory impressions. Some authors seem very aware of the sounds in nature, whereas others depict a silent world. Zschokke falls within the greater middle area, not overemphasizing sounds but also not oblivious to them. His treatment of sounds evidences little of an unusual nature. Although he indicates interest in plant life, in trees particularly, and even though he describes trees in

almost every conceivable situation, his portrayal of the sounds of trees extends over a very narrow range. He describes the sound of breezes blowing through the trees as "rauschen," "flüstern" or "zischen." In reporting the violence of a storm on a forested shore, he relates how people are almost blown over by the wind but "Gesträuche und Bäume brauseten...." (VII, 136) In another tale, Das Loch, a raging storm passes over a park. He terms it "ein gewaltiger Sturmwind;" (III, 374) "die hohen Bäume fuhren sausend...hin und her." (III, 374) Similarly, the sounds of water as he recounts them are somewhat limited. Waves on the seashore "rauschten Musik;" water in a fountain "plätscherte;" waterfalls "brausen" or "donnern." Frequently Zschokke reinforces his meager auditory descriptions by means of a further auditory simile. An example of such a reinforcement occurs in Erzählungen. "Ein Jüngling zog durch den Forst, gelockt vom donnernden Ruf des Rheinfalls, der gleich dem Widerhall ferner Gewitter rauschte." (IX, 307) Even in the several instances in which the author pictures storms at sea, and especially those which end in shipwrecks, Zschokke portrays the violence of the ocean visually while the auditory accompaniment is either pianissimo or entirely lacking. In Der Creole as the waves break over the ship and it heels over on its side, the writer describes the catastrophe, as happening "unter entsetzlichem Gekrache der Tiefe...." (VIII, 96) There is no other indication of sound.

The sound of the human voice is very evident to Zschokke, nevertheless, he makes no attempt to characterize individuals by their voices. He identifies male and female voices; he portrays them under a variety of emotional conditions, but he does not try to indicate fine nuances. He only generally delineates the manner of speech of certain of his characters. Addrich, whom Zschokke describes as a large, powerful man, speaks with a husky voice. Salomon Weise in Der Herrnhuter has a "wohltönend männliche Stimme." (I, 320) Otherwise Zschokke's men "rufen," "schreien," or "fluchen." Much more frequently we are made aware of voices raised in anger or sorrow. In battle scenes the author hears the "wildes" or "verworrenes Geschrei" of the troops. He also mentions the "Gebrüll der Schlachthaufen," and "das Tosen der Stimmen." With female voices, Zschokke employs vocal variants which are neither distinctive nor representative in any sense. Their range, expecially in speaking with men, is limited to "lispeln," "seufzen," "hauchen," "flüstern," "stammeln." Occasionally in joy, excitement or sorrow their range increases to "rufen," "klagen." In few tales does Zschokke portray laughter. Although his characters are not all earnest, he pictures them merely smiling or pleasantly friendly; laughter seemed to him to have an almost demonic quality. In the tale, Der todte Gast, Herr von Hahn, assumed by everyone to be this legendary figure, plays a prank on a police officer. As the policeman left, "hörte [er] hinter sich

den todten Gast laut lachen. Das drang ihm schneidend durch die Ohren. Es kam ihm wie ein Hohngelächter des Satans vor." (III, 301-2) Similarly in Der Creole, Fortunatus and Cecchino are seized with panic as they hear laughter echoing through the dark forest as they flee from Sicilian bandits. The sound is subsequently found to come from a band of gypsies dancing by firelight.

A final form of vocal expression which occurs occasionally in Zschokke's works is song, produced by individuals or groups. Only in a few instances does Zschokke do more than casually refer to "ferne Gesänge wie vom Himmel" (VII, 317) In Der Millionär during the visit of Oberforstrath von Rödern to his school friend, Engelbert, they stroll towards the church to the sound of church bells. During the service "der sanfte, vierstimmige Gesang der zahlreichen Gemeinde hatte etwas Ungewohnt= Feierliches." (III, 199) Then in the course of the afternoon, the peasants of the vicinity present a choral concert in honor of Engelbert's guest. The numbers presented are described as "so rein, fest und klar, dass die jedem städischen Konzert Ehre gemacht haben würden." (III, 200-1) On the basis of these citations regarding the sounds of the human voice, we see that detailed sound analysis is not Zschokke's concern. He is aware of sounds but he only refers to them incidentally as non-essential descriptions in his works. Specific regard for vocal sounds, tonal variation, timbre, and the aesthetic qualities of the human voice are not evident. The manner

of speaking, a quavering voice, a sigh, a firm masculine voice or volume of sound production is all he mentions.

Odors.--Olfactory sensations in Zschokke's writings play even a lesser role than do auditory stimuli. In spite of the rather limited allusions to odors there is some variety in their representation. The action of Der Creole takes place for the most part in Sicily. Although Zschokke is not always specific as to the source, he does emphasize the appealing odors which come from the flowering plants growing there. With an interesting reference to nostalgia felt by Fortunatus, the Swiss mercenary, even though he is surrounded by lush flowering trees and bushes, the author states: "Weder der Reichthum noch die Wohlgerüche fremder Blüthen, die ihn umflossen, erfreuten den Schweizern aber so sehr, als der unerwartete Anblick eines Kartoffelfeldes." (VIII, 111) With only a few exceptions, all references to pleasant odors occur in works which have their settings in sub-tropical or very warm regions, Sicily as already mentioned, Italy, and southern Louisiana. These areas provide a climate which would justifiably allow a portrayal of blossoming trees and plants. However, in Der Freihof which is set in Switzerland, Zschokke describes blossoming linden and apple trees which scatter their scent abroad. In addition to the odor of flowering bushes, and trees, in Die Prinzessin he notes the aromatic, spicy scent of herbs. In other tales the pleasant odor of incense finds mention as well as the

appetizing smell of a banquet table heavily laden with steaming platters of vegetables, fish, fowl and wild game.

In contrast to mention of pleasant odors, in a number of instances odors occur which are definitely unpleasant. After the destruction of the city of Greifensee, Zschokke reports that thick clouds of stinking smoke rose from the city. Similarly as Addrich and Fabian visit Adrian's house, which was burned by retreating Swiss troops "schon hauchte ihn der wüste, bittere Dunst der Brandstätte an." (IV, 391) In the tale Die Reise des Philhelenen, a filthy, squalid one room inn in the Russian steppes is pictured. It is filled to capacity with people. Behind a wooden partition on one side is a pig pen, on the other side, the chicken coops. "Der Rauch der Küche, Tabaksqualm, Fuselgestank und Ausdünstungen von Menschen und Vieh füllten die Luft." (VI, 308) The odor of decay finds mention in several stories. Zschokke reports in a section of Die Reise des Philhelenen that Constantinople does not offend the nostrils so much as did Odessa because fewer dead cats and dogs lie in the streets. In Der todte Gast people believe they can detect a slight funeral odor about Graf von Hahn and in Addrich frightened soldiers "dünsten ohne Zweifel schon Leichengeruch aus." (IV, 362) The sole example of an unpleasant odor occuring in a natural situation is recorded in Die Prinzessin. Zschokke pictures the delta at the mouth of the Mississippi River as a swampy land covered with weeds and water plants which "in

heissen Jahreszeiten die Luft weit umher mit ihrem abscheulichen Dunst verpesten." (VII, 144) The pleasant odors which Zschokke notes are rather commonplace; however, those of an unpleasant nature are more unusual. Nowhere in Zschokke's works do odors have symbolic significance. They only serve to enliven and strengthen the descriptions of nature, without playing an integral part in the action.

Movement.--Generally speaking, the writers of the late 18th and early 19th centuries portrayed nature at rest. This coupled with the fact that nature descriptions did not play a role of major significance in the writings of the period explains the general mood of calm which pervades most literary works. This static condition is found also in Zschokke's stories; nevertheless, he does show some movement as it would normally occur in nature. As has already been pointed out, water descriptions occur rather frequently in Zschokke's tales and novels. For the most part, large bodies of water are seen at rest, but he describes streams plunging down over rocks, often forming waterfalls. Zschokke mentions a raging torrent, which each year "seine Ufer oft in übler Laune zerwühlt..." (X, 101) In Die Prinzessin and Der Creole he shows us the stormy ocean, inundating ships with its waves, tearing sea travelers below its depths and ultimately casting them upon the shore. There is, however, an unreal quality about these descriptions of sea storms which indicate the writer's

inexperience with the magnitude of a storm at sea and the insignificance of a ship and man caught up in its power.

The movement caused by the wind is portrayed by Zschokke in a number of tales. For the most part, he shows the motion of trees gently blown by the wind; however, several instances occur in which violent winds are described. Perhaps the most effective scene of this type takes place in Die Prinzessin. A group of people on the Carribean seashore are overtaken by a wind of hurricane proportions. Zschokke is somewhat successful in capturing its power and motion.

> Gesträuche und Bäume brausten wild...die Wellen schlugen mit dumpfem Geräusch an die Klippen....Die Gewalt des Sturmes warf uns schier nieder. Mondenschein, Finsterniss und Staubwolken blendeten uns, dass wir kaum sahen, wohin wir traten. Das Meer brüllte ungestümer, und von den wankenden Bäumen stürzten zerrissene Zweige. Es war mir, als zittere das Erdreich, als wolle der gewaltige Orkan die Felsenwurzeln St. Domingo's vom Grund des Ozeans losreissen und das Eiland zermalmen....Als wir zwischen den Felsen hervortraten, deren Wände uns kurze Zeit gegen die Windstösse geschirmt hatten, öffnete sich vor uns das kochende Meer, welches hoch empor ging, und von Zeit zu Zeit eine grosse Woge gegen die Klippenmauer jagte, an welcher sich der Fusspfad hinzog. Die Wellen eilten mit erschütternder Furchtbarkeit vom Meere gegen das Gestade, hundert neben hundert, wie ergrimmete Streiter.... (VII, 136-7)

This movement in nature has not just aesthetic value, it has also practical significance as well. Zschokke attempts here to portray tragedy when he has Janinsky, a young Polish nobleman, lose his life in this storm after saving a mother and her child from drowning. Zschokke's artistic ability, however, is not great

enough to allow him to produce tragedy. The lack of necessity of the entire incident robs it of its grandeur and it only engenders pity in the reader.

Movement on the surface of the earth is limited to only a few examples: the description of an avalanche in Die Rose, the motion of banks of fog which cover the mountain slopes, and the effect caused in Der Creole by a huge rock as it rolled down a hillside after having been loosened by an earthquake. These few examples of extreme movement in nature are actually exceptions to the pattern found in Zschokke's works since he normally portrayed nature at rest or with minimal movement.

Times and seasons.--Of the visually perceived sensations, illumination has already been mentioned as having importance in Zschokke's stories. At that point we noted that transition periods attracted Zschokke's attention particularly. He had an affinity for the twilight periods of morning and evening. This fact becomes further evident in observing references made to specific time. Zschokke seldom specifies the time according to the clock, rather he refers to it by means of light and dark: "Sie spielten und zechten, bis das Morgenroth an dem Thurm...strahlte." (V, 259) He shows the morning light as it falls on the mountains, on the water, the sun as it rises above the hills, as it beautifies the landscape. In each instance he emphasizes light with reference to early morning. The same holds true for events which take place

in the evening. Here also, Zschokke often refers to the time of day only indirectly, by means of statements such as "Mit dem Abendstern am Himmel stand der junge Prinz am Brunnen des Schlossgartens," (VI, 366) or "Die Lust des Schmauses dauerte, bis am Himmel die Sterne zwischen den eilenden Wolken funkelten." (V, 267)

Regarding events which occur at other times of the day, Zschokke seldom generalizes to the degree of merely stating the action occurred in the afternoon or in the evening. Usually he refers to the time quite specifically. "Die Mittagssonne brannte" (V, 135) or "Durch das schmale Tagloch...fiel der blendende Strahl der Mittagssonne;" (VIII, 195) or again "Es war schon gegen Mitternacht...." (IV, 142) Even in these instances, Zschokke frequently notes lighting conditions.

With this emphasis on the time of day that an action takes place, one might well expect Zschokke to be rather specific with regard to other times as well. This is, however, not the case. Only in a few situations does he mention the day of the week, and when he does, it is always Sunday, a fact which has no special significance for his stories.

As is true of the writers of his time, Zschokke also has little appreciation for winter. To be sure, he does describe wintry scenes in the mountains of Switzerland. In Die Prinzessin he relates the escape of the crown princess from Russia by

sleigh; otherwise winter as a season is very summarily treated. In Das Abenteuer the entire action occurs on a cold, snowy New Year's Eve, otherwise spring and summer scenes occur most frequently in Zschokke's works. Zschokke has a predilection for spring and he stresses the beauty of May above any other time. Journeys begin in May; new relationships between characters take place then; at this time the countryside is most appealing. All of nature is rejuvenated and characters stroll "mit leichten Flüssen bei der Frische des Lenzmorgens...." (IV, 239) Similarly summer has considerable importance, although Zschokke often refers to the heat and dryness of this time. Fall is more niggarly treated than winter. He refers only twice to the falling of leaves. Both instances are used to show passage of time. Even though Zschokke does not avoid mention of times and seasons, we see that it is not a matter of singular importance to him. He describes seasonal changes but often these have no significance in the development of a story other than to indicate elapse of time.

Perspective.--After having spent his early years in the lowlands which surround Magdeburg, Zschokke's residence in the Alpine regions near Chur, at Stans, and finally in the foothills of the Jura Mountains made itself felt in his works. Because of the appeal which the Alps held for him, many of his stories are set in this region. Generally, he shows only vignettes of the mountain landscape; however, from time to time, he describes

sweeping panoramas as seen from the vantage point of a mountain. Each time Zschokke describes from this perspective there is a certain validity, the ring of the genuine in his portrayal that is otherwise lacking in his descriptions. He pictures not only the rolling hills of Switzerland but also the highest Alpine landscape with its glaciers as well. He depicts views of lakes, of populated plains with villages and churches, and even somewhat idealized Mediterranean cities. In keeping with his usual technique, these panoramas are not highly detailed but they do add the flavor of reality to his otherwise somewhat anemic portrayals. A rather typical example of Zschokke's panoramic style is found in Die Rose: "Bald gelangte man zu einem kurzgrasigen Berghang, dicht neben welchem, in schwindelerregender Tiefe, drunten eine weite Alpenlandschaft ruhte. Mit Lust vermengtem Entsetzen verlor sich der Blick in den sonnenhellen Abgrund, über welchem Raben, klein wie Fliegen, in den Lüften schwammen, und in dessen Wiesengrün einzelne Sennhütten, klein wie Maulwurfshügel, sich lagerten." (XI, 266) All of Zschokke's panoramas which present an unobstructed view show the pleasant aspect of nature. When he wishes to add a note of gloom to the mood of a story, he shows the landscape covered with clouds or fog.

Although Zschokke cannot be termed an innovator with regard to sensory perceptions, he does bring his own personal experience into his works. He stresses the importance of light

in exterior and interior settings. In his mountain scenes especially, he achieves considerable verisimilitude through emphasis of light. He also uses changing lighting conditions to direct attention to the passage of time. In his descriptions, especially those of people, he uses a large variety of colors. These he reinforces with subjunctive terms. Although he does not attach excessive importance to sounds and movement in nature, he does portray motion in the world about him, and he is aware that motion generally produces sound.

CHAPTER V

LANDSCAPE DESCRIPTIONS

Techniques Employed

After discussing the various aspects of nature Zschokke utilized in his works, now attention is turned to the manner with which he portrayed nature, the standpoint from which he viewed the physical world, and the various devices which he used to reproduce nature in his writings.

Broad panoramas and specific detail.--Generally speaking, Zschokke tends to outline his scenes with only occasional specific nature references. Even if a scene has some detail, he frequently does not give a complete picture, but rather describes only segments. His general descriptions present something of a panoramic presentation. In mountain scenes, Zschokke usually describes the world as seen from a high vantage point but not in the role of an active participant, rather as viewed by a passive observer. "Prächtig ist's, wie diese Thalwelt droben mit Bergen gleich Wolken, und mit Wolken gleich Bergen, in den Himmel hineintaucht, und drunten ihren grünen Blumenteppich allmälig und weich zum Ufer des jungen Rheins hinsenkt." (XI, 138) After describing the unfolding panorama,

frequently the author includes a sentence such as "Das Ganze ward zu einem stillglänzenden grossen Bilde," (V, 37) or "Die Gebirgslandschaft regte und bewegte sich durcheinander wie ein Zaubergemälde." (V, 63) Zschokke, however, also views mountain scenes from a position below as well. In these instances he portrays a more restricted portion of the panorama and he generally emphasizes the view upward towards the peaks by indicating his position such as "am Fusses des Wülpersberges" (V, 63) or "die Anhöhe, an deren Fuss die Gebäude lagen." (VII, 193)

Occasionally Zschokke does place his characters within a nature setting instead of allowing them to remain observers. Even in these instances there is still a detachment, and his characters seldom perceive themselves as a part of nature, rather as viewers, who see nature all around them but as a sphere to which they are only nominally related. The frequent use of images describing nature as a distant "Landschaftsbild," a "Prachtbild," explains in part the lack of immediacy of the real world as it relates to Zschokke's characters. The world remains a setting, a painted backdrop before which limited action takes place.

In contrast to the general, unspecific panoramic descriptions, Zschokke does attempt to use natural details to lend reality to some of his scenes. He alludes to trees and bushes with a great deal of exactness even though this has no real significance to the plot. In only one instance does allusion to a specific type of tree have

practical significance. In Hermingarda, as Bastiano and Hermingarda attempt to elude their pursuers, they use the crushed leaves taken from oak trees to darken her skin so that her beauty will not attract the attention of villagers. (VII, 330)

In contrast to his contemporary Gotthelf, Zschokke rarely shows his characters eating, that is, partaking of the products of nature. Indeed, their personal needs are almost completely ignored. When dances and parties are described these are used mainly as devices to bring groups of people together for conversational purposes. In Der Freihof von Aarau, Zschokke places one scene in a banquet hall. The banquet proper is described in one sentence. "Vom langen Tisch, den ein blendend weisses, goldgeblümtes Tuch bedeckte, dampften Gemüse, mancherlei Geflügel, Salme aus dem Rhein, Forellen und Wildpret, anlockenden Duft durcheinander." (V, 54) There the cloth receives nearly as much attention as the entire meal; the main interest is centered around the conflicting opinions and attitudes of the nobility seated at the tables. In only one instance does the author describe food with detail. In Addrich, Meister Wirri is served a late supper while locked in his room. "Ein Knecht...trug Habermuss, Schinkenschnitten, Brod, weiss und locker wie Wolle, Emmenthaler Käse, in dessen Poren Thautropfen glänzten, und Wein in schwarzgrüner Glasflasche auf.... Doch das Habermuss und die zarten Fleischscheiben daneben, deren glänzendes Weiss und Roth ihm wie Lilien und Rosen lachte,

nahmen seine Blicke...in Beschlag." (VI, 46)

Idealized Nature.--Quite in keeping with descriptive techniques of his Rationalist predecessors, Zschokke depicts mainly the fairer side of nature. Only as he refers to villages in Russia or to the cities of Odessa or Constantinople, does he make mention of dirt and squalor. In Der Millionär he shows the filthy, run-down condition of the village schoolroom, the schoolmaster's quarters, and his garden. Descriptions of nature scenes otherwise generally occur in an idyllic form. "Sinnend schritt Lyonel durch die Einöde der Trümmer, und sah sich, am Ende derselben, auf dem obern Saume eines mässigen Bergabhangs, zu dessen Füssen, ein Thal, von Waldhügeln umkränzt, im abendlichen Duft schwamm. Seine Augen glaubten einem ruheseligen Eden zu begegnen. Zwischen Wiesengründen, auf welchen malerisch vertheilte Baumgruppen im Lufthauch zitterten, lachte ihm, im blitzenden Wellenspiel, ein See entgegen." (XII, 60) Other scenes which show ruins of medieval castles or fortresses reveal the same idealized tone. Nowhere is the demonic aspect of nature evident; nature for Zschokke was pleasant, useful, benificent. Man is also the recipient of goodness through nature, whether he be a slave in Louisiana, or a herdsman in an Alpine valley.

> Oft gehe ich mit Agathen und einigen meiner Sklavinnen am brausenden Strom entlang, und untersuche die Pflanzungen dieses lieblichen Himmelstriches; oft schwärme ich einsam und furchtlos durch die finstern, feierlichen

> Waldungen und ins Gebirg. Die Natur ist das wahre Buch himmlischer Offenbarung, welches gleichsam die Hand des Allmächtigen selbst geschrieben; und jede Zeile dieses unendlichen Werkes ist ein neues Wunder. (VII, 177)

In only one work, Die Rose von Disentis, does one find nature viewed as a threatening force. In this novel, Zschokke pictures the rocky, glacial peaks of the Gotthard region as seen by French soldiers and people from the lowlands. Although he mentions their grandeur, there is unmistakable awe, bordering on fear present in these descriptions. "Und weiterhin verlor sich, am immer jäher steigenden Berghange, alles Wiesengrün in Steingeröll und kahlen Erdschutt, von Rinnsalen geschmolzenen Schnees vielfach durchfurcht und ausgefressen; graues, leeres Gebiet der äussersten Höhen." (XI, 247-8) Otherwise mountain scenes elicit only positive reactions, even when viewed under the somber light of the moon and stars.

Scenes in which bodies of water appear are presented with more realism than other aspects of nature. Not only does Zschokke portray water scenes with descriptive variation but he also depicts these differences with warmth and even fervor. Here he is not always content to present the idealized aspect, rather he sees a stream as it erodes its banks, "und [ist] der einzige Friedensstörer, welchen die Dörfler kennen." (X, 101) Waterfalls he usually characterizes superficially even though he is aware of their power. In contrast to the familiarity evident in descriptions

of streams, the main emphasis in seascapes is the magnitude of the surface expanse, the endless, "uferlose Einsamkeit." (VIII, 87)

With regard to Zschokke's manner of describing trees and plants, there is seldom any attempt made to do more than enumerate the types of plants which would be native to the areas depicted in the stories. In most instances identification is made only by name, not by description. Occasionally, however, in an idealized setting, he alludes to popular trees as being "schlank" or weeping willows as "riesenhaft." A pine forest is "finster" or "schwarz." Flowers are usually described by name and by color. Most frequently, and then in relation to unusual species, much as a botanist, Zschokke remarks about the rarity of particular plants which he places in his stories: "Im Garten die von Weinreben umrankte Laube, vor welcher zwei junge Akazien standen, die damals noch in Deutschland zu den Seltenheiten gehörten, ward die Kirche." (III, 66)

Zschokke uses the same type of limited description for animals which he utilizes for the rest of nature. Generally, animals only provide local color; they fill out scenes but seldom have any significant function. Even when they play an active role in the action of a story such as the cats in Kleine Ursachen, the white dog, and the horses in Der Freihof, the starling in Addrich, or the elephant in Hermingarda, they remain shadows, having little substance. Only with the starling does Zschokke describe actions which are genuinely realistic. He pictures the bird hopping

on the window sill, fluffing its feathers, and then preening them with its bill before flying away. Zschokke then destroys this image by having the bird speak the words: "Je höher Noth, je näher Gott!" (IV, 139)

Metaphors.--In contrast to writers who personally felt themselves to be a part of nature, that they and the world around them were all a part of the Divine, Zschokke perceived nature as an objective manifestation of the creative power of God. Although he felt great attraction for nature, his appreciation stemmed from his intellect. Nature had to be comprehended, categorized, and utilized. The significance nature held for Zschokke is evident in the imagery which he uses in his works. In most of his metaphors, he presents comparisons between tangible objects: young girls he compares with flowers. In Die Herrnhuter Familie, Zschokke depicts Maria "in ihrer feinen schlanken Liliengestalt." (I, 320) In Jonathon Frock, Josephine is "eine frische aufblühende Lilie;" (II, 363) and in Die Gründung a young maiden is described as "eine reine klare Lilie in rauhe Schilfmatten gewickelt." (VI, 157) Other young women are compared with roses. In Die weiblichen Stufenjahre, a lovely young dancer is characterized as "eine reine glühende Rose in halber Entfaltung." (III, 88) Addrich addresses his dying daughter as "du arme, schöne Alpenrose, die ungekannt und ungeliebt in der grossen Einöde vergeht." (IV, 76) Other metaphoric forms

which allude to flowers are found in Harmonius. There Zschokke likens faith in God to a blossom growing from the soul: "Der Glaube ist eine Blüthe der Seele," (I, 191) while in Kleine Ursachen he describes virtue as having "zarte Blüthenfrische." (II, 306)

By contrast, metaphors which include less delicate forms of plant life generally refer to men. Faust describes himself in Die Verklärung as "eine Eiche, die der Sturm zerschmettert hatte." (II, 204) In another tale, Das Loch, a young boy is pictured as "eine kräftige aber wilde Pflanze." (III, 380) A rather exaggerated metaphor is found in Agathokles in which the despot compares the relationship between the people and the ruler to "die vielzweigige Staude, auf deren letztem Gipfel die Blume prangt." (VII, 205)

Occasionally, Zschokke uses plant metaphors more figuratively. Alamontade remarks that soon the ruins of his hut and the graves of his loved ones will be covered with "[dem] Moos der Vergessenheit." (I, 8) Harmonius, in describing a forest, speaks of "die grüne Wildniss der Zweige." (I, 193) Addrich, after the death of his daughter laments "was ich liebe, muss von mir abfallen, und alles, was ich hasse, wird zur Klette an meinem Leben." (IV, 171)

There is seldom originality or subtlety in Zschokke's imagery because he lacks a strong poetic sense. In fact,

occasional metaphors are trite to the point of being cliches. In Der Blondin he speaks of the complexion of a young woman as the "Schnee des Angesichts und Halses." (IX, 114) Jonathon Frock reports his infatuation with a young girl: "Er hatte die Entdeckung eines Sterns, und zwar einer Venus gemacht." (II, 344)

Most metaphoric references to birds and animals in Zschokke's works describe humans. In several instances, Zschokke indicates awareness of peoples' true character by means of expressions such as: "Ich habe die Zeisige am Gesang erkannt," (IV, 54) or "Er kennt unsere Zeisige." (IV, 194) In Addrich im Moos, Addrich chastises one of his officers severely because he is lovesick: "O du Auerhahn, den die Balzzeit blind macht." (IV, 87) Two old women he describes as having "Sperberaugen" und "eine Dohlenzunge." On the other hand two young girls are described as having "Nachtigallenkehlen," or he stresses their "Schmetterlinghaftigkeit." under the pressure of absolute rule ducal subjects "spielten...wahren Mückentanz. Die Einen flogen Adlerflug, die anderen stürzten mit versengten Fittichen nieder." (X, 43) Zschokke was openly critical of hereditary prerogatives in Germany as well as Switzerland and in Addrich, Gideon, a rebel opportunist, assesses the political situation using the following metaphor: "Denn eher wird der Bär gutwillig sein Fell, als das Patriziat seine Ambition und Herrschaft fahren lassen." (IV, 80-81)

Although Zschokke's metaphors are firmly based in reality, from time to time he introduces those in which a concept, such as freedom, is compared to "eine junge Pflanze" (VIII, 289) or he describes science as "ein vielbeschiffter Ozean." (I, 221) Even less frequently, he portrays a mood or a feeling by means of a figurative metaphor. In Die Rose, Flavian writes to his sister that he has recuperated from his battle wounds and he will journey to meet her because the future appears bright. "Auch ich habe den Winter ausgezogen und fühle nichts als Frühling in mir." (XI, 138) Similarly Philipp, a baker's helper, in Das Abenteuer, masquerades as a prince on New Year's Eve. Zschokke describes his adventure as follows: "Man stürzt sich in ein Meer anmuthiger Gefahren, und geht manchmal darin unter...." (IX, 52)

Zschokke was definitely not an innovator in his use of metaphors. His prose, on the contrary, was often plagued with the weakness of inadequate symbolism which is common to less gifted writers. Instead of evoking the emotion desired through imagery, he is apt to call it by name and is only successful in outlining the action by this direct method. Sometimes his metaphors are unusual but they lack pertinence to the situation described and strike the reader as being stilted or forced. In Diocletian, Zschokke describes a stroll along the Agean shore as "Lustgänge... zum muschelreichen Meeresbusen." (II, 16) This image has little

effect upon the reader because a seashore described as "rich in mollusks," has no emotional overtones. Similarly a series of images, not inappropriate but having no emotional impact are seen in Addrich. Zschokke mentions "die majestätische Pyramide des Pilatus," "den Bergkönig Rigi" and "die Ätherische Silberstrasse der Gletscher." (IV, 314) These terms have only an enumerative value since the reader experiences absolutely no emotional impact through them.

Similes.--The skillful use of similes by utilizing comparisons which are unique but not illogical, and giving them a symbolic meaning in addition to their obvious significance, constitutes a part of the skill of good writers. The less able writer uses images which may be extreme, inappropriate, trite or pedestrian. Many of Zschokke's similes fall into one of the latter categories. His writings, replete with comparisons, show him hard-pressed to provide similes which add descriptive value. They often lack vital force and constitute a weakness in Zschokke's imaginative writing. Frequently his characters become stereotypes because of his failure to vary his imagery. A typical example of this is found in his descriptions of young women. Sensitive young women for whom a blush is the most immediate reation to emotion constitute Zschokke's ideal. The crown princess Alexis in Die Prinzessin speaks to d'Aubant and "über ihr schönes Gesicht [flog] eine matte Röthe, wie ein Wiederschein des Morgenhimmels." (VII, 32)

Across Leonore's face in Addrich passes a faint blush "wie Frühlicht des wiederkehrenden Morgens." (IV, 124) Other similes describing blushing young maidens are: "Wie der letzte Abendstrahl der Mai=Sonne, den reinen Schnee der Alpenfirnen röthete," (IV, 299) "wie Wiederschein brennenden Morgengewölks," (I, 216) "wie eine glühende Aurora" (VI, 315) or finally "eine milde, warme Röthe glänzte, wie Heiligenschein." (V, 207) It is evident in each of these passages that nature is an integral, however stereotyped, part. Likewise, in almost every other instance when a simile is used to describe women, and particularly young women, Zschokke compares them to flowers. In Das Loch, "Josephine blühte wie eine Rose," (III, 424) [Auguste] "kam daher, wie eine aufgeblühte Rose unter jungen Rosenknospen" (III, 199) in Der Millionär, while in Maryam "die Jungfrau von Jerusalem lag im Schatten, wie eine gesunkene Lilie." (VI, 385)

In addition to the lack of variation already indicated, Zschokke occasionally allows his scientific knowledge to become apparent. Hortensie, a young noblewoman in Die Verklärungen, speaks in an elevated fashion, and a simile by which she describes her alter-ego is so involved that it loses spontaneity and is ineffective. She compares her other self to a plant, torn up out of the earth "deren Kräfte verdunsten, ohne Ersatz zu finden, wenn ihre Wurzeln wieder in frischen Boden gelegt werden,

neues Leben schöpft aus der Erde, neue Zweige treibt und grünend wird: so die Kranke." (II, 140) Here the influence of Zschokke's botanical observations is disturbingly evident. He utilizes a like comparison in Maryam in which he expresses the great sorrow of Ismael for his dead sweetheart. "Er welkte, wie der Strauch des Felsen, den die unbarmherzige Gewalt des Sturms aus der Erde gezogen und ins Thal herabgeworfen hat, wo die Blumen zwischen den grünen Blättern ohne Nahrung verschmachten. (VI, 387) This image is unusual because Zschokke generally avails himself of parallels which emphasize the strength and vigor of male characters. In his portrayals of men who are brought down by circumstance or fate he compares them to felled trees. "Sir Browne stürzte bei dem Schlage, wie eine vom Sturm gebrochene Eiche." (X, 31) Or, as is the case in Quint, Zschokke emphasizes the strength and solidity of men who live in the mountains: "Die Menschen in der Einsamkeit gleichen Pflanzen in hohen Alpen; sie sind einfältig, schmucklos, aber kernhaft, dauerhaftig und kräftig." (X, 104)

In further similes, Zschokke compares men to animals, to insects, and to birds. As is the case in previous images there is little subtlety. To imply cunning or spitefulness he compares a character to a fox, to indicate terror, to a rabbit. In anger, a character is described as being "ähnlich dem kollernden Truthahn," (XII, 111) and Florian in Der Flüchtling he likens to

a chamois as he escapes from his captors: "Wie eine Gems setzte der Flüchtling über Fels und Klippe." (VI, 6)

Zschokke's strong dislike for autocratic government is plainly evident in several similes which draw parallels between the common people and animals. In Addrich he scathingly describes the political role of the Swiss: "und das Landvolk wird gefüttert, gleich der Schafheerde , seiner Milch und Wolle wegen," (IV, 24) or in Agathokles: "man führt die halsstarrigen Völker, wohin man will, gleich Bestien am Nasenring." (VII, 224) In Addrich, Zschokke employs a simile which is emotionally weighted as he describes the tax collectors from Zürich. Addrich says, "Ist's Recht, dass die Habgier...Amtleute ins Land schickt, die sich, wie Blutigel, am Wohlstand des Volks satt saugen können?" (IV, 167) The natural disgust and horror which a leech engenders makes this comparison more effective.

The majority of similies which Zschokke employs compare various aspects and attitudes of human beings with things in nature. Only very seldom does the author draw comparisons between humans and non-living things. In a few such instances man is compared to a painting or a marble statue. Once, in Addrich, Fabian is described as: "Auffahrend, wie Schiesspulver." (IV, 91) Groups of soldiers on the march as they gradually form into a large stream are for Zschokke "einem grauen Schlammstrome nicht unähnlich." (XI, 202) In the same

work Fabian compares a priest to the icy surface of a stream in a rather involved simile: "Er ist glatt und still und kalt und heimtückisch, wie die Eisrinde des gefrornen Sees, die den Knaben im Winter ankirrt, um dann unter seinen Sohlen zu brechen und ihn zu verschlingen." (IV, 281) The very complexity of this image causes it to lose force and become artificial.

Frequent metaphors describing water occur in all of Heinrich Zschokke's works, however, this does not hold true for his similes. Images which compare water with other objects are seldom found and when they do occur, they lack force and freshness. In Der Creole, he likens the white walls of the city of Butrinto to white foam of the surf "welcher von Zeit zu Zeit aus den tanzenden Wellen auftaucht." (VIII, 80) In another place a comparison between an insurrection and a cloudburst occurs. Both are "schnell geschwollen, schnell getrocknet. Wartet ein wenig am Ufer; Ihr geht vielleicht morgen hindurch, ohne Euch die Sohlen zu netzen." (IV, 201)

Another characteristic of Zschokke's use of similes is the tendency to use several comparisons in a single sentence. By their very frequency they lose effectiveness. A mob in Bern "fährt umher wie Waldfeuer, und bricht wie ein geschwellter Strom über die alten Ufer." (IV, 73) Both of these images are descriptively valid; however, the combination of the two strains

the credulity of the reader by their innate incompatibility, blending as it were, fire and water. A somewhat similar combination of similes is found in Der Freihof. Here Gangolf Trüllerey describes Thomas von Falkenstein. "Er ist verschmitzt wie ein feiger Fuchs, tapfer dazu wie ein Leu, grausam wie der hungrige Wolf." (V, 78) None of these images bears the impress of originality although of themselves, none is irrelevant; however, the combination of the three works to the detriment of all and they fail to call any specific image to the mind of the reader.

By Zschokke's own admission,[1] he did not subject his imaginative works to careful scrutiny in order to polish and refine them. For these reason the imagery which he employed often bore the impress of the rudimentary. However, one can assume that this imagery was the spontaneous product of his own intellect or emotion and not the result of careful and intensive reflection. Thus the inference may well be drawn that the appearance of nature in Zschokke's imagery reflects his actual attitude toward nature. Of the literally dozens of similes which Zschokke employed, he almost never compares two inanimate objects with one another. Abstract principles or ideas are at times likened to tangible things. Even similes describing sounds are compared with material objects. Voices he compares to the monotonous murmuring of ocean waves, (XI, 200) or, in another instance, to the squeaking of an ungreased wagon wheel. (XI, 29)

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[1]Zschokke, Selbstschau, p. 178.

The roar of a falls reminds him of distant thunder. (IX, 307) Personality traits of characters are also described by nature similes. Hortensie describes the weakening of Faust's will as "erweichen und schmelzen, wie Reif des Winters am Sonnenblick." (II, 126) The old hermit in Der Freihof roars out a threat against a nobleman: "Er [Gott] wird Euern Stolz beugen und zur Erde schmettern, wie der Blitz den Wipfel der Tannen." (V, 24) Even though Zschokke did not consciously attempt to utilize nature in his comparisons, his occupation with this aspect of life is reflected in both metaphors and similes.

Personification.--Zschokke uses personifications to vary his descriptions much less frequently than similes or metaphors. Although here again there is only little evidence of originality, he applies this device with greater skill. Set forth in prosaic phrases, however, his rivers and streams "wind" their way through mountain passes, or they "roll" or "plunge" themselves into lakes. He describes the Inn river as it "bathes" itself in "drei hellen Seen" (XI, 17) or another stream that "schlängelte sich" (XII, 60) toward the sea. In Lyonel Harlington, Lyonel takes leave of an old soldier and strolls through an idyllic countryside. "Plaudernd begleitet ihn der kleine Bach...." (XII, 81)

In order to indicate the broad sweeping panorama of the Alps as seen from a boat on Lake Constance and also to

indicate the motion of the boat on the water, as well as the drowsiness of the tired traveler, Zschokke has Bastian in Hermingarda say: "Auch habe ich nie vorher so schön geträumt, als hier zwischen See und Wolken, während die hohen Gebirge an mir vorübertanzten." (VII, 267) Not only do his mountains dance, but "sie steigen aus unsichtbaren Tiefen...." (XI, 94) He also typifies them as "die stolze Schaar der Alpen von Unterwalden, die sich rechts an die verwitterte, gewaltige Pyramide des Pilatus stützt." (XI, 47)

Characteristic for many passages in which Zschokke personifies objects in nature is his tendency to mulitply descriptions by giving animate qualities to inanimate objects within the framework of a single brief paragraph. In Lyonel Harlington he personifies two objects, a ruin overgrown by vegetation: "Es war ein uraltes Gemäuer, vom Zahn manches Jahrhunderts benagt," and the plants which cover the wall "deren hellgrüne Zweigsprossen droben freischwebende Kränze in der Luft woben." (XII, 59) In Die Rose, Zschokke gives a rather detailed picture of a wild mountain scene, jagged peaks, and towering glaciers. He represents the scene through three personifications: "Hier riss sich eine entsetzliche Schlucht auf." (XI, 94) The next sentence presents a view of a cliff: "Die Hälfte eines Berges war darin [in the chasm] niedergefahren und verschlungen, während die andere Hälfte noch ihr nacktes

Eingeweide zur Schau bot." (XI, 94) Continuing the mood of this image, Zschokke depicts a glacier which bares its wounds. "Dort klafften gebrochene Gletcher auseinander und entblössten ihre bleichgrünen Wunden dem Tageslichte." (XI, 94) This is only one example of many instances in which Zschokke utilizes several images to intensify his narrative, but with the result that a description which might have been simple and direct becomes involved and posturing or merely ineffective.

As many of the examples above indicate, Zschokke's imagery often tends to become involved, and, by reason of its complexity, artificial or stilted. This is not, however, always the case; occasional simple personifications are used with effectiveness. After a rather long and involved series of de descriptions showing the barren, lifelessness of a glacier, Zschokke emphasizes the lack of motion by stating [nichts] "regte sich, als zuweilen eine Wolke, welche sich still um eine Felsspitze hinschlich." (XI, 87) The verb "hinschleichen" well defines the mood which Zschokke intended to establish and at the same time it emphasizes the quietude of the scene. Similarly, Prevost writes his sister Sabine of his recovery from battle wounds and his joy at the approach of spring. After reporting the sounds of spring in the mountains: the song of birds, the hearty din of waterfalls beginning to run again, Zschokke simply and effectively describes the transformation of the mountain slopes

from white to green. To do this he uses a personification: "Alles wird Musik, während Wiesen und Matten bis hoch zu den Alpen, das Winterhemd abstreifen...." (XI, 137) In Addrich, Fabian, fearful of an impending attack on Aarau sees the threatened city "welche ihre finstern Giebeldächer und Thürme mit furchtsamer Neugier über die Ringmauern hervorzustrecken schien...." (IV, 178) These images indicate that Zschokke was not without ability; however, simplicity of description was not his usual pattern.

Symbolism.--Zschokke employs symbolism in his works less frequently than other forms of imagery. His nature symbols void of emotional value, are frequently little more than straightforward parallels in which the mood of his characters is repeated in the face of nature. Happiness of people is usually reinforced by portraying the pleasant aspects of nature. In Diocletion, Chrysaores, who has just arisen from his sick bed, is overjoyed because of his recovery. The impact of the quiet sea, the clear air, and the colorful shore, also fill him with happiness. "Er breitete seine Arme weit aus, als hätt' er Himmel und Meer umarmen mögen wie lange vermisste Freunde." (II, 12-13) In a similar fashion, Zschokke also equates love to the pleasant aspects of nature. A cloudy, dismal day is suddenly transformed as the two lovers, Fabian and Epiphanie, formally bind their troth before Epiphanie's new-found father in Addrich. "In diesem

Augenblick zerriss der graue Nebel um sie her, wie ein Vorhang des Himmels, und schlang sich goldgesäumt um die Scheitel der Berge. Die Sonne mit blendender Pracht überstrahlte die schroffen Felsen und grünen Gebüsche der hohen Einöde...." (IV, 418) In an earlier part of Addrich, the use of light as a symbol of divine approval has already been mentioned. Dekan Nüssperli condemns the rebel leaders for rebelling against the government forces. "Er stand vor den Rebellen mit der Majestät eines Boten Gottes; und ein Sonnenstrahl welcher während der Worte vom Fensterwinkel blendend über die ehrwürdige Gestalt fuhr, schien nur Versinnlichung der himmlischen Erleuchtung seines frommen Innern." (IV, 246) Conversely, unhappiness, troubled conditions, military reverses, thoughts of suicide, and impending death, are all symbolically reinforced by cloudy skys, storms, falling leaves, and wintry landscapes. In a few instances, Zschokke attempts to heighten descriptions by contrasting the mood of nature with the attitudes of his characters. In Lyonel Harlington, Lyonel has been rebuffed in his suit for Cäcilie: "Draussen herrschte heitere Abendstille durchs Thal, welches jetzt sich in träumerischer Ruhe vor ihm ausdehnte, während darüber rings die Gipfel der Buchen und Tannen auf den Hügeln im letzten Sonnenstrahl leuchteten. Er hätte lieber die ganze Natur von Stürmen und Wettern zerrissen gesehen." (XII, 134) As in other instances the author seems disinclined to permit the

reader to draw his own conclusions regarding this contrasting symbolism and concludes the image with an explanation.

Zschokke's symbolism generally lacks subtlety either because of his explanations or because he reinforces the images too apparently. In Der Freihof, Thomas von Falkenstein's expedition with a group of nobles to burn the city of Aarau is set forth as negatively as possible. The characters involved in this undertaking are painted only in the blackest of colors. As Falkenstein's forces meet for their final instructions at his castle, Zschokke shows even the duke's own men appalled by the heartlessness of their leader.

> Die Versammlung hörte die Mittheilungen dieses Anschlags unter Beifallsbezeugungen und Schaudern. Thomas glich, während er sprach, in grässlicher Beleuchtung, die er vom Fenster empfing, einem der Milton'schen Höllenfürsten. Der veilchenblaue Schein einer der Scheiben warf auf sein linkes Auge und die Stirn einen breiten Fleck, dass das Fleisch da in gräberhafter Verwesung zu liegen schien, indessen der untere Theil des schwärzlichbraunen Gesichts, vom dunkelrothen Glase desselben Fensters erhellt, wie geschmolzenes Erz glühte. (V, 263-4)

With this scene providing a premonition that the forces of evil are doomed to failure, Zschokke re-emphasizes this mood by having men and the elements combine against Falkenstein's undertaking, ultimately portraying the planned attack coming to naught before the walls of Aarau, because of the cowardice of the nobles.

There are only a few examples of less obvious

symbolism in Zschokke's works. In Addrich as Fabian fears he has lost Epiphanie's love to an unknown suitor, he is inconsolable. "Dann bedeckte er mit beiden Händen sein Gesicht, lehnte das Haupt an den Stamm eines vom Sturm gebrochenen Ahorns und weinte laut und bitterlich." (IV, 282) Trees are, for Zschokke, symbols of strength and durability, thus as he pictures Fabian, who has previously withstood the grimmest blows of fate, completely downcast, the symbolism is heightened by the shattered tree.

In the tale Die isländischen Briefe Ludwig offers Fridoline a rose as a sign of his friendship. As he extends the flower to her, the blossom drops off, leaving Ludwig holding the thorny stem. Zschokke thus implies that all will not go smoothly for the two lovers. Later, as Fridoline learns that Ludwig has pledged himself to a young woman from Iceland, she destroys the memento of their love as a sign that their relationship has ended. "Sie ging und nahm die Überbleibsel der verwelkten Rose,...zerriss die armen Blätter und streute sie zum Fenster hinaus, den Lüften ein Spiel." (IX, 381)

In spite of his personal appreciation for the world about him, Zschokke, by virtue of the increasing emotional detachment with which he viewed nature in his mature years, reflected this same attitude in his literary works. His rather general panoramic views on the one hand and his idealization of nature on the other

hand contribute to an aura of impersonality in his writings. Likewise, the failure to describe nature using imagery which arouses an emotional involvement in the reader is typical for the greater bulk of Zschokke's imaginative prose works.

CHAPTER VI

CONCLUSION

Slightly more than half of the works which are included in the 1851 edition of Zschokke's Gesammelte Schriften have their scenes laid in areas well known to him through his travels. Of these, only the tales and novels which have Switzerland, and particularly Aargau and Graubünden, as a setting reflect any great amount of nature detail. Zschokke shows an understandable reluctance to introduce specific descriptions in stories set in areas not known to him personally; however, this is also true of places which were relatively familiar to him: Berlin, Paris, Vienna, and Magdeburg. We must thus conclude that since nature plays a relatively minor role in his writings, it takes on greater significance in his works only when it lies immediately before his eyes.

Zschokke's own personal preference for mountain areas is evident in his writings. Most works which emphasize nature are located in the mountains. He describes mountain passes, peaks, and glaciers with relative enthusiasm and variation. True to this pattern, streams find their place in Zschokke's scenery with regularity.

Although he consistently mentions the weather, especially

to place an action chronologically, atmospheric conditions play a relatively insignificant part in Zschokke's writings. Bad weather is used symbolically; however, it generally serves only as a means of gathering people together so that Zschokke has a forum through which he can present his own political, philosophical, and religious ideas.

Plants and animals have relatively minor significance as representatives of nature. Trees and bushes are frequently mentioned, but they are usually designated by name only and merely form a backdrop for the action. Although Zschokke was aware of animals to a greater extent than his contemporaries, he represented them in a rather colorless fashion. His characters display a wide range of responses to animals varying from a passion for them to a callous disregard; however, Zschokke does not attempt to use these attitudes as a symbolic representation of the personality of his characters.

Man is the most important creature in all of Zschokke's works; however, he makes little attempt to describe characters in detail: they are generally depicted directly, not psychologically, or by their actions. Only the principal figures are delineated with care and then more attention is paid their clothing than their other attributes. Young men and women are more completely described than older people, but even then they are stereotyped because of frequently repeated generalizations.

Zschokke shows an awareness for all sensory stimuli. He has a well-developed color sense but he fails to use colors to enliven his nature scenes, rather he merely uses them to intensify descriptions of his characters. He presents a wide range of colors, broadening this even more by a subjunctive designation of his basic colors.

Light, as well as its sources, has considerable importance in descriptions. Zschokke frequently highlights characters by means of light and shadows and often indicates the passage of time by changing conditions of light. Night scenes are not demonic and hold no terror for his characters. In an effort to avoid repeated use of terms designating the sun, the moon, and the stars, Zschokke's descriptions often become euphemistic.

Sounds and odors are present in Zschokke's works to a limited degree. Both are utilized in a fixed manner without fine nuances of description and generally emphasize positive attributes, enlivening nature descriptions without being an integral part.

Many of the scenes which portray nature are panoramic views, seen from a mountain peak or from a valley looking toward the mountain slopes. Nature viewed from these points is idealized and benign. Only occasionally does Zschokke describe aspects of nature which are destructive, a raging stream or an avalanche. He perceives nature mainly as a backdrop before which his tales unfolded their limited action.

In all of Zschokke's works metaphors and similes occur, however they are much more evident in the tales and novels which have Switzerland as a setting. In these works nature plays a more significant role and Zschokke, therefore, also uses a greater variety of images. Generally speaking, his metaphors are repetitious and colorless, comparing man to various plants and animals, having little symbolic or emotive force. His similes suffer from a like malady: lack of descriptive value and subtlety. He frequently stereotypes descriptions by using similes repetitiously. As with his metaphors he tends to compare aspects and attitudes of humans with objects in nature.

Personifications and symbols occur with much less frequency than do metaphors and similes, however, he utilizes them with somewhat greater skill. Although Zschokke still tends to multiply images and present forms that are ineffective because they are too involved, some personifications and symbols are subtle and effective.

The limited range of sensibility for nature in its various aspects found in Zschokke's writings indicates that he is untouched by the descriptive techniques of the Romanticists. His utilitarian approach to nature also places him outside the limits of Sentimentalism and Storm and Stress, verifying him as an outright Rationalist.

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APPENDIX

The titles of the novels, Novellen and tales which appear in this study have been abbreviated for practical purposes. The following list gives the complete title of each work as it appears in Zschokke's Gesammelte Schriften.

Alamontade
Harmonius
Der Eros, oder über die Liebe
Die Herrnhuter=Familie
Diocletian in Salona
Blätter aus dem Tagebuch des armen Pfarr=Vikars von Wiltshire
Die Verklärungen
Kleine Ursachen
Jonathan Frock
Ein Narr des neunzehnten Jahrhunderts
Die weiblichen Stufenjahre
Der Millionär
Der todte Gast
Der Fürstenblick
Das Loch im Aermel
Addrich im Moos
Der Freihof von Aarau
Der Flüchtling im Jura
Die Gründung von Maryland
Die Irrfahrt des Philhelenen
Florette, oder Die erste Liebe Heinrichs IV.
Maryam in der Wüste.
Die Prinzessin von Wolfenbüttel
Agathokles, Tyrann von Syrakus
Der Pflanzer in Cuba
Hermingarda
Der Pascha von Buda
Der Creole
Der Feldweibel
Das Abenteuer der Neujahrsnacht
Die Walpurgisnacht
Der Blondin von Namur
Kriegerische Abenteuer eines Friedfertigen
Die Bohne
Die Nacht in Breczwezmoisle
Das Bein

Es ist sehr möglich!
Erzählungen im Nebel
Die isländischen Briefe
Rückwirkungen, oder wer regiert denn?
Der zerbrochene Krug
Herrn Quints Verlobung
Hans Dampf in allen Gassen
Tantchen Rosmarin, oder Alles verkehrt
Die Reise wider Willen
Der Abend vor der Hochzeit
Das Wirthshaus zu Cransac
Die Rose von Disentis
Die Liebe der Ausgewanderten
Schulze von Celle und Cäcilie
Lyonel Harlington
Die Lampe des Anaxagoras und die russische Fürstin
An Euphrasien über den Nachruhm
Der König von Akim
An Rosais. Ueber Ahnungsvermögen und Schutzgeister
Bilder aus dem häuslichen Leben
Olavides, der neue Belisar
Der Besuch im Marienbade