

JOHANN PETER HEBEL AND THE RHETORIC OF ORALITY

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### Abstract

Since their publication at the beginning of the nineteenth century Hebel's *Kalendergeschichten* have enjoyed popularity among academics and lay-readers alike. Though critics have been quick to praise the charm of the texts, they have been slow to offer detailed analysis of what accounts for their lasting literary interest. My thesis hopes to make good this omission. It argues that at the heart of the stories lies an intricate manipulation of oral and written registers which enables the author to create and sustain a particular kind of relationship between the narrative voice and the reader.

The first chapter outlines the development of the *Kalendergeschichte* within the tradition of the calendar and draws attention to the role of the *Kalendermann* and other factors which contribute to the traditionally oral tone of the medium. The second deals exclusively with Hebel's calendar work. It considers the existing secondary literature and shows that, while many critics ascribe to Hebel philosophic and thematic depth, they fail to appreciate that the secret of his success lies in the unemphatic yet complex narrative skill of the texts. In the third chapter the claims of prominent oral narratologists are introduced to support the argument that Hebel's narratives are

overwhelmingly oral in construction and tone. Chapters four to eight offer detailed analyses of five sample texts, namely: Allgemeine Betrachtung über das Weltgebäude, Kaiser Napoleon und die Obstfrau in Brienne, Der Husar in Neisse, General Suwarow and Der silberne Löffel. These analyses highlight the sophistication of the apparently artless narrative process in Hebel's calendar stories.

The final chapter brings my argument to a close by concentrating on Hebel's two best-known Kalendergeschichten - Kannitverstan and Unverhofftes Wiedersehen. Drawing attention to the differences in emphasis and approach between my discussion of the texts and that of other critics, the thesis concludes that the key to understanding Hebel's lasting popularity is only to be found when one perceives the rhetoric of orality present throughout his calendar work.



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## PREFACE

Johann Peter Hebel and the 'Kalendergeschichte' are inseparable. Within the field of German literature both Hebel and his calendar stories are familiar to academics and non-academics alike, and yet very little precise analysis has ever been undertaken of the literary devices at work in these stories, devices so enchanting that they seem to have been taken for granted. In the surprisingly voluminous secondary literature on Hebel there is a marked imbalance between a mass of admirers who express affection for the 'Kalendermann', with often effusive, though not always substantiated, praise as they remember the tales they enjoyed as children, and, in contrast, a handful of academics who in an attempt to put Hebel on the literary map ascribe to the stories a profound and complex thematic concern.

The following examples suggest the spectrum of the various responses to Hebel's art. On the one hand Martin

Heidegger chooses to answer the potentially illuminating question 'Wer ist Johann Peter Hebel?'<sup>1</sup> with the somewhat unhelpful sentence 'Johann Peter Hebel ist der "Hausfreund"'.<sup>2</sup> In so doing he equates Hebel with the voice of homeliness and offers little acknowledgement of Hebel's achievement as a writer. Similarly, Menco Stern in his preface to a selection of Hebel's *Kalendergeschichten* writes a comment which appears to be the fruit of thoughtful research but which ultimately has little to say about the particular qualities of Hebel's art:

The literary style is direct, simple, often familiar, and acquires a quaint flavour from its very homeliness. The author does not hesitate to get his effects by occasionally coining a word or giving a new sense to an old word, and by taking small liberties with the normal order of the sentence. Some of the more important variations are treated in the notes, but in general they are so evident that explanation is unnecessary.<sup>3</sup>

On the other hand Jan Knopf in his book Geschichten zur Geschichte devotes a whole chapter to the importance of history in Hebel's calendar stories and comments: 'Das Historische, das zum Kalender eo ipso gehört, ist die Grundlage des Hebelschen Kalenderwerks',<sup>4</sup> and Lothar Wittmann, understandably concerned with the academic neglect and disservice done to Hebel, reads fifty three of the stories in terms of all manner of philosophical profundities. In his analysis of the story Unverhofftes Wiedersehen for example, he examines the symbolic representation of 'Treue' and 'Zeitliches Vergehen': 'Und so

erweist sich dieser funktionale Symbolgehalt des Geschehensaufbaus, der als episch - formale Darstellung der thematischen Leitmotive für den Sinngehalt der Geschichte eine unmittelbare Bildlichkeit gewinnt, in Hebels Unverhofftem Wiedersehen als ein Kriterium künstlerischer Komposition und als ein Indiz für die dichterische Qualität dieser Erzählung'.<sup>5</sup> While one must be grateful for the fact that academic critics are prepared to take Hebel seriously, both Knopf and Wittmann tend to drain Hebel's prose of much of its characteristic feel.

In spite of these differing responses most critics however agree on one matter: Hebel's stories are sustained by an undeniably oral tone. Hermann Helmers, for instance, is aware of this when he remarks: 'Der einfache Leser spürt, dass hier jemand mit ihm spricht',<sup>6</sup> and Kurt Bräutigam takes a similar view when he states: 'Aber gerade diese echte Schlichtheit spricht die Leser an'.<sup>7</sup> Ludwig Rohner is also conscious of an oral tone and asks: 'Was ist Hebel's Kalenderwerk anders als ein einziges Gespräch mit dem Leser?'.<sup>8</sup> Georg Thürer describes the reader as being transformed into a listener through Hebel's calendar stories: 'Kein Kalendermann vermochte bisher den Leser so persönlich anzusprechen, dass dieser schon nach wenigen Worten zum Zuhörer wurde',<sup>9</sup> and again Maria Lypp refers to this overwhelming feeling of orality: 'Es ist der selten

lesende Leser, der durch die Mündlichkeit des Erzählens "angesprochen" wird'.<sup>10</sup>

With so much commentary on the conversational aspects of the Kalendergeschichten and the dialogue between 'Hausfreund' and 'Leser', it is difficult to understand why no substantial analysis of the oral tone which results from this has ever been undertaken. The verbs 'sprechen' and 'reden' are used frequently in the context of Hebel's calendar stories, but few critics have taken the next step of claiming that the author composed the stories with precisely this aim in mind, namely that it was Hebel's intention to create the impression that these written stories speak to the reader.

To describe the effect of this combination of an oral tone in a written medium presents the critic with certain difficulties. It would be a mistake to assume that the Kalendergeschichten are simply transcriptions of overheard anecdotes, for despite their oral tone they were conceived as written compositions and thus bear all the hallmarks of a literary text, albeit a text which constantly makes use of the spoken turn of phrase. Consequently most writers have been content to refer to this effect as the mystery of Hebel's artistry. Walter Benjamin uses the term 'geheimnisvoller Schleier',<sup>11</sup> and Martin Heidegger refers to 'das Geheimnis der Sprache Hebels'.<sup>12</sup> Although many in their work on him have included Hebel's own maxim 'Was ist



denn schreiben mehr als reden,<sup>13</sup> nobody has seen fit to undertake a detailed stylistic analysis of the means whereby the written text generates a powerful impression of oral delivery.

As the title of this research suggests, my aim is to go part of the way towards correcting this omission. The thesis is divided into nine chapters. The first is of a general nature; it considers the development of the *Kalendergeschichte* and the history of the calendar, and examines the origins of the oral dimension in the calendar tradition. The second chapter focuses on Hebel's work. It discusses the existing secondary literature and considers those areas covered by critics in the past, and draws attention to those which have been ignored. The third chapter is specifically concerned with the question of orality as it examines the influence of the oral tradition in the calendar on Hebel's work, and applies theories from the field of oral narratology to his *Kalendergeschichten*. The fourth chapter is an analysis of the first entry in the Schatzkästlein des rheinischen Hausfreundes outlining its oral characteristics.<sup>14</sup> Chapters 5,6,7 and 8 offer close readings of sample texts, again with special reference to the oral aspects of their composition. These will highlight not only the orality but also the sophistication of Hebel's story-telling technique in general, endorsing Hebel's claim: 'so gehört bekanntlich viel mehr dazu etwas

zu schreiben, dem man die Kunst und den Fleiss nicht ansieht als etwas, dem man sie ansieht'.<sup>15</sup> Finally chapter 9 claims that Hebel's literary achievement lies not in any philosophical profundity the stories may contain but much more in the immediacy and appeal of their telling. It summarizes the theoretical yield of my research by applying that theoretical position to two of Hebel's best known stories, namely Kannitverstan (p.136) and Unverhofftes Wiedersehen (p.248).

Notes for Preface

- 1) Martin Heidegger, Hebel - der Hausfreund (Stuttgart, 1957), p.5.
- 2) Martin Heidegger, Hebel - der Hausfreund, p.8.
- 3) J.P. Hebel, Schatzkästlein des rheinischen Hausfreundes, edited by Menno Stern (New York, 1913), p.4.
- 4) Jan Knopf, Geschichten zur Geschichte. Kritische Tradition des 'Volkstümlichen' in den Kalendergeschichten Hebels und Brechts (Stuttgart, 1973), p.74.
- 5) Lothar Wittmann, Johann Peter Hebels Spiegel der Welt. Interpretationen zu 53 Kalendergeschichten (Frankfurt a.M., 1969), p.9.
- 6) Hermann Helmers, 'Johann Peter Hebel und das deutsche Lesebuch', in Interpretationen zu Johann Peter Hebel,

edited by Rainer Kawa, LGW 52 (Stuttgart, 1981), pp.65-76 (p.68).

7) Kurt Bräutigam, 'Die Antithese als Stilmittel in J.P.Hebels Erzählungen', in Kawa, Interpretationen zu Johann Peter Hebel, pp.51-65 (p.51).

8) Ludwig Rohner, 'Johann Peter Hebel als Kalendermann', in Johann Peter Hebel. Eine Wiederbegegnung zu seinem 225. Geburtstag, preface by Dr. Gerhard Römer and Gerhard Moehring (Karlsruhe, 1985), pp.175-186 (p.182).

9) Georg Thürer, 'Hebel als Dichter', in Johann Peter Hebel. Eine Wiederbegegnung, pp.101-117 (p.114).

10) Maria Lypp, '"Der geneigte Leser versteht's": Zu J.P.Hebels Kalendergeschichten', in Euphorion, Band 64 (1970), 385-398 (p.394).

11) Walter Benjamin, 'Johann Peter Hebel. Ein Bilderrätsel zum 100. Todestag des Dichters', in Kawa, Interpretationen zu Johann Peter Hebel, pp.17-18 (p.18).

12) Martin Heidegger, Hebel der Hausfreund, p.25.

13) Johann Peter Hebel, Briefe der Jahre 1784-1809, Band 1, edited by Wilhelm Zentner (Karlsruhe, 1957), letter 19, (to Gustave Fecht, 26 October 1794).

14) All page references to Hebel's Kalendergeschichten are taken from Jan Knopf's insel taschenbuch edition of the Schatzkästlein des rheinischen Hausfreundes (Frankfurt a. M., 1984).

I have chosen this edition of the Schatzkästlein because it contains a copy of the original 1811 edition, as well as additional calendar stories by Hebel which were not published in the Schatzkästlein.

Further references to this edition are given as page numbers in the main text after Kalendergeschichten titles and quotations.

15) Zentner, Hebel Briefe, Band 1, letter 277, (to Th. Fr. Volz, 8 December 1809).

## CHAPTER 1

### THE TRADITION OF THE KALENDERGESCHICHTE

#### Introduction

The calendar stories of Johann Peter Hebel were collected and published as an anthology for the first time in 1811, under the title Schatzkästlein des rheinischen Hausfreundes.<sup>1</sup> Although it is mostly in the form of this Schatzkästlein that the stories have enjoyed their popularity and fame for almost two centuries, it must be remembered that they were originally written for a calendar, the Kalender des Rheinländischen Hausfreundes.<sup>2</sup> In order to make a full analysis of their composition and appreciate their narrative impact this chapter examines the medium which bred them and the tradition to which they belong. It is divided into three parts. The first deals with the development of the calendar itself and of the story as a part of the calendar frame, the second with the role of the 'Kalendermann' as part of both the calendar and the story,

and the third considers work by a selection of calendar authors other than Hebel.

Where a calendar carries no footnote it means that no information other than that contained in the text was available to me.

## Part 1

### THE CALENDAR AS A MEDIUM TO CHART AND PASS TIME

The history of the German 'Kalender' extends over at least six centuries. Calendars made their appearance as early as the fourteenth century, and these first examples consisted of no more than a table depicting the days of the month and the position of the stars and planets, often in very colourful design. These were the astronomical or astrological calendars. Their purpose was to guide lay astrologers who wished to calculate the horoscope, and their pseudo-scientific presentation encouraged a firm belief in their accuracy. By the fifteenth and sixteenth centuries this type of calendar was popular in all parts of Europe and was one of the few books for ordinary folk: 'Im 15. Jahrhundert waren Gesangbuch, Bibel und Kalender beinahe die

einzigste Lektüre für Handwerksmann und Bauer'.<sup>3</sup> By this time too the calendar had developed in shape and form. Some were large booklets in which each month was allocated a page and each page was filled with celestial and terrestrial charts which traced the seasons. Others were tiny concertina-like pamphlets, housed in small leather boxes. The examples of such boxes to be found in the British Library measure about three inches by two by one. These opened to reveal coloured pictures and complicated astrological calculations to complement each calendar month. As the calendars developed so too did the range of topics covered by them. Agriculture, medicine, history and politics came to feature along with astronomy and astrology. Gradually written texts were incorporated into the simple pictorial form alongside tables of the seasons and saints' days. Thus calendars became reference booklets containing a mine of information, and even though Grimmelshausen claims in his calendar for 1670: 'Wer Kalender machen will, muss vor allen Dingen wissen was die Zeit sey',<sup>4</sup> the calendar had established itself as being much more than a 'Zeitweiser' long before the seventeenth century.

The range of information imparted in the calendar mirrors the development of knowledge through the decades, and its content closely reflects the character of the age. In the Middle Ages a popular calendar called Cisianus ze dutsche marked religious festivals and holidays. It was



written in rather uneven hexameters. Each month was given two verses consisting of abbreviated saints' names which made up the same number of syllables as there were days of the month in question. It was designed to help the reader to memorise the church holidays. The Türken Kalendar auf das Jahr 1455, on the other hand, had a totally different role; its message was political, as it presented the reader with a rhyming call to war against the Turks.

Initially, particular topics were confined to individual calendars but 1515 saw the production of the complicated Immerwährender Kalender in Nürnberg, designed to make its reader a polymath - if the poor reader ever managed to find his/her way through its labyrinth of religious dates and its historical, practical and astronomical information! Over the sixteenth and seventeenth centuries this development continued, and as the calendars became more and more comprehensive they gradually grew to include explanatory prose passages and anecdotes from which it seems the 'Kalendergeschichte' slowly emerged. I shall return to this subject later in the chapter.

By the eighteenth century, the public thought of the calendar as an invaluable companion and depended on its practical advice for guidance year in, year out. This century, however, saw a marked change in its character, for although its informative role remained, there was a considerable shift of emphasis. Helmut Kohlbecker explains:

'Er wird zu einem wichtigen Bildungsmittel ausgebaut und bekommt so eine grosse kulturgeschichtliche Bedeutung ... Jetzt treten praktische-belehrende Elemente ... in den Vordergrund und daneben, noch entscheidender, eine moralisierende und erbauliche Tendenz'.<sup>5</sup> The new spirit of the eighteenth century found expression in this popular publication. Moral lessons were taught with the emphasis on magnanimity, modesty, love of mankind and, of course, reason. 'Besser ein Stückchen Brot mit Zufriedenheit als ein grosser Schatz mit Unruhe', (Neuer Hauskalender, Constanz, 1797); or 'Heut blühen wir in Wohlleben, Gesundheit, Reichtum und Ehre, morgen seynd alle diese Eitelkeiten in Lufft und Winden verrauchet und verzehret', (Neuer Katholischer Schreibkalender, Freiburg, 1784). By this time too, the calendar's potential as a means of influencing the public was realised by bodies such as the Government and the Church. Riehl in his study 'Volkskalender im achtzehnten Jahrhundert' draws attention to the calendar as a political weapon, since through the calendar it was possible to communicate with people otherwise beyond the reach of print: 'Die Regierungen lassen Kalender schreiben, weil sie wissen, dass sie mit ihren offiziellen Zeitungen niemals bis zu den Bauern durchdringen können'.<sup>6</sup>

The end of the eighteenth century saw another development in the content of the calendar. The superstitions which it had often featured in the past were

no longer in tune with the Age of Enlightenment. Ruth Kilchenmann argues: 'Die Aufklärung wirkt sich auf die Gestaltung und den Geist des Kalendars aus. Erst musste der Wust des Aberglaubens weggeräumt werden, wenn Neues geschaffen werden sollte'.<sup>7</sup> However such didactic zeal had to be expressed tactfully. The calendar was loved by simple, relatively uneducated people, and change was only accepted reluctantly; radical change and reform would be rejected. Curiously, this made it an ideal vehicle to implant new ideas into German households, for, provided they were incorporated into the traditional form of the Kalender, they would be accepted. Typical of this approach was the attempt to make the public aware of the functioning of the human body by describing it in terms of a hand-worker's tools. Explanatory pictures were used which showed bones as pieces of wood, nerves as threads and string, lungs as bellows and the heart as a pump.

At the beginning of the nineteenth century, when Hebel embarked on his career as a Kalendermann, the calendar was a valuable part of daily life. It was not a luxury; it was well used, a 'Gebrauchsgegenstand' through and through, and was purchased by almost every household. 'So gab es in meinem Elternhaus neben Bibel und Gesangbuch einen dicken Stoss vergilbter und zerlesener Kalender'.<sup>8</sup> It is noteworthy how this echoes Kilchenmann's description of the situation in the fifteenth century. This widespread

popularity of the calendar in Germany is reflected in the many sayings built around it, and the existence of the concept of 'Kalendergefühl'. To quote two examples: 'Er will den Kalender verbessern' is said of someone who tries to teach people wiser than himself, or 'Ich will seinen Kalender nicht' is equivalent to saying: I don't want his advice.<sup>9</sup>

From this brief survey of the history of the calendar in Germany one can establish that from an early stage it sought not only to chart time but also to pass time. Each page, while ostensibly written to denote the division of time, was filled with material which provided the reader with additional information. This two-fold aim was clearly set out on the title pages of many calendars. They were evidently books judged by their covers, and if a calendar was to sell well, its cover had to show that it contained information and that it would impart this information in a lively way. The Kalender Oppenheim, 1512, claimed to be a 'Kalender new geordnet / mitt vielen anderweisungen der Himelischen Leüff der Zeit, der Christlichen Gesaze / Auch kürzwilg (Gereympt) / unnd lüstig mitt Eyempeln und figuren Getruckt'. In the following example the informative intention is introduced in an attractive rhyming verse:

Das büchlin behende: du billich lernen solt  
Und es achten für edle gestain: silber: und gold  
Kalendarius gehaissen zü latein  
Leret dich der sunnen höch und monesschein'.<sup>10</sup>

The task of identifying a date for the first *Kalendergeschichte* is almost impossible for its emergence was a gradual process. As stated earlier, the calendars developed from one-table-sheets, into booklets with many tables. Some of the tables were quite simple with, for example, lists of the dates of local fairs and festivals, of royal birthdays and historical events. Others were more complex and in the nature of horoscopes where the allegedly learned *Kalendermann* boldly predicted the year's events and weather. At the same time the booklets began to provide explanations for the more complicated tables, and in these explanations we see the first prose passages entering the calendar frame. For example in 1474 J.Regiomontanus writes in his calendar: 'Wie lang ain jeder Tag oder Nacht ist nur wustu lernen wie lang ain jeder tag ist in wellher Stadt du will. See in de nach geschiben tavel mit de zaichen und grad der Sunn e so findestu';<sup>11</sup> or again in 1535: 'Wilt du nun all jar wissen die guldin zal / oder dess mons zal / so heb inn der linien bei dem Sternlein an zü zelen'.<sup>12</sup>

These prose passages subsequently developed to give readers practical advice on all kinds of topics. They counselled when to let blood and gave tips on household and agricultural matters to name but a few areas, until eventually calendars had whole sections entitled 'Practica' containing nothing but informative passages in prose. These are examples taken from an anonymous 1535 calendar: 'Man

soll nitt zuvil noch zu wenig schlaffen / und das nit ehe nach dem essen, dann biss dich eyn weil ersparciereest und empfindest, das die schwere nach dem essen vergangen', and 'Item wan es regnet am nechsten Montag nach dem unnd der Mon New ist ... so soll es den ganzen Monat regnen'. Explanation and advice seemed to lead naturally to instruction, and short lessons on history, geography, mathematics, etc. were incorporated into the calendars. Some even instructed their readers on how to make things, as seen in the Kalendarius Teutsch Maister Joannis Kunigsberger: 'Wie man ein Sunnen Ure machen soll'.

The balance in some calendars between tables and prose passages began to tilt quite early so that by the sixteenth century some calendars consisted of more prose than tables. Yet it is not clear at which precise point these prose passages ceased to be mere 'prose passages' which were an accompaniment to other material and began to emerge as independent Kalendergeschichten, that is, as passages of narrative prose in their own right. Because of the close link that exists in the calendar between these two types of prose, it is difficult to understand on what authority Knopf bases his comment: 'Ausser bei Grimmelshausen kann in den Kalendern des 17. Jahrhunderts von 'Erzählungen' keine Rede sein. Gerade zu dieser Zeit sind die Kalender mit Abhandlungen, Betrachtungen und 'diesseitiger' Moral vollgestopft, während die Erzählungen sich erst ab etwa

1780, ... nachweisen lassen';<sup>13</sup> and although Rohner quite rightly points out that the concept of a Kalendergeschichte is older than the label: 'Der Begriff ist erst spät, um 1850, nachzuweisen (Grimmelshausen und Hebel sprachen noch von "Stücklein")'. Darauf kommt es nicht an: die Sache ist über dreihundert Jahre älter als der Name',<sup>14</sup> he too makes an unwarranted claim when he says that there can be no talk of a Kalendergeschichte before 1570: 'Zwischen 1460 und 1570 haben die Kalendermacher, um dies nochmals zu betonen, nichts als die Zeit berechnet, den Kalender gestellt und die Praktik hinzugefügt. Der Kalender wimmelt von Daten, aber es fehlt die Geschichte. Um 1570 kommen die 'lesbaren Materien' auf'.<sup>15</sup> As I have tried to demonstrate, there was plenty of readable material in the calendar long before 1570, and these little bits of illustrative-cum-anecdotal material scattered throughout the calendar are precisely the seeds from which the Kalendergeschichte grew. In the context of the calendar both Rohner and Knopf are perhaps too rigid in their notion of what constitutes a 'story', for even the most cursory glance at Hebel's Schatzkästlein or Brecht's collection of Kalendergeschichten is enough to show how the term may be applied to all manner of narrative structures.<sup>16</sup> This is an aspect I shall explore later.

The gradual progression from incidental 'readable material' to self-sufficient stories of great thematic variety was a natural development from the three main roles

of the calendar; namely to explain the course of the year, to prophesy, and to offer practical advice, for each of these roles opened doors which justified the inclusion of stories based on very different kinds of events. First and foremost the calendar was designed as a chronological guide, usually on an annual basis. This temporal element involved not only marking the present but also setting it in relation to the past. This is clearly seen in many calendar titles where the year of the calendar is set in its historical context, for example: 'Nürnbergger Allmanach auff das Schalt-Jahr nach /unsern lieben HErrn und Seligmacher-JESU Christi/ Gnadenreicher Geburt auf das Jahr 1656/ Nach Erschaffung der Welt 5605/ Nach der Sundfluth 3940 / Von der Verheissung dem Abraham geschehen 3583(...)/ Vom Mahomet dess Turkischen Abgotts Ankunft 1060/ Von Erbauung der Stadt Nurnberg 1624...'. Consequently historical and factual anecdotes entered the calendar frame, which in turn developed into narratives or stories with historical and factual interest, for example: the 'Alt und Neuer Leipziger Haupt und Geschicht Kalender 1681 von Friedrich Lindmann / der Edlen Astronomischen Wissenschaft'. Beneath the traditional tables, each page contained an episode of a rambling story, a sort of serial, entitled 'CONTINUATO oder Fernere Fortsetzung der Historie von Graff Wiprecht'. It begins in January: 'Im Jahr Christi 1072 entstand eine grosse Uneinigkeit zwischen Keyser Heinrichen des Dritten...' and



ends in December with a bait for the purchase of next year's edition: 'Hiermit wolle sich der Geschichte liebende Leser begnügen lassen / und künfftiges Jahr geliebt es GOTT fernerer Fortsetzung dieses theuren Heldens / Graff Wiprechts Geschichten gewärtig seyn'.

This temporal element in the calendar extended to include the future; not only the sober charting of the future, but also - by virtue of the calendar's role as an astrological guide - an imaginative conjecturing of what the future might hold. Imagination led to fantasy and fantasy to sensationalism, with the stories almost always claiming to be true, and these qualities made excellent story material no matter whether they were based on past or future events. An Austrian calendar Almanach auff das MDC XLVIII Jahr shows a clear illustration of this feature with the sensational: 'Klägliche wunderliche und trawrige Geschicht von einem Schaarwächter Leuthenant zu Lyon in Franckreich wie ihme der Teufel in einer Adelichen Dame Gestalt erschienen und wie es ihme und seinen beiden Gesellen darüber ergangen';<sup>17</sup> and an English calendar shows a similar concern as its title page proclaims: 'Levellers Almanack for the Year of Wonders, 1652 containing Divers Chronological Notes, Astrological Predictions and Monethly Observations for the ensuing year. As also prognosticating, The Ruin of the Monarchy throughout all Christendom, the

time prefixed for Invasion and the great unparallel'd things that will happen thereupon'.<sup>18</sup>

The final section of the calendar was usually devoted to the so-called 'Practica'. This was purely a functional section but even from these every day hints and tips anecdotes and eventually stories emerged which transformed mere teaching into practical allegories. Hebel was particularly careful to make use of this tradition as both the Nützliche Lehren sections in his calendars and the many 'practical' stories reveal; for example Feuerfünklein (p.310) tells the tale of a careless woman who started an enormous fire, destroying the whole village, after she had thoughtlessly thrown hot ashes into a wooden container. The 'Merke' which traditionally followed the advice given in the 'Practica' is reinstated here as Hebel summarizes the lesson to be learnt: 'Merke: man muss die heisse Asche nie in hölzernes Geschirr sammeln, wenn man nicht gern die Hände über den Kopf zusammenschlagen und sein Leben lang ein unruhiges Herz haben will'(p.310).

The diversity so characteristic of the contents of Kalendergeschichten arose from the conditions outlined above which gave birth to the form. This wide variety of themes has caused considerable difficulty to German scholars concerned with the question of defining the Kalendergeschichte as a genre. It is important to remember that the essential prerequisite for a Kalendergeschichte's

existence is its suitability for the calendar which originally accommodated it. As mentioned above, the calendar was part of the household. It was meant to hang on the wall, or to be within easy reach on a shelf. It was a reference book, frequently consulted. A popular publication, it coexisted with other household objects. The principle of coexistence extends to be part of the stories themselves, the narrative and non-narrative passages co-exist with one another; topics ranging from cookery to medicine, from famous people to weather predictions cannot be separated from each other. This results in a type of narrative which reflects a wide thematic interest. To look at the *Kalendergeschichten* individually and then to describe them in generic terms is to run the risk of destroying their particular character which is corporate and gregarious.

A definition of the *Kalendergeschichte* as a genre thus cannot be obtained on the basis of specific thematic content, nor can it be based on an analysis of form, for the stories which bear the title '*Kalendergeschichten*' vary greatly in size and form. The term has been used to describe pieces which range in length from a single paragraph to several pages of print and may encompass both prose and poetry. The family resemblance which unites all successful *Kalendergeschichten* therefore must lie elsewhere. For a story to qualify, it needs to be both entertaining and educational; it must be written in a suitable tone, and this

tone, I would argue, in the most successful examples of the genre is essentially oral in nature.

A prime factor in establishing a 'kalenderhaft' tone is the presence of the 'Kalendermann' or 'Kalendermacher'. Each story must be seen to be told, or at least introduced, by this figure who is presented as the author of the calendar and lends the calendar a consistent and sustaining voice. In the next section I want to demonstrate the importance of this figure as the begetter of the oral tone of the Kalendergeschichten.

## Part 2

### THE KALENDERMANN

One may gain insight into the centrality of the authorial persona in the calendar by reading through the title pages. Here the authors' names were proudly presented. 'Stadt-Physicus, Expertus, Astronomus & Medicus, Der Artzney Doctor und Professor Mathematicus, Astrologus Medicus, Mathematicus & Astronomus, Medicus und Mathematicus, Der Astronomiae Liebhaber, Der Naturlichen Magischen Kunste Liebhaber, Meyster Johann Stoffler von Justingen der loblichen

Universität Tübingen, Ordinarius auff's Latein / in teutsche Sprache verwandelt', are typical of the titles the authors gave themselves.<sup>19</sup> Often a calendar was recognized by its author's name, e.g. Kalendarius teutsche Maister Johannis Kuniqspergen, or the Deutsche Kalender des Johann Regiomontanus. The authors were indeed more than authors, they were 'calendar-makers', (Kalendermacher) or 'calendar-men' (Kalendermänner). They could do more than write, for they had all the necessary skills to compile a calendar. They knew about the past, present and future, about the stars and the human body, about traditions and foreign affairs, and each Kalendermacher had his own trade-mark. Some placed great emphasis on the astrological side of their calendars, others saw their strength in the detail of their tables, others believed their journalistic talents to be the calendar's forte. Whatever it was, the title page proudly presented its maker along with his qualifications to the impressionable reader.

By virtue of his claimed education and immense knowledge, the Kalendermacher was greatly respected. The early Kalendermacher encouraged this respect by giving himself a rather pompous title (as seen above), thus surrounding himself with a certain aura of respectability, which he used to his advantage. It meant that he could enjoy a degree of superiority. It also meant that if he

chose to stoop to the same level as the readers, they would consider themselves privileged.

The Kalendermacher, already introduced by the title, almost always introduced himself personally on the first page with a 'Vorrede' or 'Prolog an den Leser'; this is an example taken from the Neue gross Römisch Calender (Oppenheim, 1522): 'Jacob Kobel / Staatsschreiber zu Oppenheim wunscht dem Leser viel hails hie zeytlich und dort ewig Seligkait züerlangen', and an earlier example printed in Augsburg (1481) shows the same tendency: 'Es spricht der Meyster Almansor daz man solle in dem Jenner guten Wein nuchter truncke'. Even if no direct reference was made to the Kalendermann his voice was always heard on the opening page as it addressed the reader in the 'Vorrede Zum Leser'; for instance: 'Vorred zum Leser. Die weil bis her in vilen Kalendern nit geachter ist worden / der alten gewonheyt nach / welche tag Kalender / Jars und Mone genent werden / so hat mich / den Kalender wider inn eyn rechte ordenung zü bringen auff dise weiss / fur gut angesehen'.<sup>20</sup> This created the impression in the reader's mind that the calendar was written for him/her, that the author addressed him/her directly. This initial address draws the reader into a conversation with the author and consequently the whole calendar is coloured by a conversational tone. The Kalendermann intervenes occasionally to remind the reader that he/she is being talked to. Thus it can be said that

the calendar is given a talking frame founded in the 'Vorrede' and propped up at intervals by interjections from the Kalendermann. This structure is seen very early in the history of the Kalender. The following extracts are taken from an anonymous calendar printed in Strasbourg in 1515. It starts 'Diser Kalender zeygt dir clarlich die eygenschaft und natur der syben Planeten'. Later on the voice returns: 'In dieser tafel findest du die zwölff zeichen des Mons...'. The Kalendermann's authoritative voice is heard again in the warning: 'Merck das du nitt lassest wann sich das Hew antzündt von der Sonnen...' and in order not to allow too great a distance to develop between himself and the reader in another section he is careful to mediate between his own learnedness and the homeliness of his reader by establishing the common ground of the first person plural: 'Aristotles der Meister leret uns in dem Jenner ist nitt gutt ader lassen so es kalt ist'.

If each section of the calendar is bound together as part of a conversation between the Kalendermann and the reader, it follows that the Kalendergeschichte must also form part of this conversation. By adapting material to fulfil this requirement, a story can become a Kalendergeschichte. W. Theiss makes this point when he refers to Hebel's work: 'Eine andere Möglichkeit, die anekdotische Erzählung zur Kalendergeschichte formal

umzuwandeln, hat Hebel mit der Einführung des Dialogs zwischen Leser und Erzähler gefunden'.<sup>21</sup>

To write in a conversational tone, however, was not enough. The calendar was essentially a commercial publication for which popularity was of the utmost importance. The Kalendermann needed to attract readers from social classes where books were very rare acquisitions in times when illiteracy was common. The calendar's success was measured by its sales figures, and it is often difficult to reconcile these with the corresponding illiteracy rates. At the time of Luther's Bible translation the reading population may be optimistically estimated at 10%. In the 17th century it was highest in the states which had 'Schulpflicht', (Sachsen - Coburg - Gotha 1647, Brandenburg 1662), where it may have reached 30%.<sup>22</sup> Even into the 19th century the reading public was limited, for in 1895 only 0.6% of Frankfurt's 230 000 inhabitants had ever borrowed a book from the library.<sup>23</sup> Yet almost every home had a copy of the calendar. It was considered a basic household item: 'Kein Bauer ist so arm, der nicht jedes Jahr seinen Kalender kauft'.<sup>24</sup>

This suggests that the calendar was read aloud to illiterate people by literate friends. Passages were probably memorised and so the turn of phrase in the prose passages in the Kalender had to be memorable, while the pictures and diagrams served as useful aids to the process.



Furthermore it was necessary for the Kalendermann to give the impression of being knowledgeable, for the reader associated the calendar with the acquisition of information. While there was clearly no point in writing in a highflown style, a purely trivial presentation had also to be avoided. The correct tone was achieved through a variety of techniques. The 'Vorrede' played a decisive role in this, for in it, the calendar's register was established as the Kalendermann used it to define the conversational relationship between reader and author, one that lent itself well to be read aloud. In addition to this, the Kalendermann remembered at all times whom he was addressing. W.Theiss notes 'Bei den meisten Kalendern ist im Untertitel die Schicht bzw. die Klasse, an die sie sich wenden, angegeben. e.g. Auerbach (Der Gevattersmann 1845-48) und der Lahrer Hinkende Bote wenden sich an den 'Burger und Landmann', andere Kalender wollen Arbeiter oder Bauern, meist noch mit regionalen Eingrenzungen (z.B. Berliner Arbeiter Kalender, Bayerischer Bauernkalender) ansprechen'.<sup>25</sup> This principle was extended to the Kalendergeschichten to quote Theiss again: 'Alle Kalendergeschichte-Autoren erzählen sehr leserbezogen, allgemein verständlich, oft mit sehr lehrhaften Akzent, eine Erzählweise, die man bis vor kurzem mit den wenig erhellenden und ideologisch konservativen Begriffen

"volkstümlich, naiv, moralisch" zu beschreiben, zudem als ästhetisch minderwertig zu bewerten versuchten'.<sup>26</sup>

As Theiss rightly suggests, to write in this mode demands a high level of artistry, for while appearing to be naive, the Kalendermacher is in fact often employing a number of sophisticated devices. A careful use of dialect, direct speech and dialogue makes it possible for the Kalendermacher to be both didactic and diverting and consequently to remain popular. One of the more complicated of these devices involves the use of pronouns. The Kalendermacher hardly ever refers to himself as 'Ich' (exceptions: Stöffler Romisch Kalender, by Johann Stöffler, Oppenheim, 1522, and Kirchen Kalender, Frankfurt am Main, 1559), but generally projects himself as 'Kalendermann' from beginning to end. The third person pronoun used for this projection is however not an impersonal third person, it is a stylized third person 'Kalendermann' whose tone is unmistakably personal. The third person pronoun is used by a first person who sees himself playing a role and who attaches much importance to that role; the emphasis is on the author as 'Kalendermann'. By referring directly to the reader, 'der Leser', sometimes as 'du' sometimes as 'er' (for the reader may also be addressed in his/her reading role), the Kalendermacher conjures the image of a first person singular and thus of an author with a personality of his own. This image is reinforced by the use of a name or

title as seen in this following example taken from a calendar printed in Augsburg in 1481: 'Es spricht der meyster Almansor... Du solt auch in disem Monat nit lassen' or 'Meyster Johannes spricht - in dem abrelen sol man tranck niemen'. The use of the word 'sprechen' here indicates that the author looked upon the calendar as a medium to communicate almost orally with the reader. The calendar can be thought of as a kind of dialogue with one silent party attentively listening. This characteristic was sometimes enhanced by question and answer passages such as those seen in a calendar from 1714: 'Kuriose Rätselfragen und einfache Antworten: Frage: Welches ist der beste Rat? Antwort: Der Vorrat. Frage: Warum stehen die jungen Mädchen so gern? Antwort: Weil sie nicht sitzenbleiben wollen';<sup>27</sup> and by the earlier 'Kalendergespräch' or 'Diskurse', for instance the 'Dialogus Astrologicus zur Belustigung des Lesers' published in the Alten und Neuen Gesprächs-Kalender (Leipzig 1660).<sup>28</sup> In turn each one of these devices apparent in the Kalender itself makes a significant contribution to the make up of the Kalendergeschichte, as Rohner suggests: 'Das Gespräch dringt in die Geschichte. Deren Diktion ist mündlich, gesellig. Sie ist vom argumentativen Charakter des Kalendergesprächs leise, aber merklich angesteckt'.<sup>29</sup>

By referring to the reader as 'du' or at least by addressing him/her directly, the Kalendermacher bred a certain familiarity which was enhanced by the continuity of

the calendar medium. Published annually in the same form and by the same author, the relationship between reader and author grew. The Kalendermann needed the reader's support in order to boost sales and thus did everything possible to ensure this continuity; in particular he published puzzles in one year's calendar and the answers in the next edition. He was fond of cross-references such as 'the reader will remember last year...', and he even made amends for mistakes or unfulfilled forecasts!

Ironically the calendar's popularity however sometimes presented the Kalendermann with difficulties, especially if the Kalendermann wished to include some new aspect or other in his work, for in a popular medium change is often unwelcome. Hence the successful Kalendermann was the author sensitive enough to write within the traditional frame, keeping large sections in the form of the old calendars and introducing new ideas through the back door. Rudolf Schenda points out in his Volk ohne Buch: 'Die traditionellen Volkskalender - mit einer durchschnittlichen Auflage von 10,000 Stück - unterschieden sich jedoch höchstens in Einzelheiten, nicht in der Struktur voneinander'.<sup>30</sup> Schenda also stresses how important it is for the reader to feel at home in the medium: 'Der einfache Leser sucht Literatur mit einem hohen Identifikationswert. Er ist nicht bereit, die erworbenen Lese-Kenntnisse, die sein Weltbild nicht erweitert, sondern bestätigt haben, zugunsten anderer,

besserer Kenntnisse fortzuwerfen. Vielmehr konserviert er das Gelernte in seinem Gedächtnis ... und versucht, zu den ihm bekannten Themen neue Variationen zu finden.'<sup>31</sup> Successful Kalendermänner were very much in tune with the likes and dislikes of their readers; they pandered to the demand. This phenomenon is found in many other European calendars. One Welsh 'Kalendermann' in a calendar from 1692 makes no secret of this when he states: 'Ni baswn yn ysgrifennu dim Rhagymadrodd attoch y Leni, Oni bae dybied y byddech yn ei ddisgwyl oherwydd eich bod yn gynefin o'i gael'.<sup>32</sup> (I would not be writing a preface this year were it not that I know that you are expecting one and are accustomed to having one.)

Reflecting on this brief outline of the development of the calendar and the role of the Kalendermann within the calendar, it becomes evident that the medium depends on an oral tone, though how precisely this is achieved remains to be explored. At most one can point to certain contributory factors. First of all, the calendar's *raison d'être* contributes to its oral tone. It is first and foremost a practical book, to be read again and again, a book from which people can quote to one another, and from which the literate can read to the illiterate who in turn remember passages verbatim. It is a book which can be discussed in everyday life, a sociable book, rather than a private book. Secondly, the fact that it is written by an author who gives

himself a personality enhances its orality. The presence of a familiar author lends the words an identifiable voice. The Kalendermann is no stranger, he makes his home in the warmth of the kitchen, he sits there every day of the year, year in, year out; he can be referred to at any time and can be depended upon to share his vast knowledge. Thirdly, the calendar knows its reader. It is written in a language which steers clear of a style that is too literary and it refers to its reader directly. Through this language it converses with the reader.

Having thus discussed some of the main aspects of the history of the calendar medium and the role of the Kalendermann, I should now like to consider the points covered above as seen in the work of some of the best-known Kalendermacher, representing a typical cross section of calendars from the sixteenth century to the present day. This section will make no reference to Hebel's stories since his work is discussed exclusively in the remaining chapters.

### Part 3

#### KALENDER AND KALENDERMACHER

One of the most popular calendars in the sixteenth century was the Kalendarius teutsch Maister by Joannis Kunigspergen, mentioned in the previous sections. This was printed in Augsburg. In the 1513 edition the Kalendermann takes a biblical story as an introduction to his calendar and adapts it in order to justify and give validity to the calendar's astronomical contents. This is a Kalendergeschichte in very crude form. Typically, the Kalendermacher uses unoriginal material and paraphrases it to suit his own ends, a kind of plagiarism characteristic of the Kalendergeschichte. Kalendermänner were not so much concerned with the originality as with the appropriateness of their work. The red, yellow, green and blue 'Pracht' edition of the Kunigspergen calendar begins: 'an de anfang hat gott der almechtig beschaffen himmel und die erde. Die erde was eitel un lere...'. He then inserts the following section as a transition from Genesis to the contents of his calendar, thus giving his secular calendar divine authority: 'Das aber die vernunfftig creatur / das ist der Mensch/ sollicher Wirckung un einfluss warmüngnemen und erkennen: und sich also nach zeychen zeytiar und tag richten halten un wissen hab/ Ist got dem Schöpffer der Welt zu lob und ere der gebererin gottes zu aim besundem preyss un dem menchen zu nutz/ disser Kalender für genommen zu truckem, darinn man findet die zeyt desiars so die Sunn nach irem lauff würckt nach aygenschaft der zwelff himelischen zaychen...'.

Another calendar dating from the sixteenth century is the Kirchen Calender (Frankfurt am Main, 1539). On the red and black title page of the 1539 calendar is the name Caspar Holtwurm Athesinus, the probable author. Beneath this the calendar's contents are described: 'Ein Christlich un nützlich Büch/ In welchem nach Ordnung gemeiner Calender/die Monat/ Tag/ und die fürnembsten Fest des ganzen jars/mit irem gebrauch/ Auch der Heiligen Apostel / und Christlichen Bischoff/Leerer und Martyrer.../mit schönen Figuren gezieret / Allen Christen sehr trösstlich und nützlich zuwissen'. The 'Vorrede' seems to be addressed to noblemen, perhaps the benefactors: 'Dem wohlgebornen Herrn / Herrn Reinharten Grauen zu Isenburg/ und Herrn zu Budingen/ Meinen genedigen Herzen.' For each month there is a corresponding selection of religious anecdotes, with tales of martyrs and saints. For instance, next to the date sixteenth of February, the story of 'Juliana' appears: 'Diese ist eine keusche und Christliche Jungfrau gewest zu Nicomedia, welche umb warer erkandtnuss Christi willen under Diocletiano dem Tyrannischen Römischen Keyser, neben vil andern frommen und besten Christen getödt worden'. On the whole however the examples of stories in the calendars of the sixteenth century are sparse.

By the seventeenth century many more calendars contained stories as the Baroque period saw the increasing popularity of horrifying and wonderful tales. A calendar printed in



1664 bears the forbidding title: Der Verbesserte und Neue Kriegs- Mord- und Tod-, Jammer- und Noth- Calender, Marwinski describes it as: 'Der Gipfel aller schauerlichen Kalender', and goes on to say: 'Er berichtete über Gewitter, Erwählungen, Planeten- Lauf, Mordtaten, Diebereien, Ungewitter, Feuersbrunsten, entsetztliche Wunderzeichen, Trübseligkeiten und Unfälle aller Art'.<sup>33</sup> Another interesting calendar from the seventeenth century is the Sinnreicher Comödien und Tragödien Calendar (1677) with its beautiful prints in black, red and white. The title page announces: 'Darinnen Nebenst der 12 Monaten Natur und Eigenschafften wie auch der Witterung insgemein/dess Modes Ab/und Zunehmen/auch Sonnen und Mondes-Finsterussen/sambt andern Astrologischen Verfassungen; So dann auch einer sehr lustigen Comödie zweyer Eheleute/die sich ihrer schöne Tochter wegen so grosse Freude gemachet/dass sie davor nit ruhe köne/enthalten'. Beside the traditional calendar tables there is a section dedicated to children, the 'Kinder Lust Kalender'. From A-Z the Kalendermann takes an animal and describes it in a rhyming verse; for example, for the letter 'B', he describes the bear:

'Schau den Bären will nicht gnügen  
Was er auf der Erden frisst  
Auf den Baum muss seyn gestiegen  
Wo das süsse Honig ist.'

Beneath the tables, mainly in the form of a dialogue the comedy is related. It begins: 'Fortsetzung des In aller

Welt weit und breit bekannten MONSIEUR Pickelhärings  
Eigentliche und possierliche Lebens-Beschreibung. Wo wirs  
vor einem Jahr gelassen/da fahren wir jetzt wieder fort'.  
It ends on a note of suspense and urges the reader to  
purchase the following year's edition in order to discover  
the outcome of this gripping tale: 'Bey diesem lassen wir es  
dissmal bewende/ künfftiges Jahr ein Mehrers. Der Leser  
lebe wol/ und verbleibe günstig/ und nehme meiner Arbeit  
vorlieb'.

By far the most famous of the seventeenth century  
calendars is the Grimmelshausen Ewig-Währende Kalender.<sup>34</sup>  
Grimmelshausen was ahead of his time in that he devoted one  
section of his calendar exclusively to story-telling, and in  
that for the first time a truly individual character is  
created for the purpose of compiling a calendar. The  
apothegmatic tales revolve around the figure of  
Simplicissimus - his personality enlivens the moral and  
instructive anecdotes, and the relating of wondrous, curious  
and historic events takes on the dual purpose of educating  
and entertaining. Through Simplicissimus' picaresque pranks  
and his lively dialogues with Zongarius, Grimmelshausen  
presents his educational purpose in a subtle way and  
sweetens the didactic pill. Nevertheless, it is important  
to remember that Grimmelshausen's educative  
Kalendergeschichten were merely meant to complement the rest  
of the calendar's contents. As Grimmelshausen inserted his

stories within the framework of the calendar he could reach into farmhouses, villages and towns. Four stories appear in the 1670 calendar, one of which is entitled Ein Güldener Zahn.<sup>35</sup> This, like the other four, starts with the words: 'Ums Jahr'. Particular care is taken to use 'exact' historical dates and names of villages or towns, in order to locate the story in time and place. This gives the text an overall sense of historical authenticity. There can be no doubt in the reader's mind that this event actually took place, incredible though it may seem.

Ums Jahr Christi 1594 befandt sich ein Zimmerman der auch ein Müller war/ zu Veigeldorff in der Schlesien/den Herrn von Gelborn zuständig/Hännss Müller genandt der hatte mit seinem Weib Heswig einen Sohn erzeugt/ Christoph geheissen/welcher Anno 1585 gebohren worden; Demselbigen sahe vor Ostern Anno 1593 eine Magd in Mund /und wurde gewar dass ihm der hinderste Backenzahn wie lautter Golt glänzte.<sup>36</sup>

The story continues to describe how the youth makes fools of people from higher social classes, making them believe that the tooth he had accidentally covered with a hollow golden coral was in fact a growing golden tooth. Without over-emphasising his moral, Grimmelshausen makes his point clear to the reader: 'Woraus zusehen das geringe unverständige Leuth/ wie dann dieser Knab gewesen/ auch hohe und gelehrte Leuth Affen und bey der Naasen umbführen köndten'.<sup>37</sup> Gersch summarizes the effect of the story neatly: 'Hier zeichnet sich ein gesellschaftlicher Perspektivismus ab, der aus dem ständischen "Krautgarten",

aus der traditionellen Parteilichkeit herausführen will und sich dem liberalen Standpunkt nähert, den die Gesellschaftskritik der Aufklärung beziehen sollte'.<sup>38</sup>

The 'Aufklärung' spread through Germany in the eighteenth century and affected not only the content but also the presentation of the calendar. Maria Lypp in her article comments: 'Die Landpädagogische Bewegung blieb nicht ohne Einfluss auf die herkömmliche Lektüre der Bauern, den Kalender. Von der Mitte des Jahrhunderts an bieten die Landkalender weniger "Chaos und verworrenes Mischmasch" wie Grimmelshausen seine Materie noch nannte (der allerdings ein pädagogisches Mittel gerade in dieser Gestaltung sah!), sondern konzentrieren sich auf erzieherisch-unterhaltenden Stoff; sie werden Bildungs- und Belehrungsbücher'.<sup>39</sup> Anecdotes with an earthy, crude and often uncouth tendency did not suit the new pious spirit, and so they were replaced by those with a moralistic flavour. The 'Vade Mecum für lustige Leute, enthaltend eine Sammlung angenehmer Scherze, witziger Einfälle und spasshafter kurzer Historie' is often the source of the material which enlightened Kalendermacher could adapt for this new kind of Kalendergeschichte.<sup>40</sup> The numerous efforts to purify the calendar in the eighteenth century however sometimes show a tendency to reduce its contents to mere historical dates and tables, and to indulge in story-telling as little as possible. As a consequence, the calendar lost much of its charm. Reports by authors

became almost more commonplace than stories; the Neuer Katholischer Schreibkalender (1762-69), for instance, printed a 'report' on the Romans in Southern Germany, and the few stories printed were often dry and pedantic. Christian David Schubart (1739-91) author of Teutsche Chronik (Augsburg, 1774-1777) is typical of his period. He wrote with the sole purpose of introducing a moral. Jan Knopf describes Schubart's stories in the following way: 'Sie stellen entweder historische Ereignisse (diese oft sehr kritisch) oder merkwürdige Begebenheiten dar, um mit ihrer Hilfe sein engagiert aufklärishes Bwusstsein lehrhaft zur Wirkung zu bringen'.<sup>41</sup> His Kalendergeschichten are a far cry from the amusing teaching technique of Simplicissimus. Christoph Richter, another prominent figure in the eighteenth century calendar world chooses to omit the Kalendergeschichte from his calendar, and the 1724 edition, printed in Nürnberg, does not include a single story, even though the author's voice is audible in it from the very beginning. In his 'Vorbericht' he addresses the reader: 'Geneigter Leser/ Ich überreiche dir hier einen Calender ...'.

Some Kalendermacher were nevertheless too aware of the Kalendergeschichte's popularity to dispense with it completely. The Neuer Critischer Sach-Schreib-und-Taschen Almanach printed in 1744 in Zürich contained: 'Denkwürdige und wahrhaffte Geschichte welche sich bey dem critischen

Kriege u. rühmlichen Siege der Herren Schweisser wider un  
über die Sachsen zugetragen haben. Nach Herrn Breitingers  
Regeln und Sylbenmass in der Zürcher-Dichtkunst befindlich  
mit poetisch-historischer Feder entworfen'. This calendar  
also printed witty anecdotes to fill the empty spaces at the  
bottom of each page, for example: 'Als ein Schweizer  
hörte/dass ein Spanier zum andern sagte: Man nenne die  
Schweizer Kühemelcker, Antwortet er: ja/wir seyn  
Kühemelcker, aber wir haben nur zwo Kühe, die wir melcken,  
den König in Spanien/ und den in Frankreich'. Other  
calendars were almost totally devoted to telling stories.  
A prominent example is the Historischer Calender für Damen  
für das Jahr 1790 (Leipzig). As the title suggests these  
stories were based on historical events. One of those  
related is that of Queen Elizabeth the First of England.  
The narrative ends: 'Die Leser dieser Blätter haben in der  
Elisabeth, Königin von England, den Charakter einer grossen  
Frau aus der vergangen Zeit bewundert'.

By the nineteenth century the Kalendergeschichte had  
firmly established itself as an indispensable part of the  
calendar. In the tradition of the frame which housed it,  
the calendar story was usually presented as an event that  
'really happened', and when this was clearly not the case,  
then at least the story would present a moral. Much  
attention was paid to the process of 'familiarizing' the  
contents for the benefit of the reader.<sup>42</sup> The stories were

made relevant to the reader as they were anchored within the realms of his/her experience. Excluding Hebel, three of the most prominent of these nineteenth century authors were Jeremias Gotthelf, Ludwig Anzengruber and Berthold Auerbach.

Jeremias Gotthelf (1797-1854) in his Neuer-Berner-Kalender strikes a didactic note. Despite the calendar's subtitle, which heralds a somewhat lighthearted approach ('Ein nützliches Handbuch zur Unterhaltung und Belehrung'), it in fact lacks a lively presentation and consequently did not enjoy much popularity. A preoccupation with instruction colours all aspects of the narration in the Kalendergeschichten. When the narrative voice is heard it is often the harsh voice of a moralist, as in the following example taken from the story Der russische Knabe: 'Ein solch Beispiel vom letzten möchte ich gerne erzählen zur Beschämung der Kinder, die immer miteinander zanken'.<sup>43</sup> Another story Vermessenheit begins: 'Der Herr führt in die Hölle und wieder hinaus!', and goes on to preach:

Dieses schöne Trostwort für die Frommen des Alten Testaments wird leider nur zu oft als ein Trotzwort gebraucht von den Unverständigen; dann bringt dieses Wort aber keinen Trost, sondern wird ein zweisehnend Schwert, das in der Unverständigen Seele fährt. "Du sollst nicht üppig und eitel gebrauchen des Herren Namen, aber ebenso wenig, O Mensch, des Herren Wort!" Wer mit diesem heiligen Worte spielt in Schimpf und Ernst, den wird der Herr nicht für unschuldig halten'.<sup>44</sup>

This didactic approach in the stories, however, coexists with a certain degree of conversational tone precisely

because the narrator is prepared to intervene with frequent interjections. The rhetorical question is the most common entry for the narrative voice, though direct speech and tense changes are sometimes used to the same effect. Examples both of the use of question and of direct speech and thought are seen in Die Schelmensucht: 'Denn was hilft erben und gewinnen, wenn es einem hintendrein die Schelmen nehmen? Ich frage'; or ' "Ja", werden die Kinder denken';<sup>45</sup> and in Wer lügt am besten? there is a change of tense to indicate the narrator's presence in the very first sentence: 'Es sassen vier Kamaraden beisammen und kamen tief ins Reden hinein, und viele Leute, wenn sie tief ins Reden hineinkommen, so kommen sie auch ins Ruhmen hinein und jeder wollte das Beste besitzen, das Merkwürdigste erfahren haben'.<sup>46</sup> An example of the familiarization process so typical of Kalendergeschichten in general is seen in the story Der russische Knabe where the narrator describes Russia as being a country of many ordinary as well as exotic qualities: 'Man stellt sich Russland gerne vor wie ein unendlich ödes Land, nur angefüllt mit Schnee und Knute. Ach nein, in Russland ist auch Sonnenschein und Freude, sind nicht nur gefrorne Steppen, sondern auch in Liebe weiche Herzen'.<sup>47</sup> The overriding tone in Gotthelf's stories is, however, fiercely pedagogic. Ruth J. Kilchenmann comments:

Hierbei übersieht er, dass trotz aller Lehrhaftigkeit des Kalenders die Kalendergeschichte zugleich der Unterhaltung dienen muss, und dass sie nicht nur aus der Lehre und der lebendigen Sprache leben kann, sondern, dass sie einer



Geschichte und eines gewissen Spannungsmoment bedarf. Das Dogmatisch-Didaktisch muss sich in einer Fabel verbergen, und darf nicht allzu deutlich werden.<sup>48</sup>

Anzengruber (1839-1889), in his Launiger Zuspruch und ernste Red writes stories which display a great variety of theme and subject matter, where the common aim is to amuse as well as instruct.<sup>49</sup> Even the fairy tales incorporated in this calendar conform to this purpose. Anzengruber is always conscious of the need to provide the reader with enough realistic detail to enable him/her to visualize the story's setting and imagine the events which take place. The narrative tone is lively and the stories are often interrupted by comments from the Kalendermann. Phrases such as 'nun', 'Lieber Leser', 'wahrhaftig', and repetition - all characteristics of oral story-telling - reveal his presence as the story-teller. Similarly the many tense changes and rhetorical questions posed add to the narrative's vitality and fluency. The following two sentences are characteristic of Anzengruber's tone: 'Will's der Leser nicht glauben? Gut wir wollen Probe machen'.<sup>50</sup> He fully understood the power of the question. It breaks a passage of prose and draws the reader's attention, as it renews his/her interest and invites him/her into the text. It encourages the reader's participation, offering food for thought. Time and again the question is used, sometimes to begin a text, sometimes to close a text, and sometimes to suspend a text in mid-

drift: '"Jemine, wie siehst denn Du aus? Hast vielleicht eine Kränkung? Schaut der Bauer nit auf Dich?"'<sup>51</sup> Another of Anzengruber's hallmarks is the use of dialect. While enjoying the advantage of lending the text an idiomatic flavour, this has the disadvantage of confining the boundaries of readership to a relatively narrow region. This example is taken from Die Märchen des Steinklopferhans: '"Jesus" sagte der Hans, "ich weiss zwar nit, ob die Leut' in dö unvordenklichen Zeiten, wovon ich d'erzähl', schon Jesus g'sagt haben, aber das thut nix'".<sup>52</sup> It is perhaps in the 'Vorrede' with its friendly title - 'Eine kleine Plauderei als Vorrede' - that one gains the best insight into the nature of the relationship of Anzensgruber's Kalendermann with the reader. Although he refers to the reader as 'du', there is never a hint of condescension in the narrative voice. This is partly achieved by the way in which the Kalendermann intimates his thoughts to the reader, thus placing the reader in the role of a trusted friend. The text is full of interjections such as 'ich meine', 'Ei freilich!', 'also', and it addresses the reader as 'lieber Leser'.<sup>53</sup>

Berthold Auerbach (1812-1882), is another of the more interesting nineteenth century Kalendermänner.<sup>54</sup> He seeks to warn against the evils of the modern world in his Kalendergeschichten. This concern is sometimes so obvious

that the story line pales into insignificance. His stories are usually peopled with ordinary folk doing ordinary things, but as these actions are praised or criticized they become one-dimensional examples of how, or how not, to behave. For example in Ein Kind unter zwölf Jahren oder das Halbbillet, the father lies about the child's age in order to gain a reduction in the train fare; this leads to a series of events, which ultimately reinforces the moral of the saying: 'Willst du etwas Unrechtes thun, so sieh auf dein Kind'.<sup>55</sup> Auerbach punctuates his stories with proverbs and sayings e.g: 'In der That, war guter Rath teuer';<sup>56</sup> or 'Nur Muth! Ein Wort spricht einem keinen Loch in den Kopf'.<sup>57</sup> He is also fond of the rhetorical question, which incorporates the reader into the narrative, and he often includes direct address to the reader in his stories. Yet when he attempts to establish a friendly, conversational relationship with the reader, presenting him/her as a second person familiar, 'du', in a dialogue, it has the opposite effect. In this case it places the narrator on one plane and the reader on a considerably lower plane. His obsession with delivering the moral gives the stories an all too didactic flavour. When he suggests, at the end of Abgerissenes vom Communismus that the reader, in the best of Kalendergeschichte traditions, should find out the moral for him or herself, the effect is almost comic because he has already heavily underlined the moral: 'Es war dem Redner

nicht verstatket, die Anwendung seiner Geschichte auszusprechen, ist aber auch nicht nöthig; es kann sie jeder selber machen'.<sup>58</sup> It is as though he knew the techniques of the Kalendergeschichte but did not have the skill to combine them acceptably.

At the turn of the century the 'Arbeiterkalender' come into existence. The Kalendergeschichten within this frame instruct their readers in socio-democratic theories relevant to the workers' movement by relating stories from a worker's background. A favourite theme is that of the hopeless love affair between a worker's son and a nobleman's daughter. The high moral standards of the lower classes are always set against the decadence of the bourgeoisie and landowners. While keeping the traditional form and appearance of the calendar, (and thereby ensuring a successful sale), the authors of the 'Arbeiterkalender' convey revolutionary messages to their readers. 'Im Gegensatz zum Inhalt pflegten die Arbeiterkalender in Form, Aufmachung und grundsätzliche Thematik dem bürgerlichen Volkskalender durchaus zu folgen, so dass der Eindruck entstehen kann, dass das Beharrungsvermögen des Medicines auch im Arbeiterkalender zum Vorschein kam'.<sup>59</sup>

With the coming of the age of industrialization and mass communication, the twentieth century saw the calendar being reduced to little more than an advertising medium, with its pages filled with brand names and persuasive

advertisements often leaving the reader with no more than a little space to note appointments beside each day. As far as the *Kalendergeschichte* itself is concerned however, this century has seen an interesting development as it left the calendar to be published independently, usually in anthologies: the '*Kalendergeschichte ohne Kalender*'. The two most prominent authors of this new 'free-standing' *Kalendergeschichte* are Oskar Maria Graf and Bertolt Brecht.

The *Kalendergeschichten* of O.M. Graf are printed in a two part book.<sup>60</sup> The first section contains twenty-five stories from the country, the second twenty-five from the town. Graf adapts the *Kalendergeschichte* to suit the twentieth century, but he remains faithful to its predominant characteristics. On the whole the stories tend to be longer than the traditional ones, but still the storyteller remains closely identified with the author. There is a sombre strand to many of Graf's stories - constantly he concerns himself with the theme of the inevitability of death. But on occasion he changes tack and delights in treating erotic themes - in part, one feels, as an attempt to shock the sensibilities of bourgeois readers.

The *Kalendergeschichte* provided Brecht with the ideal medium. Brecht considered it his duty as a writer to teach his readers in his works and he made no secret of the fact that his main purpose is didactic, '*schildern sie mich einfach als das, was ich bin, als Lehrer*', he once said.<sup>61</sup>

He also placed great emphasis on the need to communicate with his readers in a clear language: 'Wenn man zum Volk sprechen will, muss man vom Volk verstanden werden'.<sup>62</sup> This preoccupation with his role as educator of the people, speaking their own language, made the *Kalendergeschichte* the perfect form for his short, moral tales. The very tradition of the calendar, which from its early days had made it one of the few texts read by the 'man in the street', is exactly the background needed for an author concerned to communicate with 'the people'. In addition, Brecht was always searching to teach practical and applicable knowledge. This, as well as the tendency to present sensible advice in attractive form, are inherent ingredients of the calendar.

Brecht said of his calendar stories: 'Ich habe einige Erzählungen geschrieben, in denen ich, nicht ohne Heiterkeit, auf weises Verhalten hinwies'.<sup>63</sup> Not only is the presentation but also the content of his *Kalendergeschichten* in the typical calendar mould. He frequently tells the story of great historical figures - Socrates, Laotse, Frances Bacon, Lenin and the Buddha. He renders these characters relevant for the reader: they are made 'human' and 'approachable', and therefore 'useable'. The examples of their lives become applicable to humble lives and circumstances. Brecht often refers to dates and specific places, just as the earlier calendars did. Der Augsburger Kreidekreis, for example, starts with a definite

reference to time: 'Zu der Zeit des Dreissigjährigen Krieges',<sup>64</sup> and both the time and the place are stated in the opening lines of Die Zwei Söhne: 'Eine Bäuerin im Thüringschen träumte im Januar 1945, als der Hitlerkrieg zu Ende ging'.<sup>65</sup> The language employed is never elevated. Brecht firmly believed that the stories ought to be accessible to everybody. As well as accessible, these stories are also provocative. As a result, the reader's role can become productive rather than reproductive: 'Statt nach der Function des Sprechenden, der Rolle des Erzählers zu fragen, ist es dieser Prosa Brechts gegenüber angemessen, nach der Funktion des Lesers zu fragen und seine produktive Rolle zu entfalten'.<sup>66</sup> This process reaches its climax in the 'Keuner-Geschichten', also included in the 'Kalendergeschichte' anthology. Through Herr Keuner's unexpected retorts and comments, the reader, who is Keuner's conversation partner, at the end of the stories reflects on Keuner's words and draws his or her conclusions from Keuner's surprising arguments. Conversation is an important part of the process of learning for Brecht. Through the conversations with Herr Keuner, Brecht aims to change the attitude of the conversation partner - that is the reader - and, seen from a broader perspective, the attitude of society as a whole. His Kalendergeschichte aim not to soothe the reader into a comforting acceptance of the

"status quo", but on the contrary ... to challenge him to subject it to an honest and unflinching analysis.<sup>67</sup>

### Conclusion

The purpose of this chapter has been to show that although the Kalendergeschichte gradually emancipates itself from its original calendar, it can not be studied without bearing in mind that its development has been inextricably linked with that of the calendar itself, a publication which, with its six hundred year history has shown remarkable durability, due at least in part to its adaptability. Although the Kalendergeschichten may thus inevitably take many different forms and cover a wide range of subjects, there are nevertheless certain qualities common to all. These are the qualities thrust upon them by the requirements of the calendar. Of these perhaps the most prominent are the need to combine instruction and entertainment, to write for a generally 'unsophisticated' readership, and to include the figure of a Kalendermacher or Kalendermann. In these circumstances it is not surprising that an oral tone emerges in many Kalendergeschichten. An oral tone can instruct without preaching, it communicates well with people more accustomed to listening than reading, and the Kalendermann



or Kalendermacher gives it the voice it needs. With Johann Peter Hebel the genre found its true master. Hebel was profoundly aware of the tradition of the Kalendergschichte, and he, more than any other practitioner of the genre, managed to fuse the written form and the oral mode. In consequence, he created a sequence of astonishing short stories, one of which has been described as 'die schönste Geschichte von der Welt'.<sup>68</sup>

Notes for Chapter 1

1) Johann Peter Hebel, Schatzkästlein des rheinischen Hausfreundes (Tübingen, 1811).

2) Johann Peter Hebel, Der Rheinländische Hausfreund, oder Neuer Kalender auf das Schaltjahr 1808 (1809, 1810, 1811) mit lehrreichen Nachrichten und lustigen Erzählungen (Karlsruhe).

Other calendar stories by Hebel not published in the Schatzkästlein anthology were written for the Rheinischer Hausfreund, oder allerley Neues, zu Spass und Ernst (Lahr u. Pforzheim, 1813, 1814, 1815 and 1819).

3) Ruth J. Kilchenmann, 'Lebensweisheit der Kalendergeschichte', Almanach 3 Literatur Theologie (1969), 127-137 (p.128).

4) Johann Jacob Christoffel von Grimmelshausen, Des Abenteurlichen Simplicissimi Ewigwährender Calender (Nürnberg, 1670).

- 5) Helmut Kohlbecker, Allgemeine Entwicklungsgeschichte des badischen Kalenders in der Zeit von 1700 bis 1840 (Baden-Baden, 1928), p.17 and p.18.
- 6) Wilhelm Heinrich Riehl, 'Volkskalender im achtzehnten Jahrhundert,(1852)', in Culturstudien aus drei Jahrhunderten, edited by W.H.Riehl (Stuttgart, 1859), pp.38-56 (p.40).
- 7) Kilchenmann, p.129.
- 8) F.G. Baltzer, Elsässische Kalendergeschichten 1949 (Strasbourg, 1949), p.1.
- 9) Ludwig Rohner, Kalendergeschichte und Kalender (Wiesbaden, 1978), p.108 and p.112.
- 10) Kalender Maister Johannis Königsperger.
- 11) Johannis Regiomontanus, Kallendarius der siben Planeten (Nürnberg, 1474).

12) Johannis Regiomontanus, Kallendarius der siben Planeten (Strasbourg, 1535). Evidently a calendar bore the name of its original compiler, even when he was no longer responsible for its production, (cf. 11 above).

13) Knopf, Geschichten zur Geschichte, p.24.

14) Rohner, Kalendergeschichte und Kalender, p.16.

15) Rohner, Kalendergeschichte und Kalender, p.99.

16) Bertolt Brecht, Kalendergeschichten (Halle, 1948).

This is the first edition, subsequent references to Brecht's Kalendergeschichten are however taken from the Rowohlt edition (Hamburg, 1953).

17) Vienna, 1648.

18) London, 1652.

19) Rohner, Kalendergeschichte und Kalender, p.32.

- 20) Author probably Johannis Regiomontanus, Kalendarium der Siben Planeten (Strasbourg, 1535).
- 21) Kalendergeschichten mit 47 Abbildungen, edited by Winfried Theiss (Stuttgart, 1977), p.413.
- 22) Rohner, Kalendergeschichte und Kalender, p.31.
- 23) Rudolf Schenda, Volk ohne Buch, Studien zur Sozialgeschichte der populären Lesestoffe 1770-1910, Studien zur Philosophie und Literatur des neunzehnten Jahrhunderts, 5 (Frankfurt a.M., 1970), p.450.
- 24) Rohner, Kalendergeschichte und Kalender, p.31.
- 25) Theiss, p.401.
- 26) Theiss, p.403.
- 27) Rohner, Kalendergeschichte und Kalender, p.107.
- 28) Rohner, Kalendergeschichte und Kalender, p.83.

- 29) Rohner, Kalendergeschichte und Kalender, p.85.
- 30) Schenda, p.285.
- 31) Schenda, pp.325-326.
- 32) Thomas Jones, Y lleiaf o'r Almanaccau Cymraeg  
(Haerludd, 1692).
- 33) Felicitas Marwinski, '"Nimm wahr die Zeit, sie eilet  
sich und kehrt nicht wieder ewiglich". Ein Beitrag zur  
Geschichte des Volkskalenders', Marginalien. Zeitschrift für  
Buchkunst und Bibliophilie, 36 (1969), 44-61 (p.59).
- 34) See note 4 above.
- 35) Grimmelshausen, Ewigwährender Calender, p.81.
- 36) Grimmelshausen, Ewigwährender Calendar, p.81.
- 37) Grimmelshausen, Ewigwährender Calendar. p.83.

- 38) Grimmelshausen Simplicianische Kalendergeschichten,  
edited by Hubert Gersch (Frankfurt a. M., 1966), p.60.
- 39) Lypp, p.387.
- 40) edited by Freidrich Nicolai, (Berlin, 1764-92).
- 41) Jan Knopf, Die deutsche Kalendergeschichte. Ein Arbeitsbuch (Frankfurt a. M., 1983).
- 42) This is a term used by Lauri Honko in 'Four forms of Adaptation of tradition', in Studia Fennica, 25/26, (1977/1978), 19-48, (p.19).
- 43) Jeremias Gotthelf (Albert Bitzium):  
'Kalendergeschichten', in Band 23 and 24 of Jeremias Gotthelf (Albert Bitzium) Sämtliche Werke in 24 Bänden,  
edited by Rudolf Hunziker and Hans Bloesch (Zürich, 1931),  
p.51.
- 44) Gotthelf, p.110.
- 45) Gotthelf, p.202.

46) Gotthelf, p.42.

47) Gotthelf, p.51.

48) Kilchenmann, p.130.

49) Ludwig Anzengruber, Launiger Zuspruch und ernste Red'.  
Kalender - Geschichten (Lahr, 1882).

50) Anzengruber, p.44.

51) Anzengruber, p.53.

52) Anzengruber, p.108.

53) Anzengruber, pp.i-ix.

54) Berthold Auerbach, Deutscher Volks-Kalender (Leipzig,  
1860).

55) Auerbach, p.142



56) Auerbach, p.140.

57) Auerbach, p.142.

58) Berthold Auerbach, Schatzkästlein des Gevattersmanns  
(Stuttgart und Augsburg, 1856), p.178.

59) Knopf, Arbeitsbuch, p.179.

60) Oscar Maria Graf, Kalender - Geschichten (Münich,  
1929).

61) Bertolt Brecht, Kalendergeschichten, edited by Keith A.  
Dickson (London, 1971), p.xviii.

62) Bertolt Brecht, Schriften zur Literatur und Kunst 2  
(Frankfurt a. M., 1967), p.99.

63) quoted in:

Jürgen Thöming, 'Kontextfragen und  
Rezeptionsbedingungen bei Brechts frühen Geschichten und  
Kalendergeschichten', in Sonderband Bertolt Brecht 2,  
(Münich, 1972), pp.74-96 (p.88).

64) Brecht, Kalendergeschichten, p. 5.

65) Brecht, Kalendergeschichten, p. 21.

66) Dorothee Sölle, 'Dialektik und Didaktik in Brechts Kalendergeschichten', in Brecht heute - Jahrbuch der internationalen Brecht - Gesellschaft, edited by Reinhold Grimm, Jost Hermand, Walter Hinck, Eric Bentley, Ulrich Weinstein and Gisela Bahr (Frankfurt a. M., 1972), pp.121-130 (p.125).

67) Dickson, p.xvii.

68) Ernst Bloch, 'Hebel, Gotthelf und bürgerliches Tao', in Kawa, Interpretationen zu Johann Peter Hebel, pp. 19-31 (p.24).

## CHAPTER 2

### JOHANN PETER HEBEL THE KALENDERMANN

#### Introduction

In the preface I suggested that while there has been no shortage of authors ready to praise Hebel's narrative skill, nobody has hitherto investigated the techniques which produce that narrative, let alone shown that it is precisely the high level of artistry involved in this oral discourse which accounts for the stories' appeal, both on a popular and a scholarly level. In this chapter, I want to consider Hebel's life and how he became involved in the world of Kalender and Kalendergeschichten; then I shall discuss the issue of 'Volkstümlichkeit', as it is the term most often used by critics as they seek to characterize Hebel's work; and the third and final part of the chapter is an overview of the secondary literature which will outline the principal strands of Hebel criticism and suggest that an appreciation

of the oral element in Hebel's Kalendergeschichten is essential in order to understand his astonishing artistry.

### Part 1

#### HEBEL, THE BADISCHER LANDESKALENDER AND THE KALENDER DES RHEINISCHEN HAUSFREUNDES

Johann Peter Hebel was born in Basel on 10 May 1760, the first son of Ursula, a peasant girl from Wiesental, and Johann Jakob, a linen weaver by trade who later became a dragoon. In his free time Johann Jakob was an avid student and enjoyed writing. In 1761 both Hebel's father and his baby sister died in a typhoid epidemic and Hebel spent the rest of his childhood with his mother, living in Basel in the summer and in Hausen in the winter. His widowed mother worked hard in order to pay for her son's education, and he soon showed signs of being a promising and talented scholar. Hebel was only thirteen years old when he held his mother's hand as she died on the roadside between Brombach and Steinen. This moment affected him deeply as many of his poems and letters subsequently revealed. Though an orphan he was not left completely penniless, and after selling the

house, the inheritance of 25,000 Gulden was enough to ensure the continuation of his education even through university. The reports of his student years suggest that he preferred social to academic life, and without doubt he was a popular and lively member of the social scene in Erlangen. After changing courses and resitting examinations he was eventually called to Lörrach as 'Präzeptoratsvikar' in March 1783. On the whole everybody wholeheartedly praised the efforts of the new teacher, but one complaint was made in 1787 which said it would have been desirable: 'dass mehrere Zeit und Fleiss auf das Christentum (Religionsunterricht) verwendet und solches nicht als Nebensache tractirt würde'.<sup>1</sup> It would appear that the Kalendermacher's technique of mixing the sublime with the seemingly ordinary was already apparent in his lessons. It was during this period in Lörrach that Hebel made a group of very close friends (they even formed a secret society with their own language and rituals), and those friends were to remain dear to him throughout his life. Here too he met Gustave Fecht and although they never married he always regarded her as his fiancée. He was never to become a 'Markgräfler Pfarrer' which had always been his dream, but on 2 November 1791 he was called to Karlsruhe, as 'Subdiakon' at the 'Gymnasium illustre'. Here the range of his duties was extraordinary. He taught subjects as diverse as theology, rhetoric, Latin and science and was also expected to preach, an experience

which was to stand him in good stead in his later career as Kalendermann. After his promotion to 'Professor extraordinarius der dogmatischen Theologie und hebräischen Sprache' he was freed from his duties as preacher and in 1800 found time to write the first of his Alemannischen Gedichte.<sup>2</sup>

It was a further seven years before Hebel published his first Kalendergeschichten and to understand his achievement as a writer within this generic tradition, we have to go back to 1750, ten years before his birth. This was the year in which the right to publish the Lutheran calendar in Karlsruhe was handed over to the Karlsruher Gymnasium by the ruling authorities, under Karl Friedrich. The enlightened count was anxious to encourage the education of his subjects and thought that publishing rights for the calendar would be one way of boosting the county school's income. During this period however, the calendar with its long-winded title and earnest contents was an unpopular publication and in 1802 five people were called upon to rekindle its popularity. The sales figures continued to dwindle however and the Cürfürstlich badischen gnädigst privilegierten Landeskalenders für die badische Marggrafschaft lutherischen Antheils seemed as though it might be doomed. But one of the five chosen to be members of this special consortium was Hebel and on the 18th of February 1806 he sent a letter to his fellow members

containing a list of suggestions as to how the calendar could improve its image. This 'Unabgefordertes Gutachten über eine vorteilhaftere Einrichtung des Calenders'<sup>3</sup> marked a turning point in the history not only of the Badischer calendar, but also of the German calendar in general, for the end result of these suggestions was the creation of the Kalender des Rheinländischen Hausfreundes the most popular German calendar since Grimmelshausen's Ewig-währender Kalender.

Hebel's main argument was that in order to produce a successful calendar one had to write appealingly. Traditionally, as I have already shown, a calendar was not only an informative medium but also a means of entertainment. Hebel respected both of these traditional facets: 'Eine allzubesonne und eben daher leicht merkbar werdende Berechnung der Artikel auf Belehrung und Moralität greift nicht durch, da kein Mensch um belehrt und gebessert zu werden, den Kalender liest'.<sup>4</sup> He respected the reader's tastes, and knew 'wieviel weiser es sei, den Geschmack seines Publikums zu benutzen, als zu verachten und beleidigen'.<sup>5</sup> In another letter to the consortium, this time on 25 May 1807, he suggested that a good calendar ought to offer variety:

Ein Kalender, der viele Freunde unter vielerley Lesern gewinnen soll, muss ohne Zweifel, wie eine dergleichen Wochen - und - Monatsschrift, die in das grössere Publikum ausgehen soll, neben einem Haupt-Eintrag, der für alle berechnet ist, noch eine Zuthat von Mancherley zu Einladung und Befriedigung verschiedenen Humors, als je einen lustigen

Schwank, wieder eine grausame Hinrichtung oder Mordthat zur Ergreifung gröberer Nerven, wiederum an seinem Ort etwas Sinniges für nachdenkende Gemüther etwas Abentheuerliches, etwas Seltsames oder Räthselhaftes planmässig enthalten.<sup>6</sup>

Following the 'unabgefordertes Gutachten', on 14 January 1807 Hebel was given total responsibility for producing the Landeskalendar. The price rose from 4 to 6 Kreuzer (to cover the cost of a better quality paper), the long winded title was exchanged for the more homely Der Rheinländische Hausfreund and sales figures shot up dramatically from 24,000 to 50,000 in just two years. The general lay out of the calendar differed very little from the traditional form. It adhered to chronicling weather predictions and giving lists of important dates. To the second part of the calendar (traditionally the Practica) however, a series of stories, puzzles, and riddles was added. This was the most obvious reform, and it embodied the clearest attempt to enliven the calendar's contents. In accordance with the likes and dislikes of the common people, these stories were sometimes sensational, at other times historical and factual; sometimes they were comic, sometimes tragic. The incorporation of this new section into the 'practical' part of the calendar indicated that the stories had a practical function, and hidden somewhere between the lines lay a 'practical' moral, which could be applied to everyday life. Hebel's intentions and the main aspects of his new calendar are summarised by Rohner:



'Adressat das (bäuerliche)Volk , der gemeine Mann (insgeheim auch der Städter und der Gebildete). Funktion: Information, Unterhaltung, Rührung, Belehrung(...). Stoff: Haupt- und Staatsaktionen, Unglücksfälle, und Verbrechen (am wichtigsten), Naturerscheinungen und Entdeckungen. Form: schöne (rührende, vorbildhafte) Handlungen, kleine Erzählungen, Anekdoten'.

Apart from the Kalendergeschichten and the Alemannischen Gedichte, Hebel's only other literary publication is the Biblische Geschichten which appeared in 1824.<sup>8</sup> As with the calendar stories, these were written with a specific readership in mind, this time school children, and Hebel's concern to communicate with this young audience is evident from the construction and composition of the tales. Hebel said that while he wrote them he imagined before his desk a row of youngsters and that 'fast bei jeder Zeile im Geist oberländische Kinder belauschte'.<sup>9</sup>

Towards the end of his career, Hebel, by now a respected writer and prominent figure in the fields of education and religion, as well as a member of the Landtag, still enjoyed above all the companionship of his old and dear friends and the company of school children. In 1826, two years after the publication of his Biblische Geschichten, Hebel's health was failing. Despite this, on September 15, he visited a school in Mannheim as an external examiner, where the children honoured him with a boat trip along the Rhine and entertained him with songs and band music. The following day he journeyed on to Schwetzingen to stay with his friend Nüsslin, initially only for the weekend. His fever rose

however, and he was forced to cancel a visit to Heidelberg, where he was due to attend the open examinations. On the 22nd of September he died of cancer and on the 23rd he was buried in the graveyard in Schwetzingen.

The course of his life and the experiences he encountered formed in him qualities which were to colour the whole of his literary output. Despite the vast knowledge and many academic honours he gathered during his lifetime and despite the long years in Karlsruhe, he never lost touch with his ordinary Alemannic background. The calendar was a natural medium for Hebel, for though he was no simple man of the people, in his art he could, instinctively and supremely, speak to the ordinary man. Hebel was their champion and Pilling attributes this to his upbringing: 'Hebels Anteilnahme gilt den Armen, den sozialen Schwachen und Gedrückten ... . Und wir dürfen diese Anwaltschaft als Erbteil seiner eigenen sozialen Herkunft auffassen'.<sup>10</sup> A paragraph taken from the inaugural sermon which he wrote, but never delivered, underlines the features in his life which were to have a key influence on the development of his personality and which taught him how to adapt to the moods and needs of those around him.

Ich bin von armen aber frommen Eltern geboren, habe die Hälfte der Zeit in meiner Kindheit bald in einem einsamen Dorf, bald in den vornehmen Häusern einer berühmten Stadt zugebracht. Da habe ich frühe gelernt, arm sein und reich sein. Wiewohl, ich bin nie reich gewesen; ich habe gelernt, nichts haben und alles haben, mit den Fröhlichen froh sein und mit den Weinenden traurig. Diese Vorbedeutung von dem

Schicksal meiner künftigen Tage hat mir mein Gott in meiner Kindheit gegeben.<sup>11</sup>

As his social background and upbringing defined the subject matter of his work to a great extent, so his mother tongue, the Alemannic dialect, significantly coloured his style. Carl J. Burckhardt, among others, attributes much of his literary qualities to this Alemannic connection: 'Er spricht immer allemannisch auch wenn er seine herrliche deutsche Prosa schreibt. Allemannisch ist seine Stimmlage, sein Rhythmus, seine Syntax, die Art seiner Erzählung und seiner Spässe, seine so menschliche, dabei so nüchterne Vernunft, seine List, seine Kunst, die Allegorie zu durchpulster Gestalt werden zu lassen'.<sup>12</sup> This 'nüchterne Vernunft' is a characteristic which Magill refers to when he comments: 'Hebel was a classical rather than a romantic personality; he looked beyond the world in which he lived but his feet rested firmly upon solid earth'.<sup>13</sup>

Due to qualities such as these, Hebel was, and still is a popular figure, well loved by the 'gemeiner Mann' and the 'Gelehrter' alike. Such is his popularity that in Lörrach to this day the tenth of May is set apart as 'Hebel Tag'. Each year the author's life is celebrated with speeches praising his work and all kinds of other festivities. A young couple about to be married receive a gift and the poorest 12 villagers are offered a meal - Hebelmähli - (though these 12 nowadays are usually selected for being the

oldest twelve rather than poorest). The oeuvre which is the subject of the so called 'Hebeldank' speeches on the whole may be divided into two main sections: the Alemannischen Gedichte and the Kalender des Rheinländischen Hausfreundes. This thesis will concern itself with the calendar, and in particular with the stories which appeared in it, known collectively as Hebel's Kalendergeschichten, and published separately as the Schatzkästlein des rheinischen Hausfreundes.

## Part 2

### JOHANN PETER HEBEL AND 'VOLKSTÜMLICHKEIT'

In October 1814 Hebel's period as author of the highly successful calendar all but ended because of a quarrel with the authorities concerning his story Der fromme Rat (p.483) and its allegedly anti-catholic overtones. After this Hebel was to write very few calendar stories. Apart from the Alemannischen Gedichte and the Biblische Geschichten mentioned earlier, Johann Peter Hebel's literary output is essentially confined to the seven year period of creativity (1807-1814), during which he edited the Kalender des

Rheinländischen Hausfreundes. Many of the stories written for the calendar have been collected in a single anthology. Small though this body of work is, it has elicited an enthusiastic reaction from Hebel admirers over a period of almost 200 years.

As I suggested in the preface, the response to Hebel has been largely of one kind, in that the praise for the homely writer far outweighs the appreciation of his quite outstanding narrative skill. Based on the accessibility of the stories and their appeal to the untutored reader, there is widespread belief that the Kalendergeschichten are simple and naive. In the words of Lothar Wittmann, Hebel has been reduced on the whole to the: 'Erzengel bürgerlich-ehrsamer Solidität, vereinfacht zur problemlosen Idylle gütig-grossväterlicher Lebensweisheit, entstellt zum Vertreter sentimentaler, volkstümelnder Heimatkunst'.<sup>14</sup> Titles of the annual 'Hebeldank' speeches delivered before the Hebelbund in Lörrach provide clear indications of this sentimental picture of Hebel. C.J.Burckhardt entitled his talk: Der Treue Hebel (Lörrach, 1959); Karl Schmidt: Hebel der Nachbar (Lörrach, 1968); H.P Müller: Hebel in meinem Leben (Lörrach, 1970); C. Schneider: Vom Hebel einst in meinem Lesebuch zu Hebel heute (Lörrach, 1971); Raymond Matzer: Mein Dank an Hebel (Lörrach, 1975); Arnold Schneider: Hebel, Schulmann und Lehrer des Volkes (Lörrach, 1978). Critics have been taken in by Hebel's method of

disguising the sophisticated narrative of his texts in a 'lustiges Röcklein' in order to enhance their popular appeal.<sup>15</sup> Having failed to realize what Hebel knew well - that it is frequently more difficult to write a story that appears to be uncomplicated than a story which is overtly intricate - critics have often resorted to the catch-all term 'volkstümlich' in their attempts to describe his work. When Hans Krey compares Hebel with Kleist he remarks: 'Wenn er (Hebel) auch Kleist nicht an Wucht, Gedrängtheit, dramatischem Aufbau, hinreissendem Rhythmus und Macht der Sprache erreicht, so übertrifft er ihn an Fülle, Reichtum, Leichtigkeit, Volkstümlichkeit'.<sup>16</sup> Similarly Pilling refers to Hebel's language and content: 'Ebenso volkstümlich wie der Gehalt der Geschichten ist auch die Sprache',<sup>17</sup> and Kurt Bräutigam describes his narrative style: 'Seine Erzählweise wirkt volkstümlich schlicht und manchmal fast einfältig'.<sup>18</sup> These instances are representative of a large number of comments which employ the word 'volkstümlich' without it being at all clear quite what 'volkstümlich' means in this particular context. Often it is used as a synonym for 'quaint' or 'simple' and while Hebel's stories are not difficult to understand it would be a gross disservice to him to label them as 'simple' in terms of their narrative art.

The etymology of the term 'volkstümlich' is self-evident: 'relating to the "Volk"', and there can be no doubt

that Hebel felt a close affinity to the common people and wrote predominantly for them rather than for an intellectual elite. Hebel placed great emphasis on writing in a register familiar to the 'Volk' and tirelessly rewrote and corrected his work in order to achieve the desired effect. This was essential if he was to carry out his aim of enlightening his readership through the medium of the calendar. He believed it necessary to disguise the didactic intention: 'Die Absicht zu belehren und zu nützen, sollte nicht voranstehen, sondern hinter dem Studio placendi maskiert und desto sicherer erreicht werden'.<sup>19</sup>

The tone of his texts is dictated by a need to work within the calendar tradition which stressed the need to communicate with the typical reader of the calendar. C.P. Magill comments in his essay 'Pure and Applied Art': 'What he says and how he says it is conditioned by the public for whom he wrote'.<sup>20</sup> The outcome of this concern to engage the public's taste is a tone that relates, in both senses of the word, to the 'Volk'. In this sense his work is unmistakably 'volkstümlich', and for this purpose he recreates the oral story-telling style which was most familiar to the common people. Kahle notices this in the way Hebel introduces his stories: 'Man wolle daran denken wie im gewöhnlichen Leben, namentlich vom gemeinen Mann, Erzählungen begonnen werden, fast nie fehlen ihnen einleitenden Worte, und wäre es nur das fast nichtssagende:

Ich will euch einmal etwas erzählen'.<sup>21</sup> His work is also 'volkstümlich' in so far as he is careful to fulfil the common reader's expectations, providing them with the traditional calendar format and never introducing an unfamiliar concept without first establishing familiar ground. 'Auf hochmütigen Spott verzichtete er im Sinne seines Programmes, dafür wandte er die pädagogisch einzig erfolgreiche Methode an, den Leser vom Bekannten zum Unbekannten zu führen'.<sup>22</sup> Yet it is only in such narrowly defined instances that his work can be properly described as 'volkstümlich'. On the whole I must agree with Wilhelm Altwegg when he feels a certain duality in Hebel's work, and is not satisfied with applying the term 'volkstümlich' on its own: 'volkstümlich aber auch Schulung durch die klassischen Sprachen'.<sup>23</sup> Theodor Heuss also shares this view in his comment: 'Mit "Volksdichtung" und "Heimatsdichtung" ist es nicht getan bei Hebel(...). Für mein Begreifen ist der Dichter der Alemannischen Gedichte und der Verfasser des Schatzkästleins eine fast möchte ich sagen, gespaltene Erscheinung'.<sup>24</sup>

This combination of the 'volkstümlich' and the educated is precisely the mixture which Hebel sought to achieve. He himself described this duality using the terms 'populär' and 'ästhetisch'.<sup>25</sup> While he wrote for the 'Volk' and made use of many of its traditions, he did not hesitate to adapt these traditions where necessary. For the process of this



subtle adaptation he had at his disposal his intellect and his classical schooling. In contrast to the brothers Grimm for example, who travelled the country claiming to transcribe stories word for word as they were related to them by ordinary, often uneducated, people, Hebel never claimed to be merely recording 'folk-stories'.

In 1926 Walter Benjamin and Ernst Bloch began almost simultaneously to reconsider Hebel's position in the ranks of German literature and to suggest that his popular *Kalendergeschichten* were in fact narrated with great sophistication. However it is not until the last twenty-five years or so that a whole range of voices challenging the prevailing oversimplification of Hebel have become audible. In 1978 in his work Kalendergeschichten und Kalender, Ludwig Rohner indignantly asks: 'Aber war er naiv?'<sup>26</sup>. Ulrich Däster had provided the answer five years earlier in 1973: 'Denn Hebel (unter anderem Professor für Rhetorik!) ist nicht der 'peintre naif' der deutschen Literatur, als man ihn so gern zu sehen geneigt ist'.<sup>27</sup> At last German scholars were beginning to see a new depth in Hebel. Articles began to appear dealing with all kinds of aspects of his work. The following section sketches an outline of the main areas covered by this new wave of critics who 'discovered' Hebel as a writer beyond the confines of 'Volksliteratur'. It will show that while the

oral quality in the work is mentioned time and again, no analysis has been specifically devoted to this subject.

### Part 3

#### DISCOVERING HEBEL

Perhaps the most thoroughly researched aspect of Hebel's *Kalendergeschichte* is the historical one, and in this area no one has pursued the subject with greater zest than Jan Knopf. In his book *Geschichten zur Geschichte*, the second chapter is devoted to a study of the role of history in Hebel's stories. Knopf sees history as the most crucial ingredient of Hebel's work: 'Der rote Faden des Historischen, der den Kalender durchzieht, ist kein Zufall, sondern Programm. Das Historische ist bewusst als Hintergrund und als Gegenstand aller Geschichten gewählt, und die Geschichten sind deshalb auf diesem Hintergrund zu betrachten'.<sup>28</sup> A lucid contribution to this area has also been made by Friedrich Voit.<sup>29</sup> Voit does not share Knopf's extreme view that all of Hebel's *Kalendergeschichten*, in essence, deal with history. He realises that the inclusion

of history is merely one aspect of Hebel's strategy to communicate successfully with the reader. Voit argues that it is of little consequence to Hebel whether the history in his texts is factually sound or not: 'Dabei ist es von sekundärer Bedeutung, ob die "historische" Situierung tatsächlich stimmt oder nicht; so zögerte Hebel nicht, einen Text historisch falsch zu datieren, um ihn den Lesern "näher" zu bringen'.<sup>30</sup> He indicates that Hebel's use of history in the calendar is different from that of the other 'Aufklärer' who are usually less subtle in their manipulation of it. Their works generally reflected: '"Was die gebildete Welt aus dem Volk machen", und immer weniger was das Volk wirklich lesen wollte'.<sup>31</sup> In a similar vein, Hans Thieme seems to have grasped a little of Hebel's spirit when he makes the following comment: 'Sie (history) ist kein Verhängnis für ihn (Hebel), sondern Gottes Heilplan ... . Immer ist es das Menschliche, Persönliche, auf das Hebel in seinem Verhältnis zur Geschichte reagiert, und nicht abstrakte Ideen oder Gewalten. Grausamkeiten empören ihn bei den Franzosen wie bei den Kaiserlichen'.<sup>32</sup> History is far more Hebel's servant than his master. Although some critics pursue specific historical themes, such as the authenticity of the characters in the Rheinländischer Hausfreund, from the 'Advokat' to the 'Schelmen',<sup>33</sup> or the portrayal of the war against Napoleon, on the whole,

however, the term 'history' is used in a general sense as seen in the examples above.

The moral teachings in the stories is another dimension which has provided many writers with food for thought. Hebel's treatment of themes such as the condemnation of war, obedience, fidelity, and 'Vergänglichkeit', have been extensively discussed. Lothar Wittmann, Tschang Bok Rhie<sup>34</sup> and Ulrich Däster all deal with these issues, with Däster claiming: 'Dass die Vergänglichkeit für Hebel wirklich ein zentrales Thema ist, ein Grundton, der fast im ganzen Werk mitschwingt, das zu zeigen ist nicht schwer'.<sup>35</sup> The 'Schelmen' stories with their apparently favourable attitude towards the characters whose moral code is at the very least dubious has caused some interpretative difficulty. Georg Hirtsfeier justifies Hebel's position in these tales by suggesting that the trouble-makers in them are: 'jenseits von Gut und Böse'.<sup>36</sup>

Though critics may differ in their interpretation, most agree that all the stories are centered on a moral of one kind or another, and that the stories are thus written for a specific purpose. Georg Hirtsfeier summarizes this view: 'Hebels Dichtung ist daher niemals Kunst um ihrer selbst willen, sondern bezieht zu den Fragen des Lebens Stellung und setzt gleichsam "Wegweiser"'.<sup>37</sup> No matter what the subject matter may be, Hebel's main concern is to foster a humanitarian attitude in his readership. Pilling makes this

point: 'Bei aller thematischen Breite bleibt immer eine zentrale Idee erkennbar: die sittliche Haltung der Menschen in verschiedenen Lebenssituationen zu zeigen und die Beziehungen der Menschen zueinander darzustellen'.<sup>38</sup> Adolf von Grolman goes further when he explains that this essentially humanitarian moral code is based on Hebel's Christian belief: 'Hebels "Merke" meint nicht aufklärerische Moral, "sondern praktische Lebensklugheit vor Gott, Selbständigkeit der sittlichen Entscheidung" die dem Leser zu tätigen anheimgestellt ist'.<sup>39</sup>

Hebel's theology is a subject in its own right with some critics concerning themselves entirely with this issue. Walter Eisinger's work Johann Peter Hebel, Ein menschlicher Christ,<sup>40</sup> Werner Sommer's thesis Der menschliche Gott Johann Peter Hebels,<sup>41</sup> and Norbert Greinacher's study Aufklärer mit Herz,<sup>42</sup> are but three examples of works dealing with this aspect. It is generally agreed that his was a progressive theology, which displayed a greater degree of tolerance than was customary at the time. He fought long to unite the Lutheran and Reformed church in Baden and had a liberal attitude towards foreigners, the Jews in particular. In the words of Norbert Greinacher, 'Die Einstellung Hebels zu den Lutheranen, Reformierten und Katholiken, sein Mitwirken in der ökumenischen Bewegung, bevor es diesen Namen gab, sein Verständnis für die Juden: sie sind Ausdruck seiner aufklärerischen Toleranz'.<sup>43</sup>

While there is little real argument about whether or not Hebel was a religious man, there is a great deal of controversy about whether or not he was politically motivated. 'Johann Peter Hebel und die Politik - ist das ein Thema, über das gesprochen werden muss? Gibt es Unklarheiten in dieser Hinsicht? Es gibt sie.'<sup>44</sup> More recent studies seem to be increasingly united in thinking that while he was not overtly political, he did have very definite, forward-looking, political ideas. During his life he held many political offices, and it seems that, quietly but consistently, he worked hard to bring about some important changes in the politics of Baden. He fought to loosen the grip of the censor on publications, and his work in the field of education was pioneering.

Attempts by people such as Heinz Härtl ('Der "Rheinländische Hausfreund" war auch ein aktueller politischer Kalender, Hebel war auch politisch rege interessiert')<sup>45</sup> to point out the political elements in Hebel's literary work have become ever more frequent. Zentner even suggests that Hebel was political above everything else, but that he chose to avoid the reputation of being a political man because of the harmful effect a reputation of this kind would have had on his ability to communicate with the large audience he had won through his calendar. Zentner sees his political ideas as cleverly disguised and notes: 'Dies Zwischen-den-Zeilen-Schreiben war

die einzige Möglichkeit den Späherblicken des Zensors zu entweichen'.<sup>46</sup> Hans Thieme goes as far as to describe Hebel as the author of a 'littérature engagée', and to say that his work is fundamentally political and that at its core lies a concern to deal with social injustice and race discrimination.<sup>47</sup>

In addition to articles which have discussed themes and content, there have been those which concern themselves with style. Yet, only a few writers have attributed any importance to the role of the 'calendar' on the style of the calendar stories. In 1969 Lothar Wittmann published a book entitled Spiegel der Welt in which he analyses some fifty three of Hebel's Kalendergeschichten according to thematic divisions. I have already had occasion to refer to this study. Though Wittmann tends, in my view, to succumb to an over-schematic philosophical view of Hebel's art, he does make a valid point in his introduction, when he remarks: 'Ein weiteres Problem, mit dem sich eine künftige Hebel-Forschung wird auseinandersetzen müssen, ist das formgeschichtliche Phänomen der Kalender-Literatur: die Frage, wie Atmosphäre und Stil des Volkskalenders sich niederschlagen in der dichterischen Struktur einer Kurzerzählung'.<sup>48</sup> Both Maria Lypp and Heinz Härtl look in a similar direction, as they observe in separate articles that the calendar tradition is crucial to Hebel's story-telling technique. Heinz Härtl observes: 'Für das Verständnis des

Rheinländischen Hausfreundes ist von ausserordentlicher Bedeutung, dass Hebel die traditionelle Aufmachung des Kalenders durch die Einführung der prägnanten Titelfigur des Hausfreunds, Rotdruck im Kalendarium, Abbildungen im Text, die Rehabilitierung des Aderlassmännchens und der Lasstafel, das Streben nach "Kürze und Mannigfältigkeit", die Vermischung nichtfiktiver und fiktiver Materien imitierte'.<sup>49</sup> On the same theme Lypp begins her study of Hebel with the history of the German calendar: 'Der Rahmen der Tradition, dem Hebels "Hausfreund" sich einordnen lässt, ist die Geschichte des Volkskalenders',<sup>50</sup> which shows how she sees an appreciation of this tradition as central for the understanding of Hebel's work. Yet neither of these scholars considers the full implications of this tradition for the style of the stories and in particular its effects on the narrative register.

In the first chapter I described how the more successful Kalendermacher always took great care to present their moral in an entertaining way, and one of the stylistic devices most discussed is that of introducing humour to enliven the stories. 'Der Humor ist vielleicht das augenfälligste Stilmerkmal in Hebels Prosa. Man wird den Dichter des Schatzkästleins ohne Überschätzung den grössten Humoristen der deutschen Literatur zuzählen dürfen', proclaims Ulrich Däster.<sup>51</sup> Among others who have commented on the role of humour in the work is Siegfried Hajek. He



recognizes that Hebel uses humour as one way of avoiding becoming too pedantic and moralistic; humour is a kind of stylistic escape route: 'Mit sicherem Geschmack weicht er aus - durch Humor',<sup>52</sup> and Horst Vosberg makes a similar point in his analysis of the Kalendergeschichte Untreue schlägt den eigenen Herr: 'Hebel vermag den Konflikt in einem humorigen umzuwerten. In diesem "humorigen Prozess" verwandelt sich Unrecht in Recht, Recht aber in Unrecht, so dass die sonst unantastbare Moral auf den Kopf gestellt wird. Der Humorist stellt die Urteilsfähigkeit des Lesers in Frage, prüft seine Anfälligkeit für Vorurteile und seine Einsicht in moralischem Bereich'.<sup>53</sup>

More technical aspects of Hebel's style, such as his masterly use of language and sentence structure, have also been the subject of some articles over the past twenty five years. Referring to the story Kannitverstan Hajek admits: 'Ich bekenne im voraus frank und frei, dass ich dies Stück Prosa im Bereich deutscher Sprachkunst für allerersten Ranges halte'.<sup>54</sup> Hebel's art of personification and the way in which he makes the events of the stories vivid are other stylistic qualities which have attracted much critical acclaim. Georg Thürer classifies 'personification' as the most central of all the stylistic devices: 'Diese Gabe der Personifikation erscheint mir als das Herzstück unter Hebels Kunstmitteln'.<sup>55</sup> Ulrich Däster in particular refers to the 'Anschaulichkeit' in Hebel's Kalendergeschichten and

describes the components which achieve this effect: 'Erinnern an Bekanntes, der besondere Ausdruck anstelle des allgemeineren Genauigkeit, die auch die exakte Anzahl scheinbar nebensächlicher Dinge angibt - dies alles dient der Anschaulichkeit', and he adds: 'Wo immer es möglich ist, zieht Hebel das Anschaulich-Konkrete dem Abstrakten vor'.<sup>56</sup>

A very significant part of the discussion of Hebel's narrative technique is dedicated to his awareness of the readers, or audience (as they are often referred to). The frequent use of dialogue and direct speech in the texts is seen as an indication of this awareness and so too is the avoidance of highbrow registers and pompous sentence structures. In a little known essay entitled 'Die Sprache und die Technik der Darstellung in J.P.Hebels "Rheinischem Hasufreund"',<sup>57</sup> F.Willomitzer is far ahead of his time in that he pays detailed attention to Hebel's special use of vocabulary and sentence structures. Willomitzer is fully aware of the importance Hebel attached to 'communicating' with his reader and makes the connection between this concern to communicate and Hebel's choice of phrase: 'Das Volk ethisch emporzuheben, das war Hebels Ziel als Volksschriftsteller; wenn aber die Nothwendigkeit vorlag, das Verständnis des Gebotenen dem gemeinen Manne zu erleichtern, dann stieg er auch zu ihm herab'.<sup>58</sup> Willomitzer devotes particular attention to the use of dialect in this context, and I shall be returning to his

findings in chapter three. Another writer to comment on Hebel's awareness of the reader is Theiss, who refers to the dialogue 'zwischen Leser und Erzähler' in the stories.<sup>59</sup> Lypp refers to the way in which the stories seem to 'talk' as a 'Stilprinzip': 'Das Sich-ergeben einer Rede, und zwar aus Zusätzen, ein Prinzip der gesprochenen Sprache, wird zum Stilprinzip',<sup>60</sup> and Georg Thürer describes the reader as a 'Gesprächspartner'.<sup>61</sup> This relationship between narrator and reader is, however, not unproblematic. It is both a relationship between friends and between pupil and teacher, between equals and between a superior and an inferior. Hebel does not aim to elicit from the reader total empathy with or pity for his characters and while he directs the reader's mind, he never dictates: 'So denkt denn der Hausfreund vielen bei dem, was er seinem geneigten Leser sagt, und lässt doch das Eigentliche ungesagt'.<sup>62</sup>

Some writers have developed the theme of seeing the reader as the partner in a conversation (as above), to seeing the stories as essentially conversational, where the language resembles that of the oral registers. Indeed, a recurring word in the secondary literature on Hebel is orality. Bosse in an attempt to explain some of the sentence structures declares: 'es handelt sich um eine Angleichung an mündliches Sprechen',<sup>63</sup> and Lypp, when comparing Hebel's rendering of a story with that of another author, attributes the essential difference between them to

this concern to imitate the oral language: 'Dem knappen Bericht gegenüber hat Hebels Anekdote einen mehr als doppelten Umfang. Er ist zurückzuführen auf das Bestreben, die Formulierungen dem Tonfall der gesprochenen Sprache anzunähern'.<sup>64</sup> Magill has also drawn attention to the oral qualities of the stories when he suggests: 'His prose, if it is to be fully appreciated, should be read with the ear rather than with the eye',<sup>65</sup> and Rohner comments: 'Der Kalender ist durchwaltet vom geselligen Prinzip der Mündlichkeit'.<sup>66</sup>

Yet, even though these writers, among others, have referred to the orality of Hebel's work, they have rarely felt the need to explore this quality in detail. They mention the characteristics discussed above: the frequent inclusion of direct speech and dialogue, the influence of the Alemannic dialect on Hebel's language and the prominent role of the reader in the stories, a role inherited from the calendar tradition, and there is silent agreement that the essence of Hebel's uniqueness lies in the manipulation of the oral tonality. Some critics have gone further and realised that it is not a question of direct imitation, but rather a question of a successful marriage between the oral and the written registers, yet even these critics have failed to appreciate the literary skill involved in the subtle fusion of the two. Albrecht Goes points in this direction when he claims: 'Es ist - auch als geschriebenes

Wort - ein einzigartiges mündliches Deutsch, gesprochen im Geradezu des Herzens, das so unangemeldet mit beiden Füßen hereinspringt und da ist'.<sup>67</sup>

There can be little doubt that these observations are valid and that there is a strong oral feel to Hebel's stories. Hebel himself sees a definite link between the written and the oral (to repeat his famous remark: 'Was ist denn Schreiben mehr als Reden?').<sup>68</sup> The problem lies in the attitude of critics towards this link. They invariably refer to this aspect of the Kalendergeschichten, but abstain from providing illustration and further examination.<sup>69</sup> On the whole it seems that the 'oral' element in the texts is regarded as integral, as a primal part of the stories and a part which therefore needs no analysis. This is not the case. Great sophistication is called for in order to create an oral mood in a written medium as convincingly as Hebel did.

To conclude, it seems that in an attempt to elevate Hebel from the ranks of the school reading book to a worthy place in the league of the 'great' German writers, recent critics have often over-compensated for the immediacy of Hebel's calendar stories by attributing to them a complexity of theme and philosophical purpose. Yet this is not where Hebel's literary genius ultimately lies. While realising that Hebel is far more than the 'volkstümlich' story-teller he was once generally considered to be, critics have failed

to see that the key to his greatness lies precisely in his ability to marry sophistication of technique to accessibility of utterance. Hitherto, the oral element of his *Kalendergeschichten*, which lends them this appearance of simplicity, has been taken for granted.

The final four chapters of my thesis will offer a detailed discussion of a number of *Kalendergeschichten* to show, with analytical precision and detail, where Hebel's much admired 'oral' tone comes from. It is only through such close readings, which pay attention to each word and phrase, that the complexity of his narrative style can be fully appreciated. Before turning to these analyses however, I want, in chapter three, to discuss relevant aspects of the theories of oral narratology and the implications of the narrative frame, illustrating them by reference to examples from Hebel's stories.

Notes for Chapter 2

1) quoted in:

Rolf Max Kully, Johann Peter Hebel, Sammlung Metzler,  
80 (Stuttgart, 1969), p.19.

2) Johann Peter Hebel, Allemannische Gedichte. Für  
Freunde ländlicher Natur und Sitten, (Karlsruhe, 1803).

N.B. There is great confusion about the spelling of  
'Alemannisch' in the various editions of this anthology,  
with the majority of the recent editions omitting the second  
'l' from 'Allemannisch'. In order to avoid confusion to the  
reader of this thesis I shall adhere to the modern spelling.

3) Johann Peter Hebel, 'Unabgefordertes Gutachten über  
eine vorteilhaftere Einrichtung des Calenders', letter to  
members of the Kalender Consortium, (Karlsruhe, 18th of  
February, 1806); reprinted in Theiss, pp. 355-359.

4) Theiss, p.359.

- 5) Theiss, p.357.
- 6) Theiss, p.359.
- 7) Rohner, Kalendergeschichte und Kalender, pp.197-198.
- 8) Johann Peter Hebel, Biblische Geschichten für die Jugend bearbeitet, 2 Bände (Stuttgart u. Tübingen, 1824).
- 9) Johann Peter Hebel, Briefe der Jahre 1810-1826, Band 2, letter 517 (to Gottlieb Bernhard Fecht, January 1824).
- 10) Hebels Werke in einem Band, edited by Dieter Pilling (Berlin u. Weimar, 1978), p.xxiii.
- 11) Johann Peter Hebel, Gesammelte Werke in Zwei Bänden, edited by Eberhard Meckel (Berlin, 1958), p.323.
- 12) Carl J. Burckhardt, Der Treue Hebel (Lörrach, 1959), p.11.



13) Johann Peter Hebel, Das Schatzkästlein des Rheinischen Hausfreundes, edited by C.P.Magill (Edinburgh, 1955), p.xv.

14) Wittmann, p.vi.

15) Hebel, Schatzkästlein, p.9 (Vorrede): 'Doch liess ers nicht beim blossen Abschreiben bewenden, sondern bemühte sich, diesen Kindern des Scherzes und der Laune auch ein nettes und lustiges Röcklein umzuhängen'.

16) Johann Peter Hebel, Geschichten und Anekdoten, edited by Hans Krey, Die Perlenkette, Band viii (Berlin, 1956), p.5.

17) Pilling, p.xxiv.

18) Braütigam, p.51.

19) Theiss, p.356.

20) C.P. Magill, 'Pure and Applied art: a note on J.P. Hebel', German Life and Letters, New Series, Volume 10, (1956-1957), 183-188 (p.187).

21) J. Hermann Kahle, Claudius und Hebel nebst Gleichzeitigem und Gleichartigem. Ein Hilfsbuch zum Studium deutscher, besonders der volkstümlichen Sprache und Litteratur, sowie eine Handreichung zum Eintritt in die Geschichte derselben (Berlin, 1864) p.195.

22) Hans Trümper, 'Volkstümliches und Literarisches bei J.P. Hebel', Wirkendes Wort. Deutsches Sprachschaffen in Lehre und Leben, 20 (1970), 1-19 (p.12).

23) Wilhelm Altwegg, Johann Peter Hebel, mit 15 Bildern und 3 Handschriftenproben (Frauenfeld, 1935) p.202.

24) Theodor Heuss, 'Johann Peter Hebel - Rede beim "Schatzkästlein" zum Hebeltag 1952', in Hebeldank, edited by Hanns Uhl (Freiburg, 1964), pp.15-29 (pp.20-21).

25) terms used by Hebel in a letter to his friend Hitzig, quoted in:

Rohner, Kalendergeschichte und Kalender, p.184.

26) Ludwig Rohner, 'Kritische Anmerkung eines späten Hebellesers', in Johann Peter Hebel. Eine Wiederbegegnung zu seinem 225. Geburtstag, pp.196-208 (p.199).

27) Ulrich Däster, Johann Peter Hebel. Studien zu seinen Kalendergeschichten (Aarau, 1968), p.111.

28) Knopf, Geschichten zur Geschichte, p.72.

29) Friedrich Voit, '"Welches Vehikel wäre zu den manigfaltigsten Belehrungen geeigneter als Geschichte?" Zum "Historischen" in J.P. Hebel's Volkskalender Der Rheinländische Hausfreund', in Erkundungen. Beiträge zu einem erweiterten Literaturbegriff. Helmut Kreuzer zum sechzigsten Geburtstag, edited by Jens Malte Fischer, Karl Prümm und Helmut Scheuer (Göttingen, 1987) pp.36-59.

and

Friedrich Voit, 'Angenehm und nützlich. Zum "Historischen" in Hebels Kalendertexten', in Kontroversen, alte und neue. Akten des VII. Internationalen Germanisten - Kongresses, Göttingen 1985, edited by Albrecht Schöne, Band 7 (Tübingen, 1986) pp.44-50.

30) Voit, Welches Vehikel ..., p.42.

31) Voit, Welches Vehikel ..., p.39.

32) Hans Thieme, 'Hebels Verhältnis zur Geschichte - Rede beim "Schatzkästlein" zum Hebeltag 1960', in Hebeldank, pp. 91-102, (p.95) and (p.99).

33) Dieter Arendt, 'Der Hausfreund als Bürgerschreck' - oder: 'Die Sippenchaft der Zundel-Schelmen', in Schweizer Monatsheft, (Mai, 1985), 409-424.

34) Tschang Bok Rhie, 'Eine Studie über Heimat und Geschichte, Religion und Sittlichkeit im Hausfreund', (inaugural Dissertation zur Erlangung des Doktorgrades der Philosophischen Fakultät der Universität zu Köln, 1976).

35) Däster, J.P.H. Studien zu seinen Kalendergeschichten, p.39.

36) Georg Hirtsiefer, Ordnung und Recht in der Dichtung Johann Peter Hebels, Schriften zur Rechtslehre und Politik, Band 53 (Bonn, 1968) p.76.

37) Hirtsiefer, p.15.

38) Pilling, p.xxii.

39) Adolf von Grolman, Werk und Wirklichkeit. Drei Kapitel vom dichterischen Schaffen Johann Peter Hebel, Emil Gött, Hans Thoma, (Berlin, 1937) p.42.

40) Walther Eisinger, Johann Peter Hebel, Ein menschlicher Christ, Rede gehalten beim traditionellen "Schatzkästlein" des Hebelbunds Lörrach am 14. mai 1977 (Lörrach, 1977).

41) Werner Sommer, Der menschliche Gott Johann Peter Hebels, Europäische Hochschulschriften, Reihe 23; Theologie 6 (Frankfurt, 1972).

42) Norbert Greinacher, 'Aufklärer mit Herz. Assoziationen zu Johann Peter Hebel und Walter Jens', in Literatur in der Demokratie für Walter Jens zum 60. Geburtstag, edited by Wilfried Barner, Martin Gregor-Delín, Peter Härtling und Egidius Schmalzriedt (München, 1983), pp.315-321.

43) Greinacher, p.317.

44) Robert Feger, Annäherung an einen Prälaten (Lahr, 1983), p.54.

- 45) Heinz Härtl, 'Zur Tradition eines Genres', Weimarer Beiträge, volume 2 (1978), 8-95 (p.69).
- 46) Johann Peter Hebel. Erzählungen und Aufsätze des Rheinländischen Hausfreundes, volume 1, edited by Wilhelm Zentner (Karlsruhe, 1968), p.25.
- 47) Thieme, p.96.
- 48) Wittmann, p.xi.
- 49) Härtl, p.66.
- 50) Lypp, p.385.
- 51) Däster, J.P.H. Studien zu seinen Kalendergeschichten p.59.
- 52) Sigfried Hajek, 'Kannitverstan - die Geschichte eines literarischen Motivs', Jahrbuch der Raabe Gesellschaft (1973), 71-87, (p.85).

- 53) Horst Vosberg, 'Johann Peter Hebels seltsame  
Kalendergeschichte Untreue schlägt den eigenen Herrn',  
Jahrbuch der Raabe Gesellschaft, (1973), 194-205, (p.200).
- 54) Hajek, p.81.
- 55) Georg Thürer, 'Hebel im Gespräch mit seinem Leser, Rede  
beim "Schatzkästlein" zum Hebeltag 1965', in Hebeldank,  
pp.133-152 (p.142).
- 56) Däster, J.P.H. Studien zu seinen Kalendergeschichten,  
p.12.
- 57) Franz Willomitzer, 'Die Sprache und die Technik der  
Darstellung in J.P.Hebels rheinländischem Hausfreund', in  
Österreichisches Schulprogramm, Bd.10, Nr.24 (Vienna, 1891).
- 58) Willomitzer, p.20.
- 59) Theiss, p.414.
- 60) Lypp p.396.

- 61) Thürer, Hebeldank, p.142.
- 62) Martin Heidegger, 'Gespräch mit Hebel' in Hebeldank, pp.51-64, (p.58).
- 63) Heinrich Bosse, 'Über den Satzbau in J.P. Hebels Unverhofftes Wiedersehen', Zielsprache Deutsch (1971) 16-24 (p.17).
- 64) Lypp p.393.
- 65) Magill, Schatzkästlein, p.xxiii.
- 66) Rohner, Kalendergeschichten und Kalender, p.66.
- 67) Albrecht Goes, Hebel der Ratgeber, Rede gehalten beim traditionellen "Schatzkästlein" des Hebelbundes Lörrach am 16. Mai 1981, Schriftenreihe des Hebelbundes, nr.30 (Lörrach, 1981).
- 68) see Preface Footnote 13.



69) One exception is Karl Fordenauer who does at least provide a few examples to illustrate his point:

Diese Erzählwelt wird im engsten Kontakt mit dem Leser erstellt. Man achte nur einmal auf die zahlreichen Dialoge in seinen Geschichten und Gedichten, auf Redewendungen wie "sozusagen", "sagen wir einmal", "wie gesagt" oder "damit ist gemeint", alles Formeln, die den Leser einbeziehen möchten und ihm näherrücken, ihn aber auch zugleich aufschliessen möchten für die öffentlichen Interessen.

Karl Fordenauer, "Carlsruhe ist nicht so schlimm als mans verschreit". Johann Peter Hebel in Karlsruhe', in Johann Peter Hebel. Eine Wiederbegegnung zu seinem 225. Geburtstag, pp.27-45 (p.41).

## CHAPTER 3

### THE STRUCTURE OF ORAL STORY-TELLING AND HEBEL'S

#### KALENDERGESCHICHTEN

#### Introduction

In the second part of my first chapter I traced the development of the Kalendermann's role in the history of the calendar and suggested that it was his presence that provided the calendar with much of its oral intonation and accounted to a great extent for the conversational frame apparent in the calendar, and by extension in the calendar stories. During the course of this chapter I shall reconsider the structure of the oral apparatus traditionally found in the calendar and examine Hebel's use of it. Thereafter I shall offer a discussion of the characteristics of oral narrative as defined by oral narratologists, and I shall use illustrations from the Kalendergeschichten of the Schatzkästlein; but I shall also make the claim that while

these stories are based on structures commonly found in the oral tradition, they are much more than mere transcriptions of stories told orally.

## Part 1

### THE ORAL NARRATOR

Wolf Dieter Stempel, a prominent researcher in the field of oral literature argues that a conversational story needs a face-to-face communication frame, that is a frame that unites two components (the speaker and the listener) in a physical co-presence.<sup>1, 2</sup> Any written text that seeks to imitate the oral situation must explicitly recreate that sense of communicative frame.

In addition, any one concerned to imitate an oral register must create for him/herself a situation which will enable the author and the narrator to be presented as one person. Monroe Beardsley refers to this point, though in a different context, when he argues: 'the speaker of a literary work cannot be identified with the author - ... - unless the author has provided a pragmatic context, or a claim of one, that connects the speaker with

himself'.<sup>3</sup> To a certain extent such a frame is provided for Hebel by the calendar medium, for it blurs the normal distinction between narrator and author and furthermore places great emphasis on the reader's involvement in the text. In this it flies in the face of some current literary theory, for as Seymour Chatman claims: 'That it is essential not to confuse author and narrator has become a commonplace of literary theory'.<sup>4</sup> Usually, there is the author, the person who appears on the dust jacket or title page, and the narrator, the person who tells the story. In the calendar, however, this is not the case, for the Kalendermann - the narrator of the Kalendergeschichte - is also the author of the Kalendergeschichte for he is presented to the reader in the wider context of the Kalender. Thereby he creates the impression that he has an extra-textual existence, just as the speaker of the oral story exists outside the story-telling role.

The first step in the construction of this vital extra-textual representation of the Kalendermann is to provide a visual representation of him, and on the title page the reader is presented with an illustration of the 'Hausfreund'. Details are then given about the Kalendermann as an individual. There is nothing impersonal about the narrator of these Kalendergeschichten. He gives a good deal of information about himself: 'bekanntlich kann der Hausfreund Russisch' (p.447); 'Der Rheinländische Hausfreund

hat zwar schon seit dem 19. Oktober 1815 bis zum 31. März 1814 wieder an seiner guten, alten deutschen Pelzkappe gebürstet und Schleissen abgelesen, und wiewohl die schönen, goldenen Schnüre daran und das goldene Quästlein schon lange herabgetrennt(...)' (p.476). The Hausfreund is a 'rechtschaffener Kalendermacher' (p.505), and he is ready to share his feelings, his likes and dislikes with the reader: 'Es wäre dem Hausfreund lieb, wenn(...)' (p.221), or 'es wäre dem Hausfreund Leid, wenn(...)' (p.197).

Having thus characterized the narrative persona, Hebel needs to characterize the reader, for before the Kalendermann can converse he needs a conversation partner. Time and again the reader is referred to as 'der geneigte Leser', and 'Guter Freund'. He is 'der gelehrige Leser' (p.16) and enjoys reading: 'Der geneigte Leser liest fürs Leben gern ...' (p.405). He is also intelligent: 'Der geneigte Leser ist gut erzogen und verständig. Deswegen nimmt er Rat an, und man darf ihm nur winken. Denn er weiss und sieht, man meint's gut, und wenn man ihn an etwas ermahnt, so sagt man ihm den vernünftigen Grund dazu, und er sieht's ein' (p.404).

With both reader and narrator characterized, Hebel can proceed to unite the two in a dialogue, or conversation. For this purpose he adopts one of the traditional elements of the calendar: 'Das Dialogische stammt aus der kalendarischen Tradition, die Hebel bewusst aufnimmt und

poetisch umgesetzt'.<sup>5</sup> The first calendar entry is written in the form of a direct address from the 'Hausfreund' to the 'geneigter Leser', thus immediately involving the two in an imaginary exchange, within an imaginary conversational frame. Later, in an entry entitled Die Planeten (Fortsetzung), the text is set out in actual dialogue form:

'Leser: "Ja! Von den Planeten ist geredet worden."

Hausfreund: "Weisst du auch noch, was man Planeten nennt?"  
(p.131)

Katherine Galloway Young in her Taleworlds and Storyrealms explains:

'In virtue of their frames stories can be identified as a different order of event from the conversations in which they are enclaves, a Storyrealm. The Storyrealm, that region of narrative discourse within the realm of conversation, then directs attention to a third realm, the realm of the events the story is about, or Taleworld. Events in the taleworld are framed by the story, itself framed by the conversation'.<sup>6</sup>

By manipulating these levels of oral narrative worlds in his *Kalendergeschichten* Hebel reinforces the sense of a conversation, and the sense of the stories being a part of that conversation. This conversational structure can best be demonstrated by way of example. For this purpose I will use the story entitled Der Betrogene Krämer (p.241). The taleworld in this instance is Russia, the market place in Moscow to be precise. The storyrealm begins in line 6 and ends in line 62. The sentence 'Allein ein schlauer Soldat..' marks the 'opening' and 'Da sagte der Anführer der

Polizeiwache' marks the 'closing'. The realm of the conversation is outlined in the first and last sentences; in Young's terms, 'Ein Rubel' is therefore the 'preface' and 'Merke' the 'coda'.

The structure means that the story is in fact embedded in a deliberately constructed conversation. A narrative which takes place within the realms of conversation has the special characteristic of belonging to a dialogue, even though the narrative itself is essentially a monologue. In his essay on the narrative identity of a conversational story, Stempel contends:

Obwohl der narrative Diskurs per definitionem monologischen Charakter hat ... , erzeugt die Einbettung in die aktuelle Kommunikationssituation dialogische Bezüge. In gewisser Weise ist sogar die prinzipielle Monologizität des narrativen Diskurses gerade Anlass, diese Bezüge einzuflechten, denn Sie betreffen in erster Linie die Sicherung des Kommunikationsverhältnisses, dessen Aufrechterhaltung in dem Maße, wie es sich verlängert, auf wiederholte Bestätigung angewiesen ist.<sup>7</sup>

The extra-textual relationship between narrator and reader is enhanced by a variety of techniques. Such a relationship is commonplace in the everyday oral storytelling situation, where listener and speaker may well know each other from contexts other than that of the present act of listening or narrating. The more long-standing the relationship between the two parties, the more likely they are to understand one another. Konrad Ehlich in his essay Deiktische und phonische Prozeduren comments on this in the

following way: 'Um Verständigung möglich zu machen, ist es vor allem nötig, überhaupt erst einmal gemeinsame Bezugsmöglichkeiten zwischen Sprecher und Hörer zu erzielen'.<sup>8</sup> Hebel creates 'gemeinsame Bezugsmöglichkeiten' by referring to events which are part of the extra-textual experience of both reader and author, even though these experiences are sometimes only extra-textual as far as the present text is in question, that is, they are experiences founded in other texts, earlier in the calendar, or in previous calendars perhaps. A clear example of this is seen in Der silberne Löffel and will be examined in chapter seven. Sometimes these common points of reference take the form of a generalization, or a proverb, or sometimes the common ground is suggested by the use of the first person plural pronoun. An instance of a generalization is seen in the following sentence: 'Man findet gar oft, wenn man ein wenig aufmerksam ist, dass Menschen im Alter von ihren Kindern wieder ebenso behandelt werden, wie sie einst ihre alten und kraftlosen Eltern behandelt haben' (p.41). Elsewhere we see how a proverb defines a common ground between reader and author outside the limitations of the narrative: 'Es ist ein altes Sprichwort, wer andern eine Grube gräbt, fällt selber darein' (p.43). Lastly the use of the first person plural pronoun can also provide common ground between speaker and hearer: 'Was lernen wir daraus?- Ehre Vater und Mutter, auf dass es dir wohlgehe!' (p.43).



Once this extra-textual relationship has been established, it may be strengthened by creating a feeling of continuity between the texts. A cursory glance at the index in Jan Knopf's edition of the Schatzkästlein,<sup>9</sup> reveals that there are certain kinds of stories, or groups of stories, which recur throughout the work and they can be identified largely by their common thematic concern. The intervals between these groups are irregular. Sometimes two stories from the same group may follow immediately after each other, at other times they may be separated by thirty stories or more. Nevertheless, this recurrence, however far apart, brings a sense of continuity in its wake, and continuity breeds familiarity which in turn leads to the semblance of a shared society where narrator and reader know and trust one another. This device overcomes the difficulties an author normally encounters when attempting to inject intimacy into the narrator/reader relationship within a written medium - an intimacy more easily achieved in the oral situation. Broadly speaking there are twelve categories to which Hebel's calendar stories may belong.

The first group consists of texts relating to the first story in the anthology entitled: Allgemeine Betrachtung über das Weltgebäude (p.110). They provide the reader with information about the stars and planets in the universe. These stories often refer to each other and are sometimes even described as 'Fortsetzung', e.g. Fortsetzung über die

Erde und Sonne (p.21). The close association between each of these is seen clearly in the comparison of two texts of the same title (namely Allgemeine Betrachtung über das Weltgebäude) which appeared in two different editions of the calendar ( p.11 and p.316). The later text is introduced:

Nachdem wir nun in einem Verlauf von neun Jahren das ganze Weltgebäude von der Erde und Sonne an bis zum letzten Sternlein hinter der Milchstrasse betrachtet haben, so können wir nichts Klügeres tun, als diese grosse Maschine noch einmal aufziehen und wieder von vorne anfangen. Solches ist nicht nur bequem für den Hausfreund, sondern auch erspriesslich für den Leser. (p.316)

It proceeds to reproduce the earlier text, word for word, and ends in exactly the same way (apart from the necessary 'von Neuem'): 'Also will jetzt der Hausfreund von neuem eine Predigt halten; erstlich über die Erde und über die Sonne, zweitens über den Mond, drittens über die Sterne'.

The second group is a group of stories describing both historical and current affairs. I have classified this group under the title 'Weltbegebenheiten'. These are stories based on facts, and provide the reader with history lessons in entertaining form. Some of these stories (none of which appear in the Schatzkästlein) are entitled 'Weltbegebenheiten', with a sub-title pin-pointing the precise subject matter, e.g. Weltbegebenheiten - Folgen des Tilster Friedens (p.290), or Weltbegebenheiten - Der Brand von Moskau (p.446). Hebel has managed in these stories to make the remote relevant to the everyday lives of his

readership by adding a personal touch e.g. 'Das sind die Bilderhändler von Pieve. Der rheinische Hausfreund kennt fast alle, die am Rhein auf und ab auf den Strassen sind, und zieht vor jedem den Hut ab' (p.130), or by drawing from the stories a moral with a general significance, e.g. 'Denn das Leben eines Vaters oder einer Mutter oder frommen Gemahles oder Kindes ist nicht mit Gold zu schätzen' (p.216).

The third group of stories concerns 'natural history' as it describes remarkable natural phenomena or curious facts about animals. Examples of titles from this group are seen in Von den Prozessionsraupen (p.20); Von den Schlangen (p.35), and Mancherlei Regen (p.45) which gives logical explanations to account for 'Blutregen', 'Froschregen' and other types of rain which hitherto had given rise to superstitions. A further link between these stories is seen in the similarity in the formulations of most of the titles, sometimes based on the 'von dem..' pattern, or more usually created from one word, e.g. Der Maulwurf (p.66); Die Spinne (p.83) or Die Eidechsen (p.95).

The fourth category is especially closely knit. It is a series of 'Rechnungsexempel' with the puzzles and answers interspersed throughout the calendar and the Schatzkästlein. In the calendars the answers were sometimes published in the following year's edition. These are simply entitled Rechnungsexempel with a preceding ordinal ('erstes', 'zweites' etc.). These are followed, though not

immediately, by the Auflösung. The fifth group is similar to the fourth, only instead of posing arithmetical problems it poses a logical puzzle, often a riddle, in prose or rhyme. There is only one such example included in the Schatzkästlein, though the calendars themselves often contained a few examples. The following is taken from the 1808 calendar: Erstes Rätsel (p.272):

Mein Knopf ist klein  
Und lang den Bein.  
Der Fuss ist spitzig,  
Macht manchen witzig.  
Bei Mädchen fein  
Da will ich sein.  
Der ernste Mann  
Mich mangeln kann.

The answers to this and another five are found later in the same calendar, it begins: 'Das erste Rätsel findet man aufgelöst in der Erzählung: Schlechter Gewinn, in der 3ten und 4ten Zeile' (p281). This is a particularly clever answer, for not only does it link the six puzzles, but it also binds the stories where the answers are found together, forming an even more definite sense of continuity. (The answer by the way is 'Stecknadel'!).

An equally clear relationship exists between the stories of the sixth group. These are all entitled Nützliche Lehren. As the title suggests, these provide the Hausfreund with the opportunity to share his vast experience of life with his readers, e.g. Nützliche Lehren 4: 'Zum Erwerben eines Glücks gehört Fleiss und Geduld, und zu

Erhaltung desselben gehört Mässigung und Vorsicht. Langsam und Schritt für Schritt steigt man eine Treppe hinauf. Aber in einem Augenblick fällt man hinab, und bringt Wunder und Schmerzen genug mit auf die Erde' (p.55). As the example suggests these Kalendergeschichten usually contain advice of a moral nature.

The seventh group also gives advice, only this time it is of a more practical kind. These stories appear under a variety of titles, but because of their emphasis on the practical (they may explain how to make red ink, or how to deal with hot and cold weather for instance), they all echo the tradition of the 'Aderlasstafel' and 'Aderlassmännchen', or the 'Wetter-und Bauernregeln'. To this group entries such as the text describing the rates of the postal service belong (Bemerkungen zu der fahrenden Post-Taxe p.283 ).

The eighth group is a collection of lively stories which revolve around the antics of a set of three colourful miscreants - the Zunderfrieder, the Zunderheiner, and Der rote Dieter. Some stories feature all three characters, e.g. Wie der Zundelfrieder und sein Bruder dem roten Dieter abermal einen Streich spielten (p.190), and others follow the mischievous adventures of only one or two, e.g. Der Heiner und der Brassenheimer Müller' (p.203); or Wie sich der Zundelfrieder hat beritten gemacht (p.379). These stories do not refer directly to each other but the concept of a shared society between reader and Hausfreund is

reinforced by the recurrence of the same set of personalities in more than one story. Similarly, group nine is based on a recurring set of characters, this time the 'Adjunkt' and the 'Schwiegermutter'. These are the Hausfreund's friends and helpers, and as they reappear at different stages in the calendars, they become members of the reader's circle of friends and acquaintances. This friendly relationship is evident in the following comment: 'Also wünschen der Hausfreund, der Adjunkt und die Schwiegermutter dem geneigten Leser insgesamt ein friedliches neues Jahr' (p.309). Unlike Heiner, Frieder and Dieter, the Adjunkt and the Schwiegermutter are not normally active figures in a plot, but more often serve as commentators and reporters, as seen in the story Die leichteste Todesstrafe, which ends: 'Dies Stücklein ist von der Schwiegermutter' (p.228).

The tenth group of stories which contribute to the continuity in the reader/author relationship consists of stories ending in similar formulations, e.g. 'Merke'. 'Item', or 'Was lernt man daraus'. Time and again Hebel's Kalendergeschichten conclude with these succinct formulations with the voice of the Hausfreund in his moralizing vein reminding the reader of the story's instructive purpose, as the entertaining plot draws to a close. This type of ending recurs so frequently that the seasoned reader comes to anticipate it and, on encountering it, derives much

satisfaction from seeing his/her anticipation fulfilled. Of the many examples available I shall quote two: 'Merke: Fremdes gut frisst das eigene, wie neuer Schnee den alten' (p.242), and: 'Item, wenn es nur gut getan hat. Wohl dem, der sich in der Not zu helfen weiss' (p.142).

The remaining two groups are much less clearly defined. Nevertheless, one feels that the link between them is sufficiently strong to help sustain this sense of continuity which the other groups create so successfully. On reading through the calendars and the Schatzkästlein one cannot fail to notice the frequency with which the word 'merkwürdig' appears in both title and text. (Hardly surprising, perhaps, given that the calendars were traditionally meant to impart the 'merkwürdig' to their readers.) For this reason I feel inclined to claim that stories such as Eine merkwürdige Abbitte (p.108), or Merkwürdige Gespenstergeschichte (p.144), as well as Zwei Erzählungen which ends: 'es ist doch merkwürdig' (p.81), seem to enhance the continuity and thus the familiarity in the narrator/reader relationship.

The final category connects stories devoted to the recounting of an event or events from the lives of real people, be they of international or regional fame. Many stories bear names as titles, e.g. Jakob Humbel (p.117); Moses Mendelssohn (p.153), or Andreas Hofer (p.251). These serve a similar purpose to the second group as they provide

the reader with much sought after facts. Any worth while calendar was guaranteed to quench the reader's thirst for knowledge.

Establishing the existence of the inter-relationship between various stories is an important step forward in understanding the way in which the oral dimension of the narrative situation is formed in Hebel's *Kalendergeschichten*. The conversational tone of each story is dependent upon the special relationship which exists between reader and narrator in the calendar as a whole. While any one of Hebel's stories is a valid literary text in its own right, it is only possible to understand fully the mechanisms at work in an individual text by seeing it as part of a greater whole, for it was originally conceived to belong to the calendar frame and not to exist in isolation. From the above argument one may conclude that the calendar frame offers the author the possibility of creating a relationship between *Kalendermann* and reader similar to the one which normally exists between speaker and listener. Its tradition of being presented by an editorial figure who links each of its various parts together, of addressing the reader directly, its regular publication year in, year out, which makes the *Kalendermann* an integral member of the reader's society, all offer possible corner stones for the building of an oral apparatus through which the *Kalendermann* may communicate with his reader. Not all



writers of calendar stories, however, have seen the benefits which can accrue from exploiting this opportunity, and of those who did, no one has succeeded in creating such a convincing oral mood as Hebel.

Forming a conversational frame and groups of stories, with an apparent dialogue between a defined reader and narrator is not enough on its own however. In order to uphold this oral apparatus Hebel weaves into his stories a host of structures and stylistic devices. The next section of this chapter will look at these devices in the *Kalendergeschichten*, again taking account of some observations made by oral narratologists. Many of the mechanisms they describe may be apparent independently in the written story-telling modes from time to time, but Hebel weakens the distinction between the oral text and its written counterpart by using a combination of a majority of them in his calendar stories. In this he usurps the distinctive characteristics of an oral tale for his own ends, but at the same time maintains the literary integrity of a written form. This can be demonstrated by examining specific technical and stylistic aspects of the stories found in the Kalender des rheinischen Hausfreundes.

Part 2

CHARACTERISTICS OF ORAL NARRATIVE IN HEBEL'S  
KALENDERGESCHICHTEN

During the past decade much work has been done which enhances our understanding of how an oral tale is told, and one of the most prominent researchers in the field of Orality is Uta Quasthoff. In her Erzählen in Gesprächen she notes a number of formal and contextual limitations which she believes to be consistently present in an orally related tale.<sup>10</sup> Her first observation is a general one. She proposes that an oral story must refer to a series of events in the past which took place in empirical reality.<sup>11</sup> Quasthoff then goes on to explain how these events must constitute one experience so that the story is identifiable from the point of view of time and place. Walter J. Ong, in his Orality and Literacy echoes this when he sees one of the requirements of oral tales to be that they are 'situational rather than abstract'.<sup>12</sup> Apart from the Nützliche Lehren, the scientific texts, and the puzzles, most of Hebel's Kalendergeschichten describe events in the past and most claim them to be true.<sup>13</sup> The vast majority of the Kalendergeschichten are located in place and time. In some, the geographical location is more precise than the temporal,

in others the contrary applies, and in others still, both are rather more vague, though nevertheless present. Feuerfünkeln offers the exact place and time: 'Zu Bonndorf im Donaukreis warf eine Frau am 12. April 1810' (p.310), and in Die Besatzung von Oggersheim, the Hausfreund takes two subclauses to put the reader in the picture with graphic detail: 'Zu Oggersheim, gegenüber von Mannheim, um die Wahl etwas weiter oben oder unten, je nachdem man sich stellt, als im dreissigjährigen Krieg' (p.433). Der listige Steiermarker however has a somewhat vaguer setting: 'In Steiermark ein wenig abhanden von der Strasse, dachte ein reicher Bauer im letzten Krieg' (p.223); similarly in Der Zirkelschmied: 'In einer schwäbischen Reichstadt galt zu seiner Zeit ein Gesetz'(p.193), but later on in this story the temporal setting is made more definite: 'Deswegen dachte am Andreastag ein verarmter Zirckelschmied im Vorstädtlein'. Fixing a story in time and place lends authenticity to the text, and helps to make it appear to have 'really' happened. This was an important consideration for Hebel since he believed that the most effective stories were those which claimed to be true: 'Auch der Bauer mag gerne wissen was aus seiner Gemarkung vorgeht, und will, wenn er unterhalten und afficirt werden soll, etwas haben von dem er glauben kann, es sey wahr'.<sup>14</sup> (This accounts for the almost total exclusion of fairy tales, myths and Sagas from his

calendars, a characteristic which went against the trend of his day.)

Walter J. Ong takes this point further when he claims that in oral story-telling the narrative is close to the human lifeworld, for everything alien must be assimilated 'to the more immediate, familiar interaction of human beings'.<sup>15</sup> Not only must the listener be able to imagine a definite setting for the story, but the presentation of the whole story must be made relevant to his/her world, it must relate to his/her experience. In Hebel's *Kalendergeschichten* there are frequent instances of this effect. They are especially obvious in the sentences which break away from the mainstream of events. One of the most famous examples is to be found in Unverhofftes Wiedersehen where sensational events covering a period of fifty years and taken from all over the world are linked to the banality of the reader's daily existence: 'Napoleon eroberte Preussen, und die Engländer bombardierten Kopenhagen, und die Ackerleute säten und schnitten. Der Müller mahlte, und die Schmiede hämmerten' (p.249). Another equally famous story Kannitverstan, shows how the road to Amsterdam goes via Emmendingen and Gundelfingen, thus linking the foreign country with the local villages.

Quasthoff suggests that evaluative and expressive forms of speech are commonplace in the oral tale.<sup>16</sup> Hebel uses many such forms. In Die Wachtel two adjectives in the first

line immediately colour the reader's perception: 'Zwei wohlgezogene und ehrbare Nachbarn' (p.520), so too does the use of 'glücklich' as an adverb in the title: Wie der Zundelfrieder eines Tages aus dem Zuchthaus entwich und glücklich über die Grenzen kam (p.226). Much can be learnt about the importance of the use of adjectives in Hebel's story telling from a comparison of Hebel's treatment of a story with Kleist's treatment of the same story. Hebel's Schlechter Lohn (p.139) is based on the same anecdote as Kleist's Franzosen-Billigkeit.<sup>17</sup> At first sight, Hebel's version is noticeably longer. He takes more time to narrate rather than merely present the facts, and takes care to describe the background. Kleist's story starts about a third of the way into Hebel's version. The contrast in titles is also noteworthy - Franzosen-Billigkeit is rather naked compared to Schlechter Lohn. It is the lack of an evaluative adjective that accounts for this unadorned quality. The difference in the use of adjectives is seen throughout the telling, for Kleist refers merely to 'Krieg' 'Burger', 'Anzahl' and 'Stämme', whereas Hebel uses 'preussischer Krieg', 'Spitzbube', (not an adjective admittedly, but much more descriptive than 'Burger'), 'grosser Vorrat' and 'schöne Baumstämme'. This conspires to make Hebel's version much livelier and much more 'oral' in texture.

His turn of phrase is often cheerful and imaginative: '... und seit 2 Jahren nimmer weiss, ob die bayerischen Taler rund oder eckig sind' (p.193). His use of comparisons and his careful description of gestures too are often original and thus graphic: 'Der Thadde machte ein Gesicht, als wenn er ein halbes Königreich zu schätzen hätte, und drehte lang die rechte Hand mit ausgestreckten Fingern so her und so hin' (p.200). While Ong asserts that the oral narrative tradition tends to be 'aggregative rather than analytical' in its use of adjectives,<sup>18</sup> Hebel allows the Hausfreund to employ the aggregative often enough to be reassuring, yet not so often as to make the text lifeless. The Hausfreund can describe the night simply as 'die finstere Nacht', or 'die tiefe Nacht', and he can also use vivid expressions such as 'als die Mitternacht sich im Kirchturm rührte'(p.145). In phrases such as this, Hebel fuses an oral, everyday style with the poetic, and takes what Knopf describes as the 'Schritt zur Literarisierung der Geschichten des Kalenders',<sup>19</sup> a step I will be returning to in the last section of this chapter.

Passages which dwell on detail are particularly significant in texts as short as the Kalendergeschichten. While they often contribute nothing to the plot they are vital if the author is to create an 'oral' impression. Both Quasthoff and Ong agree on this point. Quasthoff labels this quality the 'Atomisierung des Ereigniskontinuums' and

explains that in oral narrative there is normally a high degree of detail, 'Ein hoher Detailliertheitsgrad in der Repräsentation der Geschichte'.<sup>20</sup> Of the nine characteristics of oral story-telling listed in Ong's chapter 'Some psychodynamics of orality',<sup>21</sup> this particular characteristic is ranked third: 'Redundant or copious - Redundancy, repetition of the just-said keeps both speaker and hearer surely on track'.<sup>22</sup> Die Probe (p.431) for instance, a story only 86 lines long, devotes almost half of its length to a closing 'redundant' paragraph. Yet without this paragraph the whole story would lose much of its authenticity and its intimacy with the reader since the author uses it to pause in order to explain to the reader the story's source: 'Dies Stücklein ist noch ein Vermächtnis von dem Adjunkt, der jetzt in Dresden ist. Hat er nicht dem Hausfreund einen schönen Pfeifenkopf von Dresden zum Andenken geschickt, und ist ein geflügelter Knabe darauf und ein Mägdlein und machen etwas miteinander. Aber er kommt wieder, der Adjunkt' (p.433). Remaining with tobacco, another example of this redundant narrative is seen in Der Prozess ohne Gesetz: 'Der Advokat, mit einer Tabakspfeife im Mund, sie rauchen fast alle, tat gewaltige Züge voll Rauch und es gab lauter schwebende Ringlein in der Luft, der Adjunkt kann auch machen' (p.365). The two sub-clauses here, 'sie rauchen fast alle', and 'der Adjunkt kann auch machen' are interjections from the Hausfreund outside the

specific narrative context of the text. This is a feature which is further discussed later.

Repetition is another aspect of narrative redundancy which is much more prominent in the oral than the written medium. Ong gives two reasons for this. First of all he writes, 'heavy patterning and communal fixed formulas in oral cultures serve some of the purposes of writing in chirographic cultures',<sup>23</sup> and secondly he provides the very practical explanation: 'In oral delivery, though a pause may be effective, hesitation is always disabling. Hence it is better to repeat something, artfully if possible, rather than simply to stop speaking while fishing for the next idea'.<sup>24</sup> Das Mittagessen in Hof (p.57) provides a clear instance of repetition as a characteristic of style in the Schatzkästlein; line eleven and line fourteen repeat the word 'verdriesslich': 'So kam einmal der Herr sehr verdriesslich nach Hause' and 'der Herr war verdriesslich'. There is much repetition of coupling phrases, e.g.: 'wie schwer und unmöglich'; 'inwendig und auswendig'; 'zu heiss oder zu kalt'; 'dann das Brot, dann der Wein'; 'nie zu eigensinnig, nie zu nachgebend' (pp.57-58). Another variant of repetition is seen when in one sentence one subject is introduced and a series of actions attributed to it e.g: 'Der Herr erkannte seinen Fehler, heiterte sich ... lächelte heimlich ... und dankte ihm'. In the story Glück und Unglück (p.125), repetition serves to form the very



structure of the plot: 'Das war ein Glück ' / 'das war kein Glück' - 'das war ein grosses Glück' / 'und das war wieder ein grosses Unglück' (pp.125-126), with events oscillating from positive to negative. Similarly in Ein Wort gibt das Andere (p.152), where the story develops between a repetitive series of question and answers:

'Was hat ihm dann gefehlt?'  
'Drum hat er zu viel Luder gefressen ...'.  
'Wie ging das zu?'  
'Drum sind Sie zu sehr angestrengt worden mit Wasserfühlen'.

This pattern leads effectively to the final sentence and climax of the story:

'Und wie geht's meiner Schwester?'  
'Drum eben hat sich Ihr Herr Vater seliger zu Tod gegrämt, als Ihre Jungfer Schwester ein Kindlein gebar, und hatte keinen Vater dazu. Es ist ein Büblein. - Sonst gibt's just nicht viel Neues' (pp.152-153).

The division of sentences into rhythmic patterns, too, is another characteristic of oral narrative. Through repeating sentence structures, through bipartite or tripartite formulations and through chiasmus the narrator impresses his narrative onto the listener's memory. In technical terms, the narrator enhances the mnemonic effect of his tale. In Hebel's Kalendergeschichten there are numerous instances of these kinds of patterns. An example of the repetition of sentence structure is seen in Eine merkwürdige Abbitte: '"Du schlechter Kerl!" - Damit kann einer zufrieden sein ... "Du Spitzbub! du Felddieb!" - Damit war er noch nicht zufrieden' (p.109). The following

sentence is based on a bipartite pattern: 'Sie ist nicht nur schön, sondern auch verständig, und nicht nur verständig, sondern auch fromm und tugendhaft' (Franziska p.421). A tripartite construction is seen in Das heimliche Gericht: 'und mit diesen Worten wurde er in sein Gefängnis zurückgeführt und bis zur Nacht seiner Besinnung, seinem Gewissen und seiner Reue überlassen' (p.375); and a more complex example is found in Das Bombardement von Kopenhagen: 'Da kann man denken, wie mancher schöne Dachstuhl in dieser angstvollen Nacht zerschmettert wurde, wie manches bange Mutterherz sich nicht zu helfen wusste, wie manche Wunde blutete' (p.165). An example of chiasmus, where cross-correspondance in two clauses forms a memorable pattern, is the following sentence: 'die Gedanken des Königs stellten das Räderwerk der Mühle nicht, aber manchmal das Klapperwerk der Räder die Gedanken des Königs' (p. 547).

A further prominent feature of oral story telling is the inclusion of dialect. One of the points Willomitzer makes is that while it is inevitable that Hebel, in an attempt to write for the 'Volk' should adopt some of its vocabulary and turn of phrase, the number of words belonging strictly to the Alemannic dialect is surprisingly small, and that those present in the calendar were standardized for the anthology: 'Und so finden sich im Hausfreund wie im Schatzkästlein Wörter und Redensarten, die auf das Alemannische als ihre Heimat hinweisen. Die Zahl derselben ist verhältnismässig

gering, kaum grösser als die Summe jener hochdeutschen Ausdrücke, die Hebel in seinen alemannischen Gedichten zu Hilfe genommen hat'.<sup>25</sup> In his Kalendergeschichten Hebel probably profits more from the Alemannic dialect in the use of sentence structures rather than (actual) vocabulary. Although the individual dialect words are not as common as might be expected, Hebel is not afraid to adopt the popular turn of phrase and introduce popular euphemisms. He even forms plurals and other word endings, as well as the genitive, according to the grammar of the oral rather than the written language. Again I am much indebted to Willomitzer for examples of the above. Writing so close to the date of the original publication of Hebel's work, he was in a position to comment on the popular idiom of the time. His examples of the colloquial turn of phrase include the use of 'mir nichts, dir nichts' (p.211), which means: 'it is necessary to'; '27 Batzen hin oder her' (p.241), which means: 'roughly' or 'thereabouts'; and as an example of popular euphemism he quotes the avoidance of the verb 'to steal' from the following passage: 'Der Zundelfrieder schaute auf die Uhr, die er unterwegs noch an einem Nagel gefunden hatte' (p.226). Strictly ungrammatical spellings are 'Handwerker' for 'Handwerke'; 'die Handschuh' for 'Handschuhe' or 'lauft' for 'läuft'. Other grammatical irregularities arise in the popular use of 'von' to form the genitive, e.g. 'Nach Verlauf von einem Jahre' (p.426); or

simply the use of dative instead of genitive, 'dem geneigten Leser am Oberrhein seine wahren Stammväter'(p.450).

The use of successive constructions, surprising transpositions and rearrangements of clauses often means that Hebel strays considerably from the rules of written German, but never from the unorthodox grammar of spoken German. This chopping and changing of German syntax is evident in many of the stories, and is treated in detail in Lypp's essay.<sup>26</sup> A clear example is seen in the opening sentence of Ein Wort gibt das andere: 'Ein reicher Mann in Schwabenland schickte seinen Sohn nach Paris, dass er sollte Französisch lernen und ein wenig gute Sitten' (p.152). The balanced main clause (the predicate is preceded by the subject and followed by the object, with a description of location) is followed by an unbalanced subordinate clause where 'lernen sollte' is substituted by 'sollte lernen'. Apart from the contraction used by placing 'sollte' before 'lernen', a second contraction is made by omitting 'lernen', rendering 'ein wenig gute Sitten' (the second part of the accusative object) a mere appendage. Elements of the spoken language keep the balance in tight construction.

Much of the oral force of the stories is transmitted through the use of direct and indirect speech. Through a masterly use of dialogue Hebel frequently transforms a dry report into a vivid story. Tschang Bok Rhie in his comparison of Hebel's presentation of material with that of

the Vade Mecum's notes the inclusion of direct speech as one of the most prominent factors in Hebel's remarkably more entertaining version: 'Häufigere Anwendung der direkten Rede zur lebendigen Vergegenwärtigung des Erzählvorgangs'.<sup>27</sup> Through dialogue or direct speech the characters become more vividly alive. Such devices vary the narrative and change its pace in order to enliven the text with an acting-out of what took place. A typical example is seen in Der listige Steiermarker: '"Jetzt weiss ich", sagt er "wie ich's anfangen", und trug das Geld bei dunkler blinder Nacht in den Krautgarten. "Das Siebengestirn verrätet mich nicht", sagt er. Im Krautgarten liegt er das Geld' (p.223). Direct speech may also be employed to convey dramatic effect as the isolated direct question does in Franziska: '"Kennst du mich, Heinrich?"' (p.422). Dialogue is sometimes used to introduce the action, e.g. Die nasse Schlittenfahrt: '"Wollen wir nicht auf dem Schlitten fahren?" - "Wohin?" - "Zum Theodor"' (p.414). On other occasions dialogue closes the text, adding force to the 'pointe' or disguising it in a cloak of humour, e.g. Moses Mendelssohn: '"Wäre ich der Herr und er mein Schreiber, ihn könnte ich nicht brauchen"' (p.154); or in Verloren oder gefunden: '"Jetzt kommt alles darauf an, ob ich der Vogt von Trudenbach bin oder nicht. Denn bin ich's, so hab ich ein Rösslein verloren, bin ich's aber nicht, so hab ich ein Kaleschlein gefunden"' (p.465).

As in oral story telling, Hebel shifts unobtrusively from direct speech to indirect speech and back to narrative passages, e.g. Eine sonderbare Wirtszeche, where Frau Wirtin's reply to the Schelmer's direct speech comment is in indirect speech (p.104); or as in Napoleon und die Obstfrau in Brienne: 'Der Kaiser aber befahl nachdem, das Haus niederzureissen, und der Frau ein anderes an den nämlichen Platz zu bauen "In diesem Haus" sagte er "will ich wohnen"'(p.163). Again in accordance with the characteristics of oral story-telling Hebel announces direct speech twice, e.g. 'und fragt seinen Kammerdiener, der ihn von der Seite her wohlgefällig beschaute: "Nun, Thadde", fragte er ihn, "wie viel mag ich wohl wert sein, wie ich da stehe"'(from Die falsche Schätzung, p.199). Through direct speech the reader becomes more involved in the scene described and the sense of disengagement which writing often creates is minimized. This characteristic of oral communication is described by Ong as 'Emphatic and participatory rather than objectively distanced'.<sup>28</sup>

Finally Hebel uses the oral story-telling technique of interrupting the narrative, either by interjections from the speaker who deviates from the story line, or by comments from the listener. Young in Taleworlds and Storyrealms notes: 'Since stories are worked into conversation as extended turns, it might appear that taking any other turn during a storytelling is, of its nature, an interruption.

Despite this appearance, stories told during conversation are, as Roger Abrahams notes, "peppered with utterances by other persons".<sup>29</sup> Such interjections strengthen the appearance of a conversational interaction between the narrator and reader as discussed in the first part of this chapter. In Andreas Hertzeg for example, the narrator turns to the reader and says directly to him/her: 'Der Hausfreund verlangt nicht, dass ihm der geneigte Leser diese seltsame Geschichte auf sein Wort glauben soll' (p.324). In Der Schlaue Mann the Hausfreund poses a question which appears to be an expression of the reader's voice: 'Den andern Tag, was tut er?' (p.203).

In order to accommodate interruption, explanation, commentary or generalization, the narrative may jump from one tense to another. Thus the extra-textual existence of the narrator (see chap.3, part 1) is often indicated by this change of tense. For example, in Der Zahnarzt (p.69), by stepping out of the narrative imperfect into the present tense, the reader hears the voice of the author as distinct from the narrative voice, and thereby perceives the presence of the Hausfreund - in this example the distinction is underlined by the use of parenthesis: 'Hierauf kauften sie für ein paar Batzen einige Bogen rotgefärbtes Papier bei dem Buchbinder (denn eine schöne Farbe muss gewöhnlich bei jedem Betrug mithelfen)' (p.69). In Seltene Liebe the tense changes from present to past to achieve the same effect:

'Sonst tut der Glaube Wunder. Diesmal aber tat's des Glaubens fromme Schwester, die Liebe'(p.549); and in Gutes Wort, Böse Tat, since the narrative is related in the present tense, to highlight the dramatic impact the narrator's 'extra-textual' voice is heard in the comment in the imperfect: 'Als der Josef kommt, gibt der Schulmeister, der ein starker Mann war, dem Bauer auch zwei Ohrfeige'(p.202).

### Part 3

#### THE FUSION OF ORAL AND WRITTEN REGISTERS

The discussion above testifies to the way in which Hebel adapts the expressions and intonations of oral language in order to communicate with the reader through the registers most familiar to him/her. As a consequence of this, the stories appear to flow easily as if in a conversation between reader and narrator. Yet, it must be stressed, that this appearance is deceptive, and as Auerbach observed, the more one reads the texts, the more one understands the complexity of their composition, 'Wenn man die kleinen Schriften Hebels oft und oft liest, findet man das Wort-und



Satzgefüge scheinbar unbewusst hingeworfen, dabei aber gerade äusserst zierlich und genau abgemessen'.<sup>30</sup> Despite its affinity with oral narration one cannot conclude that the secret of Hebel's story-telling technique, the secret to which so many allude and which so many avoid defining, lies simply in an imitation of the oral mode. The stories are not 'oral texts' in written words, but rather 'written texts' in oral registers. Hebel, through his Hausfreund persona, never pretends to be in oral communion with the reader; the reader is always portrayed in his/her reading role; and yet because of some of the devices examined above, the overall effect is one of an oral exchange of words, as far as the limitations of the written medium allow. It is perhaps difficult to determine how the oral and the written registers merge together in the stories, but the fusion of the two modes will become apparent when the stories are examined individually in chapters 4-8. There, a thorough examination of the narrative structure will reveal that while the texts appear to be casual they are in fact the fruit of thoughtful composition, and that this is what ensures that their literary integrity will always be maintained.

There is, finally, one general aspect of this merging of oral and written registers I would like to consider here, namely the proposal that this fusion can be achieved by the use of reflective and narrative modes. These are terms used

by Stanzel to distinguish between oral and written narrative. He explains: 'Der Erzählermodus lässt eine gewisse Affinität zum mündlichen Erzählen, aus dem er wahrscheinlich auch historisch herzuleiten ist, erkennen. Der Reflektormodus ist nur in der literarischen d.h. schriftlich vermittelten Erzählung möglich, er ist auch in fast jeder Hinsicht dem mündlichen Erzähler entgegengesetzt'.<sup>31</sup> The interesting thing about this distinction for our purposes is how little it applies to Hebel's Kalendergeschichten. There is no clear separation between the two categories precisely because the two modes constantly interlock, merge and displace one another. Stanzel sees the reflective and recounting modes indicated in the use of pronouns. The third person narrative is said to be indicative of the reflective mode while a narrative using the first person for the narrator and the second person for the reader/listener is indicative of the speaking mode. In the context of Hebel's Kalendergeschichten however, it must be remembered that the third person pronouns when used to refer to 'der Hausfreund' or 'der geneigte Leser' are used with the force of the second and first person pronouns. Hence, in certain circumstances, the narrative, though ostensibly in the third person is not a 'third person narrative' in the terms described above, and in such circumstances it is indicative of the 'Erzähler-' rather than the 'Reflektormodus'. The presence of both

these modes in the stories of the Schatzkästlein suggests that ultimately Hebel achieves a fusion of written and oral registers in his work.

### Conclusion

H.Christoph Wolfart rightly notes in his Empirische Untersuchungen zur mündlichen Prosa-Überlieferung:

Bei mündlicher Literatur können schriftliche (und selbst akustische oder gar audiovisuelle) Aufzeichnungen nur blasse Reflexionen des erzählerischen Aktes sein, der nicht nur einen grossen Reichtum an Klangeffekten ... und Gestik einschliesst, sondern vor allem auch die Reaktion der Zuhörer mit einbezieht. Wenn die Orthographie schon prosodische Aspekte der normalen Rede nur sehr unvollständig repräsentiert, so grenzte es an Schmeichelei, die schriftliche Wiedergabe eines mündlich "aufgeführten" Textes als "mumienhafte Aufbewahrung" (Humboldt) zu bezeichnen.<sup>32</sup>

The stories in the Schatzkästlein are not 'pale reflections' of oral tales. They are a special combination of those characteristics which are essentially oral with those which are essentially written. It is this combination which elevates Hebel's texts to the heights of 'art', while leaving their warm and natural tone untouched. Goethe's comment on the Alemannischen Gedichte can equally well be applied to the Kalendergeschichten: 'Hebel weiss seine Darstellung auf ein höhere Stufe der Kunst

heraufzustehen'.<sup>33</sup> In the remaining chapters the analyses of a number of texts will show this. I have deliberately chosen to comment in great detail on points of linguistic and narrative usage. To this end, I discuss the texts sentence by sentence, somewhat in the manner of Roland Barthes's S/Z. While I make no claim to anything like Barthes's analytical range and sophistication, I still venture to hope that the method will not be found wearisome. I can only add that I did not find it wearisome; on the contrary, it was only when I made myself read sentence by sentence that I began to notice Hebel's wonderfully unemphatic narrative skill.

Notes for Chapter 3

1) Throughout this thesis the term 'oral narrative' refers to oral narrative in the context of a predominantly literate society.

2) Wolf - Dieter Stempel, 'Zur Frage der narrativen Identität konversationeller Erzählungen' in Erzählforschung. Ein Symposium, edited by Eberhard Lämmert, Germanistische Symposien Berichtsbände, IV (Stuttgart, 1982), pp.7-32 (p.13).

3) Monroe Beardsley, Aesthetics. Problems in the Philosophy of Criticism (New York, 1958), p.240.

4) Seymour Chatman, Story and Discourse. Narrative Structure in Fiction and Film (New York, 1978), p.147.

5) Hebel, Schatzkästlein, p.576, ('Nachwort' by Jan Knopf).

- 6) Katherine Galloway Young, Taleworlds and Storyrealms, The Phenomenology of Narrative, Martinus Nijhoff Philosophy Library, volume 16 (Dordrecht, The Netherlands, 1987), p.24.
- 7) Stempel, p.13.
- 8) Konrad Ehlich, 'Deiktische und phorische Prozeduren beim literarischen Erzählen', in Erzählforschung, pp.112-129 (p.118).
- 9) Which in addition to the Schatzkästlein contains other Calendar stories by Hebel. See Preface note 14.
- 10) Uta M. Quasthoff, Erzählen in Gesprächen. Linguistische Untersuchungen zu Strukturen und Funktionen am Beispiel einer Kommunikationsform des Alltags, Kommunikation und Institution 1 (Tübingen, 1980).
- 11) Quasthoff, P.27: 'Der Text referiert auf eine zeitlich zurückliegende Handlungs - Ereignisfolge in der Realität'.

- 12) Walter J. Ong, Orality and Literacy. The Technologizing of the Word, New Accents, general editor Terence Hawkes (London and New York, 1982), p.49.
- 13) With very few exceptions , e.g. Drei Wünsche, for even the Zundelfrieder stories claim to be true.
- 14) Johann Peter Hebel, 'Unabgefordertes Gutachten', in Theiss, p.358.
- 15) Ong, p.42.
- 16) Quasthoff, p.27.
- 17) Heinrich von Kleist, 'Franzosen-Billigkeit', in Heinrich von Kleist. Sämtliche Erzählungen und Anekdoten, edited by Hannelore Schlaffer (München, 1988), p.271.
- 18) Ong p.38.
- 19) Hebel, Schatzkästlein, p.577, ('Nachwort' by Jan Knopf).

- 20) Quasthoff, p.28.
- 21) Ong, Chapter 3, sub-chapter iii), p.39.
- 22) Ong, p.40.
- 23) Ong, p.36.
- 24) Ong, p.40.
- 25) Willomitzer, p.7. (For a list of examples see Willomitzer p.7).
- 26) Lypp, pp.394-396.
- 27) For this and other points of comparison see:  
Tschang Bok Rhie, pp.23-25
- 28) Ong, p.48.
- 29) K.G. Young, p.163.



- 30) Berthold Auerbach, Schrift und Volk. Grundzüge der volkstümlichen Literatur, angeschlossen an eine Charakteristik J.P.Hebels, (Leipzig, 1846), p.255.
- 31) Franz K. Stanzel, 'Die Opposition Erzähler - Reflektor im erzählerischen Diskurs', in Erzählforschung, pp.173-184, (p.173).
- 32) H. Christoph Wolfart, 'Empirische Untersuchungen zur mündlichen Prosa-Überlieferung', in Erzählforschung, pp.74-97, (p.77).
- 33) Goethe, 'Jenæer allgemeine Literaturzeitung', 13. Feb. 1805.

## CHAPTER 4

### AN ANALYSIS OF JOHANN PETER HEBEL'S 'ALLGEMEINE BETRACHTUNG ÜBER DAS WELTGEBÄUDE'\*

The first entry in the Kalender des Rheinländischen Hausfreundes is entitled: Allgemeine Betrachtung über das Weltgebäude. As a first entry it has the task, to a greater or lesser extent, of establishing the tone of the calendar and providing the reader with a foretaste of the work as a whole. It may well be prudent not to judge a book by its cover, but it is undeniably difficult not to be influenced by first impressions of the text itself. The Kalendermacher behind this calendar is clearly aware of the importance of striking the right note on the first page, and the right note is one that is in tune with the long tradition to which it belongs. Hebel, the author of the calendar knows that anybody intending to buy a calendar is eager to learn and to be entertained, and so he entices potential purchasers with the promise of providing them with a 'General Reflection' on that subject of eternal interest, namely the universe in

which we lead our lives and which holds such mystery for us. On the very first page the author has captured the reader's interest and fulfilled his/her expectations of what a good calendar should be.

The title is carefully worded. It steers clear of the prosaic on the one hand and the fictional on the other and has a distinctly scientific flavour, though not in an overtly academic sense. This is not a specific analysis of any one rare occurrence, but a general commentary on a matter which has a meaning in the lives of ordinary people; the sun, the moon and the stars are regularly observed phenomena. It is learned enough to stimulate the reader's thirst for knowledge, whilst being accessible enough to avoid frightening away the poorly educated. The introduction of the word 'Weltgebäude' is significant. It has deep-rooted 'Volkskalender' associations, for 'Volkskalender' over the centuries have always given a prominent place for the study of the planets and astrology.

This kind of title heralds a certain kind of prose. The reader expects a reliable account of facts in the style of an entry for an encyclopaedia for example. He/she does not expect a series of events, for an 'observation', as the title describes the contents of the text to be, calls for a different tone and a different mode of presentation from eventful narratives. However, as we shall see, even these general comments on the universe have a vivid narratorial

quality to them; Hebel offers a text that not only informs his reader, but also communicates with him/her. He succeeds in transforming a dry lecture into a story so that the normally passive pupil becomes an active participant by being made the subject of the story.

Precisely this relationship is all-important. Ross Chambers argues in his Story and Situation that stories relate speakers and listeners in an act of communication.<sup>1</sup> Here, a very special relationship is set up between narrator and narratee, for the narrator is not only narrating to, but also narrating about the narratee. This involves a special use of pronouns to which I shall return at the end of this chapter.

These brief observations suggest that the story-teller here occupies a very special position. To tell a story is to exercise power, and authorship is cognate with authority - but on what authority can the teller here tell the reader about him/herself? Walter Benjamin insists that the story-teller (although he distinguishes in this respect between story-teller and novelist) is one who has experience to impart and who subsequently invites the reader to partake of that experience.<sup>2</sup> The narrator here is certainly a story-teller in this sense; but his claim is to have had experience of the person to whom he addresses his tale. Such a bold confrontation with the reader suggests that the reader is a person already known to the narrator, and the

very immediacy of address makes the reader in turn believe himself to be known to the narrator; he/she automatically regards the narrator as known to him/herself. The narrator however is not only the narrator, but he is the author too, he is the Hausfreund who exists as a person outside the narrating role, for he also writes tables and makes useful suggestions. In a word he is the 'Kalendermacher'. Within the limits of the fiction of the text, the narrator is establishing a real, that is an extra-textual experience common to both himself and his reader. Creating such a shared extra-textual experience is a vital instrument in the process of establishing the reader/narrator relationship. The effectiveness of all the other texts in the calendar depends on the quality of this relationship as the analysis of some exemplary texts in the succeeding chapters will, I hope, demonstrate.

It becomes apparent that this seemingly simple text operates with a great sophistication of narrative means. The more closely it is examined, the more one notices its subtlety of construction. In order to highlight the text's literary qualities and the oral atmosphere it engenders, I intend to consider the Allgemeine Betrachtung über das Weltgebäude sentence by sentence.

1) Dem geneigten Leser, wenn er zwischen seinen bekannten Bergen und Bäumen daheim sitzt bei den Seinigen, oder bei einem Schöpplein im Adler, so ist's ihm wohl, und er denkt just nicht weiter.

The scientific-cum-philosophical tone of the title is immediately abandoned and the narrative takes the reader to the cosy world of the local pub. But not any old pub this is the 'Adler', the reader's local pub; even if his/her 'local' is not actually called the 'Adler' it is understood that 'Adler' stands for all other pubs with similarly popular names. It is sufficiently unspecific to be adaptable yet sufficiently specific to be visualized.

The reader is taken to his own familiar setting, to his home between hills and trees that he knows, amongst his own family, and he is told that he is content, so content that nothing troubles his mind. Rendering this paraphrased translation in the passive highlights the complexity of the forces at work on the reader in this first sentence. Opening a book a reader is preconditioned to be transported from his own surroundings to those of the world of the book. In this instance, the reader is transported from his/her surroundings back to his/her own surroundings, for this is where the book is set; the world of the book is his/her world. This procedure does not eliminate the act of transporting which is inherent in the process of all storytelling or reading; it merely modifies it. The reader

expects to be transported and consequently is transported. The reader, however, does not expect to be transported to his/her own familiar setting. When this happens it is as if the reader sees the familiar through unfamiliar eyes, and it allows many things normally taken for granted to be noticed at the very least, if not actually to be questioned. The reader, accustomed to an observing role in the act of reading now finds him/herself being observed and through this finds him/herself placed in a position from which he/she may observe him/herself.

From a linguistic point of view, the sentence is extremely complex. It breaks the normal rules of grammar but in a forgivable way for it always keeps within the rules of spoken grammar. This is of course a deliberate device. The story-teller intends to put the reader at ease, first through the contents (as he makes the reader imagine himself in cosy surroundings) and secondly through the register: he 'speaks' to the 'reader' in a familiar language. The narrator has no scruples in bringing forward the verb 'sitzt' from its strictly correct grammatical position, neither does he refrain from rearranging the word order in the main clause: 'Es ist dem geneigten Leser wohl, wenn' to 'Dem geneigten Leser ... so ist's ihm wohl'. This point is described by Willomitzer, when he takes this sentence and another example from a different story - 'Der Fussgänger aber, als er nach einer Stunde durch das Dorf ging und den

Fuhrmann vor der Schmiede erblickte, hob er den Zeigefinger in die Höhe', and explains:

In beiden Beispielen ist der Theil des Hauptsatzes vor dem Nebensatze ohne Fortsetzung geblieben; denn der Theil nach dem Nebensatze geht seinen eigenen Weg, wählt sich ein neues Subjektwort, ja schliesst sich, wie aus dem ersten Beispiele ersichtlich, durch das Wörtchen 'so', dem Zwischensatz an, als ob dieser ein Vordersatz wäre.<sup>3</sup>

In the few words of this first sentence a rhythmic pattern emerges: 'bekannten Bergen und Bäumen '; 'bei den Seinigen oder bei einem Schöpplein'; 'daheim /im Adler'. Examples are given in pairs and this along with the assonance 'b' and 'b' gives the sentence a lilt that is at the same time reassuring and weighty.

The familiar references in this first sentence paint a highly visual picture, and this visuality and the use of the present tense combine to create an immediate impact on the reader; the subject matter of this text may be the mysterious world of the planets, but there is nothing mysterious about its presentation.

2) Wenn aber früh die Sonne in ihrer stillen Herrlichkeit aufgeht, so weiss er nicht, wo sie herkommt, und wenn sie abends untergeht, weiss er nicht, wo sie hinzieht, und wo sie die Nacht hindurch ihr Licht verbirgt, und auf welchem geheimen Fusspfad sie die Berge ihres Aufgangs wiederfindet.



This second sentence is built on a structure which Hebel uses frequently. It forms a link with the first sentence, and within itself is both bipartite and tripartite. 'Wenn aber' cross corresponds to the second phrase in sentence 1: 'Wenn er zwischen', and because of the nature of the word 'aber', Hebel prepares the reader first of all for a different context and secondly for a different reaction; that is, a context which will be different from the 'bekannten Bergen und Bäumen' setting, and a reaction which will be different from 'so ist's ihm wohl'. The bipartite pattern is formed by the rhythmic parallel: 'so weiss er nicht, wo sie herkommt', / 'weiss er nicht, wo sie hinzieht'. This last clause forms a further pattern, this time tripartite, with the remainder of the sentence: a)'wo sie hinzieht', b)'wo sie die Nacht hindurch ihr Licht verbirgt', c)'und auf welchem geheimen Fusspfad sie die Berge ihres Aufgangs wiederfindet'. In this tripartite pattern, each clause gains in length, building a crescendo as each part becomes more poetic and more mysterious. Yet another tripartite pattern is interwoven into this sentence, as 'herkommt'/'hinzieht' and 'hindurch' echo one another, and add to the rhythmic unity of the sentence. By paying such detailed attention to rhythms and patterns Hebel not only enhances the urgency of the text, but also introduces one of the characteristic patterns of oral narrative.

It is also typical of Hebel to link such an enumeration with 'und'. The thrice repeated 'und' seen here is used to create the deceptive impression that there are far more clauses to this sentence than is the case. Multiplying 'und' by three has the effect of retarding the pace of the sentence, while avoiding tediousness, which would be the inevitable result of a longer list of examples. The use of 'und' to join clauses together is also a recognizable oral pattern and is an example of what Ong describes as the tendency in oral narrative to be 'additive rather than subordinative'.<sup>4</sup>

The atmosphere of this sentence is deliberately mysterious, an effect which is created in particular by the phrases: 'stillen Herrlichkeit' and 'geheimen Fusspfad'. It is important for Hebel to emphasize this element of mystery for it breeds curiosity, and after all it is curiosity and eagerness to learn more about the mysteries of the universe which initially attracts the reader to the text. While the mysteriousness of the sun described here is in stark contrast to the very ordinariness of sitting in a local pub over a glass of ale, the picture presented to the reader is none the less vivid and graphic. As in sentence 1, this second sentence shows Hebel's outstanding gift of 'Veranschaulichung', the ability to render a scene visible. Simply by personifying the sun, Hebel begins to unveil this secretive world to the ordinary reader.

3) Oder wenn der Mond einmal bleich und mager, einandermal rund und voll durch die Nacht spaziert, er weiss wieder nicht, wo das herrührt, und wenn er in den Himmel voll Sterne hinaufschaut, einer blinkt schöner und freudiger als der andere, so meint er, sie seien alle wegen seiner da, und weiss doch nicht recht, was sie wollen.

The 'wenn' clause in the first sentence is echoed in the second sentence by 'wenn aber' and this third sentence produces yet another variant of the 'wenn' clause, this time: 'oder wenn', thus creating a special unity in the introductory sentences. The third sentence continues in the same vein as the second as it expands to give further examples. The sun gives way to the moon, and the moon in turn is personified. The moon gives way to the stars, and these too are personified. To strengthen the tie with the preceding sentence, Hebel echoes structures used there in the phrases 'er weiss wieder nicht' and 'Wo das herrührt'. Within the sentence itself a rhythmic pattern develops as Hebel repeats and contrasts certain elements. 'Einmal' corresponds to 'andermal', and the pair of adjectives 'bleich und mager' are matched with the opposite pair 'rund und voll'. 'Oder wenn' is paralleled in 'und wenn', and the 'einmal' and 'andermal' of the moon-clause are echoed in the 'einer' and 'der andere' of the star-clause. Here again a pair of adjectives is introduced: 'schöner und freudiger'. The 'er weiss nicht' of the second sentence reaches a climax as it goes from 'er weiss wieder nicht' towards the

beginning of the third sentence to the emphatic clause 'und weiss doch nicht recht' at the end of the sentence.

A word which is to be found often in Hebel's Kalendergeschichten is 'so'. In each of the first three sentences it has been strategically placed and repeated: 1)'so ist's ihm wohl', 2)'So weiss er nicht', 3)'so meint er'. Willomitzer makes the following observation on the use of this word: 'Unter den Conjunctionen ist das Wörtchen 'so' Hebels Liebling. Seit Beginn des 18. Jahrhunderts ist es in seiner Bedeutung abgeblasst und in seiner Verwendung auf ein Paar Fälle beschränkt. Anders bei Hebel. Da erscheint es als Adverb wie als Conjunction noch in der ganzen Fülle der Bedeutung Luthers'.<sup>5</sup> In the present context, the repeated 'so' suggests to the reader that his/her responses to natural phenomena are both obvious and typical of the way most people respond.

The narrator's relationship with the reader becomes more intimate during the course of this sentence, as the narrator not only tells the reader what he/she does not know, but also what he/she thinks. It is probable that the reader has never dwelled upon the question why are there stars in the sky, and so he/she has no thoughts on the matter. For this reason the narrator can take the liberty of providing the reader with the reader's thoughts. In good humour the narrator suggests a ridiculous notion: 'so meint er, sie seien alle wegen seiner da', so ridiculous that even the

ignorant reader recognizes that this is an improbable explanation. The humorous tone of this clause continues in the final clause as the narrator uses a rather colloquial turn of phrase: 'und weiss doch nicht recht, was sie wollen'. He compensates for suggesting that the reader is largely uninformed about the workings of the universe which surrounds him/her, by striking a sufficiently friendly note, thus ensuring that he does not hurt the reader's feelings and avoids creating an unacceptable gulf between himself and the reader.

4) 'Guter Freund, das ist nicht l3blich, dass man so etwas alle Tage sieht, und fragt nie, was es bedeutet'.

This is a distinctly different kind of sentence from the preceding three. It has a different direction and a different rhythm. A shift in direction is brought about by moving from a description of the reader (see sentences 1-3) to an address made by the narrator directly to the reader. It is also a much shorter sentence. The descriptive has given way to moral evaluation. This combination of changes gives the sentence more weight, as it stands out in the middle of the passage and acts as a pivot for the text. 'So' is used here again, this time to link the sentence to the previous three summarizing their contents: 'so etwas',

and preparing the way for a new section dealing with answers to the mysteries of the universe.

In order to establish the nature of the reader-narrator relationship in Hebel's *Kalendergeschichte* this is a key sentence, for it is the first encounter between the two parties. As an exercise in psychology it is interesting to notice how the narrator at one and the same time claims a superior position while still locating himself on the same level as the reader. By referring to the reader as 'Guter Freund', Hebel introduces the concept of friendship, and friends regard each other as equals. The adjective 'guter' would be expected to suggest an intimate friendship. However the suggestion here is undoubtedly that the narrator, the one who utters the address 'Guter Freund' considers himself to be superior to the 'Guter Freund' he addresses. This suggestion is reinforced by the clause which follows: 'das ist nicht l3blich'. This is a negative judgement, but it is carefully worded - 'nicht l3blich' and not, for example, 'unverzeihlich'. While being a criticism, it is not an outright condemnation. The personality behind the voice here has wisdom, experience and diplomacy on its side.

Here again one sees an example of Hebel using linguistic registers to set the tone of the text. In this instance he

avoids being too authoritative in his condemnation of the reader by deviating from the grammar of written German to the grammar of spoken German, thus softening the didactic tone with a touch of colloquialism; 'und fragt nie' rather than 'und nie fragt'.

5) Der Himmel ist ein grosses Buch über die göttliche Allmacht und Güte, und stehen viel bewährte Mittel darin gegen den Aberglauben und gegen die Sünde, und die Sterne sind die goldenen Buchstaben in dem Buch.

The reader, having found him/herself in a one-to-one conversational situation in sentence 4 with its short, direct address, is now back in the descriptive world seen in parts of sentences 1, 2, and 3. Here again Hebel demonstrates his ability to make the abstract tangible. The age-old metaphor he so vividly draws here of the heaven as a book full of wonders appeals to the reader's imagination. The text has changed course, however, since the pivotal fourth sentence. Before sentence 4 attention is drawn to the reader's ignorance, after sentence 4 attention is drawn to the narrator's knowledge. This change in emphasis is a very subtle process. The narrator takes four sentences to suggest that he has the answers to the reader's questions, or rather to the questions the reader ought to be asking.

While asserting his superiority the narrator remains scrupulously unpedantic in tone.

The sentence is subtle in ways other than in its psychological effect on the reader-narrator relationship. It gives a quiet indication of the narrator's opinion of the contents of other calendars on the market. In the 'grosses Buch' which is the sky there are 'viel bewährte Mittel darin gegen den Aberglauben und gegen die Sünde'. In the past, calendars drew on the signs in the skies to create beliefs based on pure superstition. Enlightened Kalendermacher in Hebel's day, in an attempt to rid the reader of such superstitiousness, cried out against this popular tradition in their calendars. This had the adverse effect of making the public reject their work completely. Hebel, a much more astute enlightened Kalendermacher, is prepared to acknowledge the untutored reader's response to the signs in the skies while at the same time rejecting any association with superstition. He makes his view quite clear as he links 'Aberglaube' with 'Sünde', yet he does not deprive the reader of the pleasures of reflecting on the skies and the messages and meanings of its planets.

The appealing mysterious element of the text increases in this sentence compelling the reader to read on. The repetition of 'und' (seen in the second sentence) has the effect of making the mysterious qualities seem more numerous than is the case; it gives the sentence the feeling of a



long list. Written in three clauses, this rhythm is easy to read aloud as it climaxes naturally after the third 'und'. Again a slight deviation from the strictly grammatical, (no 'es' before 'stehen') shows Hebel at ease in writing according to the rules of spoken language.

6) Aber es ist arabisch, man kann es nicht verstehen, wenn man keinen Dolmetscher hat.

Another short sentence brings the reader from a grandiose world where stars are golden letters to the humble world of limited common understanding and the problem of interpretation which faces him/her. The word 'aber' is the means by which this transposition of contents occurs. This sentence elicits two reactions; the reader is first of all disappointed and then, immediately afterwards, begins to hope. The narrator has inspired the reader with an eagerness to read the big book which is the sky in sentence 5, only for this eagerness to be frustrated at the beginning of sentence 6, when the narrator declares that for the reader it is an impossible task. He explains that the book is in double Dutch and repeats that 'one cannot understand it'. 'Aber es ist arabisch' is a colloquial turn of phrase and a small detail which contributes immensely towards enlivening the text and making it fluent. Hope is

immediately introduced however in the conditional clause which closes sentence 6: 'Wenn man keinen Dolmetscher hat'. Sentence 6 does not yet say that there is an interpreter at hand, but it does at least suggest that if only one could find an interpreter the mysteries would be solved. The reader instinctively feels that an interpreter is about to be introduced,... after all the calendar, by tradition, is a book of answers, a mine of information, and not a catalogue of unanswered questions.

For the second time an impersonal pronoun is introduced - 'man', a third person pronoun, but this time a 'general' third person pronoun. 'Man' encompasses both the specific reader and anybody else. Perhaps 'man' is used here because of Hebel's intuitive feeling that another 'Der Leser' in a negative context would be too detrimental to 'public relations' in the text. Hebel avoids making the reader feel totally inadequate and ignorant by opening the text out to include everyman.

The repetition in this sentence is a clear indication that Hebel wrote with oral discourse in mind, for repetition is an essential characteristic of the oral mode. In The Art of Biblical Narrative Robert Alter makes this point with reference to the tradition of reading scrolls: 'The unrolling scroll, then, was in one respect like the unrolling spool of a film projector, for time and the sequence of events presented in it could not ordinarily be

halted or altered, and the only convenient way of fixing a particular action or statement for special inspection was by repeating it'.<sup>6</sup>

7) Wer aber einmal in diesem Buch lesen kann, in diesem Psalter, und liest darin, dem wird hernach die Zeit nimmer lang, wenn er schon bei Nacht allein auf der Strasse ist, und wenn ihn die Finsternis verführen will, etwas Böses zu tun, er kann nimmer.

Sustaining the more general view of sentence 6, sentence 7 refers to 'whomsoever it may concern', and not to the specific reader. This is a particularly, and deliberately, padded out sentence, for it is elaboration such as this which lends the text its conversational tone. As already described, repetition is a common device in Hebel's Kalendergeschichten, and in this sentence 'in diesem Buch' is paraphrased by 'in diesem Psalter', and 'lesen kann' is given the additional 'und liest darin'. Two examples of what happens to whomsoever reads this book are provided, and both examples are set in the same mood, even if they are, strictly speaking, different from each other. Both occur at night and are linked together even further by a syntactical parallel in the shape of a 'wenn' clause: 'Wenn er schon bei Nacht' and 'wenn ihn die Finsternis'.

The good qualities of this great book are referred to again under a double aspect: it is said to keep its readers

out of trouble, but the upshot of the book is also entertainment; time will pass quickly when reading it. It appeals on two parallel levels: through reading it, both boredom and wrongdoing will be kept at bay.

The use of 'nimmer' is yet another example of the integration of every day spoken language in this written text. Willomitzer draws attention to this word when he comments on the use of dialect in Hebel's prose work: 'Zahlreicher als die Substantive, Adjektiva und Verba sind die Partikeln, die Hebel im Anschluss an den heimischen Dialekt oder die Volkssprache in einem von unserem Sprachgebrauch abweichenden Sinne verwendet. "Nimmer" bedeutet ihm als oberdeutschen: nicht mehr'.<sup>7</sup>

The opening phrase 'Wer aber' echoes the opening phrase of the second sentence 'Wenn aber', and is slightly elevated in a biblical sense. Yet such elevated use of language is not unfamiliar to the ordinary reader, since he/she is well acquainted with similar passages from the Bible, either from reading it or from reciting parts of it and from hearing it in sermons.

8) Also will jetzt der Hausfreund eine Predigt halten, zuerst über die Erde und über die Sonne, danach über den Mond, danach über die Sterne.

The first word 'also' gives this sentence a concluding tone as it summarizes the areas which the preceding sentence touched upon. It looks to the next pages, promising answers and explanations, thus whetting the reader's appetite to read on. It leaves the reader on a note of suspense, urging him/her to turn the page. The text sets out certain problems; first of all, that the reader does not know very much about the earth, the sun, the moon and the stars. Secondly, that the information the reader needs in order to learn more about these planets is to be found in the sky, but that this information is impossible to understand without an interpreter. Here the interpreter who will answer the questions and consequently resolve these problems is at last introduced; this is none other than the 'Hausfreund' himself.

As far as the mechanism of the narrative instrument goes, this is an interesting sentence, for here, at last, this curiously familiar first-person narrator introduces himself for the first time, but in the third person rather than the first. The recognition by the reader of the Hausfreund mentioned here as the narrator depends on the reader's experience of the calendar mode, on the impact of the calendar's title and of the title page, and on the reader's expectations, which are based on these experiences. There is no concrete reason why this Hausfreund should be the person who has addressed the reader throughout the text,

after all it could be another, new character introduced by the present narrator, a character to whom the present narrator is about to hand over the narrative reins. Yet there can be little real doubt that here in the person of the Hausfreund we meet the narrator of the text that we are reading.

The coupling together of components within a sentence as seen throughout the text is evident here again: 'zuerst'/'danach'/'danach' is grouped in three, within this group 'danach'/'danach' forms a group of two. 'Über' is repeated four times and 'über die Erde' forms a pair with 'über die Sonne'. Such detailed symmetry and carefully constructed rhythmic patterns are essential to create the fluent and 'oral' tone of the text. Here the reader senses a narrative voice which is concerned with keeping the reader in the picture, and not a voice which is out to baffle with complicated syntactical constructions.

It is noteworthy how skilfully the narrator plays with the reader's expectations. The scientific title might seem to promise a learned disquisition on the order of the universe - but we are offered something much more homely than this. Similarly, the promise that the ensuing texts will be in the spirit of a sermon may lead us to expect sternly authoritarian preaching - but this will prove to be anything but the case.

The position of the narrator in general in this text and his relationship with the reader is interesting, and one which calls for closer inspection. The first two sentences reveal it to be far more complex than a superficial reading would suggest. In these sentences no direct reference is made to the presence let alone to the identity of a narrator. Yet I would argue that both the presence and the identity of a narrator are perceived already by the reader. This phenomenon has an external (at least 'extra-textual') contributing factor, rooted in the tradition of the calendar in general and manifest on the title page of this particular calendar. Based on experience of the mode, the reader knows that the contents of the calendar are written by a Kalendermann; he/she also knows that this Kalendermann will have certain characteristics which all Kalendermänner have in common, the most prominent being a great store of knowledge. On the title page of the Kalender des Rheinländischen Hausfreundes is a picture of the calendar's own Kalendermann, the Hausfreund. Hence before the first entry even begins, the reader expects it to be written by the Hausfreund in his role as Kalendermann. The nature of the title Hausfreund also colours the reader's perception of the Kalendermann. This is a homely friend, a member of the close knit family society.

There are, moreover, further indicators within the text itself which point to the presence of a narrator, without

that presence being overtly disclosed, and indicate the nature of the reader/narrator relationship. Apart from sentence 4, where the narrator reveals his position by addressing the reader directly as 'Guter Freund', these indicators are seen in the special use of the third person pronoun to define the position of the reader. In traditional third person narrative the focus of interest, from the point of view of the reader, tends to be concentrated on the characters within the text rather than on the narrating voice. In this special case however the third person character in the text is none other than the reader him/herself. While the reader is clearly interested to find him/herself incorporated in the text as a character, he/she will also direct much of his/her interest to the narrator. In a great many cases the convention of the third person narrative mode creates the impression that the text tells itself. As the reader identifies him/herself with the third person pronoun 'er' in this text, he/she is becoming intensely aware of the creative and commentating perspective of the author as narrative persona. In other words, it is clear to the reader that if he/she is the third person pronoun then this text does not tell itself. If the text does not tell itself, then there must be a narrator at work. This narrator is particularly interesting for he/she is in a position to be able to narrate about the reader, which suggests that he/she is familiar with the reader. For



these reasons, and since the reader is aware of him/herself as a person who exists outside the realms of the text, then he/she is also aware of the existence of the narrator as a person outside the realms of the text. Both belong at one and the same time to a textual and extra-textual world. In oral narrative, as we saw in chapter 3, the physical co-presence of listener and narrator takes for granted a mutual recognition by both parties of the other's 'extra-textual' existence. In the Allgemeine Betrachtung über das Weltgebäude, Hebel simulates the oral situation by initiating a process of mutual recognition through a complex manipulation of pronouns.

The use of the third person pronoun to refer to the reader is not only interesting from the point of view of defining the presence of a narrator and of establishing an oral tone, it is also indicative of the reader's perspective and of his/her relation to the events in the text. There are two third persons in the text: one is the narrator, the other, the reader him/herself. Hence, the reader is both outside the text and also inside it, subjectively involved. The narrator can inform the reader about the reader him/herself overtly, by means of direct address; but also indirectly in as much as the narrator constantly filters pertinent information through the consciousness of that other character who is the reader.

The text moves, then, with wonderful ease along complex axes. On the one hand it obeys the laws of written prose with a fictional character and narrator, written in the 'Reflektormodus' described in chapter 3. On the other hand it bears resemblance to oral narrative, where the presence of the narrator is always felt, for even when the narrative voice speaks in the third person, the narrative act takes place within the 'Erzählermodus' where the sense of an 'I', the narrator, narrating to a 'you' the listener is conveyed, and where the perspective of the reader is always taken into account.

With this short introduction Hebel opens his calendar (and later his Schatzkästlein). In it he establishes patterns which will reappear throughout his *Kalendergeschichten*. In it too he establishes the nature of the relationship he creates between himself as narrator (and *Kalendermacher*) and his reader. This in turn determines the tone of the *Kalendergeschichte* and gives the work the special quality which generates its oral atmosphere. I want to turn now to the detailed analysis of four of the *Kalendergeschichten*.

Notes for Chapter 4

\*p.11

1) Ross Chambers, Story and Situation: narrative seduction and the power of fiction (Manchester, 1984), p.xv.

2) Walter Benjamin, 'Der Erzähler, Betrachtungen zum Werk Nikolai Lesskows' in Gesammelte Schriften, Band 11.2, edited by Rolf Tiedemann and Hermann Schweppenhäuser (Frankfurt a.M., 1977), pp.438-465, (p.443).

3) Willomitzer, p.21.

4) Ong, p.37,

5) Willomitzer, p. 13.

6) Robert Alter, The Art of Biblical Narrative (London, 1981), p. 90.

7) Willomitzer, p.8.

## CHAPTER 5

### KAISER NAPOLEON UND DIE OBSTFRAU IN BRIENNE\*

In common with many of Hebel's Kalendergeschichten the title for this story is more than a mere label. Not only does it serve as an introduction to the main characters in the text, it also emphasizes one of the themes which underlie the whole story. By placing the titles of 'Kaiser' and 'Obstfrau' alongside each other, Hebel draws attention to the social difference between the two characters, and at the same time suggests that at some point this social difference is overcome. The reader is confronted immediately with a sense of contrast and duality, and it is from this duality that Hebel will take the raw material for the story's moral.

These seven words trigger a complex reaction in the reading process, whereby the narrator, almost subliminally, points the reader in the interpretative direction that he intends. By mentioning Napoleon he establishes a certain historical context which lends greater credibility to the

narrated event. The fruit-seller brings with her a human and everyday dimension to the text. Since fruit-sellers form part of the daily experience of the reader, the introduction of 'Obstfrau' makes it possible for the reader to identify him/herself with at least part of the narrative. Through the character of the fruit-seller the narrator can link the ordinary with the extraordinary (the unique Emperor), and thereby enabling him to 'humanize' the historical figure of Napoleon.<sup>1</sup> While Napoleon can never be totally generalized for there was only one Napoleon, so too is the 'Obstfrau' only partly 'generalizable', for she is a particular 'Obstfrau', namely 'die Obstfrau in Brienne' and no other.

Each word in the title is important. Hebel could have entitled the text Napoleon und die Obstfrau, but by omitting 'Kaiser' he would have missed an opportunity to accentuate the world of difference which lies between the two characters - one an emperor, the other a fruit-seller and by omitting 'Brienne', the opportunity to show the authenticity of the 'Obstfrau' and of the setting.

Another aspect of this title is its relation, though tenuous, to the forms of the fairy tale and the fable; for in the contrast between the sexes and the roles, one more powerful than the other, the reader becomes aware, even if only in the subconscious, of overtones of such familiar titles as Beauty and the Beast, and is prepared from the

beginning for the type of ending this story has, as will be shown later.

The title has thus transported the reader from the present 'reading' context or world, to the world of the text, which enables Hebel to begin the actual story without further introduction.

1) Der grosse Kaiser Napoleon brachte seine Jugend, als Zögling, in der Kriegsschule zu Brienne zu, und wie?

In case the reader is in any doubt as to the stature of Napoleon, Hebel adds to his title of Emperor the adjective great, and immediately contrasts this with 'Jugend' and 'Zögling'. Hebel has a gift for stripping away the superman cloak from any character, leaving even the hero of heroes bare, young and vulnerable, thus bringing 'the Great' (in this context, Napoleon) within the compass of the experience of the reader, who may be familiar with Napoleon only from a second-hand experience, but who almost certainly has a first-hand and personal experience of both youth and apprenticeship. Here again the concrete location, Brienne, is referred to, assuring the reader that this is not fiction but fact. Already in this first sentence much importance is attached to historical authenticity and to the theme of contrast and duality which permeates the text. At this

early stage the special character of the narrative voice makes itself heard; this is a voice which richly communicates with the reader. That communicative gesture is heard particularly in the last two words of the sentence as they are separated from the main clause by a comma and directed towards the reader with a question mark -'und wie?'. Rather than simply explaining how Napoleon spent his youth in the military academy at Brienne, the Hausfreund pauses to ask how, and in this pause he gathers momentum and interest, for these two little words draw the reader into the text where he/she is invited to be amazed with the author at Napoleon's skills. The cadence 'und wie' is both a question and an exclamation.

2) Das lehrten in der Folge seine Kriege, die er führte, und seine Taten.

The second sentence, leading from 'und wie?' complements the reader's knowledge. By giving a laconic and suggestive answer the narrator shows that he believes the reader to be on the same level as himself. They share the same background knowledge. He shows that he does not believe it necessary to list the wars Napoleon fought and simply refers to them. This gives the reader great pleasure, for there is little to compare with the pleasure of recognizing the



familiar in a story or poem or play. For someone who has not heard of Napoleon this sentence is meaningless, for it does not actually say anything but only makes an allusion. Had Napoleon lost the wars the 'und wie?' would have a different force, suggesting then how very little he had learnt in the Military Academy. But for those who know about Napoleon, and Hebel knew his readers did, this subtle sequence is delightful. It flatters the reader and forges a link between him/her and the narrator; both parties are members of the same community.

A detail not to be overlooked is the effect of the three clauses 'seine Kriege' / 'die er führte' / 'und seine Taten', within this short sentence, for they serve to oralize the text through their rhetoric. The three elements belong together, 'seine' is repeated, 'die er führte' expands on 'seine Kriege' adding emphasis to Napoleon's vital role in the battles. This type of syntax is common in oral narrative where it is important to create sentences which, because of their rhythm and repetition, are easy to remember.

3) Da er gerne Obst ass, wie die Jugend pflegt, so bekam eine Obsthändlerin daselbst manchen schönen Batzen von ihm zu lösen.

At this point the text moves from the wars and the great deeds to the ordinariness of a favourite food, the everydayness of which is emphasized by making Napoleon share his liking for fruit with other young boys; 'Wie die Jugend pflegt', this suggests that there is nothing extraordinary about Napoleon's needs. This sudden change of contexts brings into sharp focus once more the theme of duality and contrast implied by the title. Napoleon the Great was also Napoleon the young boy.

In the generalization 'wie die Jugend pflegte', the narrator comments from outside on the events of the narrative and directs the text at the reader, asking for his/her endorsement, as he does in the question 'und wie?', or the explanation 'die er führte' in the first sentence. These interpolations separate the narrative from the act of narrating, and create two contexts so to speak; one in which the narrator exists only as a medium to relate the event, and another one in which the narrator exists as a medium to communicate with the reader. As I have suggested in chapter 3, this is one way in which the oral atmosphere of the text is established when the narrator is felt to exist both in an intra and extra-textual context.

In the second sentence the reader and narrator share the same background knowledge, but in this sentence the narrator has inside information which the reader clearly has not. How the narrator should know that Napoleon liked fruit is not called into question, indeed the importance of this detail is brushed aside and taken for granted as the conjunction 'da' indicates. What is interesting here is the transaction with the 'Obsthändlerin'. Napoleon as a character is now firmly established in the reader's mind and is subsequently referred to as 'er', which enables the narrator to focus the reader's attention on the 'Obsthändlerin', who is the subject of the main clause. The phrase 'manchen schönen Batzen' is colloquial though not confined to a specific dialect, and because of its familiar ring it has a threefold effect. Firstly, in the context of the great Napoleon, normally enveloped in an almost super-human aura, it is rather humorous to employ such a familiar phrase. Secondly, it serves to make the great Napoleon more a part of the reader's world and thirdly it increases the oral force of the narrative register.

4) Hatte er je einmal kein Geld, so borgte sie.

5) Bekam er Geld, so bezahlte er.

These two sentences belong together. They are identical in rhythm but opposite in meaning. A condition is followed by 'so', and the two 'so' clauses consist of verbs beginning with 'b'. The actions described by the verbs are however totally different. A contrast is seen here once more as a traditional Baroque theme is introduced. The wheel of fortune turns, sometimes there is money for one sometimes for another. Yet human decency, compassion and honesty can level things out, even when the wheel of fortune produces spectacularly discrepant results and brings Emperors and fruit-sellers into close correlation.

With these few words Hebel creates a relationship which one feels has lasted over a long period. These are actions which were repeated time and again. Both characters are shown in a favourable light - she is willing to lend, and he is eager to repay. The distinct rhythmical change introduced in sentence 4 and echoed in sentence 5 forms a rallentando in the narrative as it provides the reader with the vital information he/she needs, slowing the pace in preparation for the next sentence where we reach the thematic and moral centre of the story.

6) Aber als er die Schule verliess, um nun als kenntnisreicher Soldat auszuüben, was er dort gelernt hatte, war er ihr doch einige Taler schuldig.

The pattern established in sentences 4 and 5 is disturbed in sentence 6. 'Aber als' heralds the introduction of a more complicated situation and sentence 6 introduces the problem at the heart of the story line. Despite his custom of repaying the fruit-lady as soon as he had enough money, Napoleon leaves Brienne in debt. The debt is not an enormous sum of money, merely 'einige Taler'. This is a significant detail on two grounds. Were it an enormous sum of money, Napoleon would be seen to be seriously at fault in leaving without making an effort to repay the fruit-lady. In consequence an unfavourable light would be thrown on his character. Moreover the large sum given to the fruit lady at the end would not have the same impact - it would be due to her by right, rather than as a result of her kindness.

The clause in parenthesis is an interesting example of Hebel taking time over an apparently unnecessary detail. In fact the seemingly unimportant 'um nun als kenntnisreicher Soldat auszuüben, was er dort gelernt hatte' performs a multitude of important functions. First of all it describes Napoleon's intentions, which from the standpoint of the reading present are known to be fulfilled; secondly, it reminds the reader that Napoleon at this point was only a newly qualified and inexperienced soldier and implies that

he has not always been 'great'; thirdly, it recalls the theme of the first and second sentences, that is, that Napoleon learned great things at school. Here again the author alludes to, rather than describes, precisely what Napoleon did during the course of his life. A reader ignorant of the historical stature of Napoleon would miss many of the implications in this simple sentence.

Three little words here which on first reading draw little attention to themselves seem on closer examination to be key words in the way the reader's attention is steered by the narrator, namely: 'nun' / 'dort' / 'doch'. 'Nun', the now in the past, brings the scene to life, transporting the reader to the scene described in the narrative so that he/she can be present at the time Napoleon is about to put into practice the skills he has learnt. 'Dort' takes the reader back to the same plane as the narrator, enabling him/her to look at the school from the same angle. As the narrator indicates this to the reader, the reader enjoys the feeling of being a part of the same context as the narrator. 'Doch' gives extra weight to the fact that Napoleon owes the 'Obstfrau' a few coins and to the fact that the sum owed is very small. 'Doch' reinforces 'aber'. Omitting 'aber' and 'doch' would deprive the sentence of its thematic promise. Without them the sentence would merely report the state of affairs between Napoleon and the Obstfrau when Napoleon leaves school, while through their inclusion the reader is

helped to understand that this is not the end of the story and that there is still a debt to be settled.

7/8) Und, als sie das letztmal ihm einen Teller voll saftiger Pfirsiche oder süsser Trauben brachte, 'Fräulein', sagte er, 'jetzt muss ich fort, und kann Euch nicht bezahlen. Aber ihr sollt nicht vergessen sein'.

This sentence begins with 'Und' and a comma; the same meaning could have been rendered with 'als sie', but the word 'Und' reveals a narrative voice concerned to communicate with the reader through its story; 'und + comma' is to say as much as 'what happened then was that as she...'. In strict grammatical terms it is unusual to disturb the word order between the end of a subordinate clause and the beginning of the main clause - 'als sie ... brachte, sagte er, "Fräulein"', rather than 'als sie brachte ... "Fräulein", sagte er' - nevertheless, in this instance we see Hebel imitating the oral syntax rather than the written syntax. It is much more effective to separate 'Fräulein' from the rest of the quotation than to keep to the strict rules of grammar. It places emphasis on "Fräulein", the addressee, and consequently on the address itself. This snippet of direct speech stands apart from the text around it, not only because it is given as a quotation, but also because of the structure mentioned above.

It is a curious feature of oral narrative that the narrator should provide the listener (in this case the reader) with an option: was the plate full of peaches or was it full of grapes?, since oral narrators, because of the transient nature of the spoken word, often modify their narrative as they narrate. Oral narrative is thus usually far more spontaneous than written narrative. By supplying the reader with this choice of fruit, Hebel enhances the oral tone of his text. Furthermore, the inclusion of two possibilities indicates that it is not important what kind of fruit the fruit-seller brought Napoleon and directs the reader's attention on to what follows, namely the promise 'Aber ihr sollt nicht vergessen sein'. This prepares the reader for the outcome of the tale. From now on the reader will look out for signs to indicate that Napoleon will keep his word, though how he will repay her is not clear. The tension starts to build up. Napoleon has bound himself to a contract with the Obstfrau, yet the reader knows that Napoleon will lead a busy life as a soldier - and Emperor - and cannot imagine that he should find time to remember a youthful promise to a humble fruit-seller.

Despite the fact that the narrator cannot recall exactly which fruit the Obstfrau gave Napoleon he does describe the fruit: 'saftiger Pfirsiche' and 'süßere Trauben'. This is a concise way of implying that whatever the Obstfrau brought him we can be sure, because of the inherent goodness of her



character, that she brought the best quality fruit, even though she knew that he was not going to pay her. The choice of adjectives and fruit is also carefully made; the three-syllabic 'saftiger' describes the three-syllabic noun 'Pfirsiche', and the two-syllabic 'süßer' describes the two-syllabic noun 'Trauben'. In addition 'saftiger' and 'süßer' give the sentence an assonance which makes it easier to remember. Two elements form a set by having a common number of syllables, and the two sets are linked together by assonance.

The comment in direct speech seen here has particular weight, and within this speech the modals 'muss' and 'kann' lend the sentence a 'fateful' ring, as if an external force is at work on Napoleon forcing him to leave without settling the account with the fruit-seller.

9/10) Aber die Obstfrau sagte: 'O reisen Sie wegen dessen ruhig ab, edler, junger Herr. Gott erhalte Sie gesund, und mache aus ihnen einen glücklichen Mann'.

The Obstfrau's reply is introduced with 'Aber' which echoes the 'Aber' of the previous sentence, 'Aber ihr sollt nicht vergessen sein'. Despite the biblical blessing in the subjunctive, her words are made more colloquial with the exclamatory 'O'. The content of her message confirms the

picture that the reader already has of her as a generous lady. The adjectives 'edler' and 'junger' show how even at this stage Napoleon has noble qualities - noble perhaps because of his concern to repay a small debt to an ordinary fruit-seller. The social difference between the two characters is seen in the forms of address; Napoleon refers to the Obstfrau as 'ihr' and the Obstfrau to Napoleon as 'Sie'.

Sentences 1-7 described what happened and sentences 10 onwards continue with this description, but in sentences 7-10 Napoleon and the Obstfrau engage in a dialogue with a promise and a blessing looking to the future. While the dialogue forms a lull in the narrative it also provides the story with an element of tension. Separated from the body of the narrative with quotation marks it is prominent in its structure. It is dignified in tone, almost contractual, and the reader senses that the story will inevitably return to this contract, which, as I have suggested, is intimated in the title.

11) - Allein auf einer solchen Laufbahn, wie diejenige war, welche der junge Krieger jetzt betrat, kann doch auch der beste Kopf so etwas vergessen, bis zuletzt das erkenntliche Gemüt ihn wieder daran erinnert.

This sentence, beginning with a hyphen and then 'Allein', forms a kind of chapter in a short text such as this. Even though it constitutes a different section from the preceding dialogue it is not completely separated from it, for the word 'Allein' depends for its meaning on what went before it. The reader, who anticipated in sentences 7-10 that Napoleon would repay the Obstfrau and that he would lead a healthy and blessed life is momentarily thrown off the track; here the narrator is implying for two, almost three lines, that things were not as they should have been, and he gives good reason for this, drawing again on the common background knowledge he takes for granted that the reader shares with him about Napoleon's career. 'Allein, auf einer solchen Laufbahn, wie diejenige war, welche der junge Krieger jetzt betrat, kann doch auch der beste Kopf so etwas vergessen'. In the nick of time, before all hope is lost, comes the rest of the sentence - 'bis zuletzt das erkenntliche Gemüt ihn wieder daran erinnert' - the grateful temperament reminds Napoleon at last of the episode with the Obstfrau, and the reader is alerted to the possibility of a happy outcome. Tension mounts here as the narrator shows how difficult it will be for Napoleon to remember the Obstfrau because of the exciting life he has led; the excitement of his career is emphasized with the clause 'wie diejenige' and eases only with the glimmer of hope which 'zuletzt' offers.

The three worded clause 'wie diejenige war' is an interpolation provided for the sake of intimacy. Hebel encourages the reader to think with the narrator about Napoleon's unusual career, though at this stage Napoleon knows nothing about it. The expressions 'einer solchen', 'diejenige' and 'welch' all combine to produce that wonderment which the narrator would like the reader to have regarding the events in Napoleon's life.

But if he is a 'junger Krieger' he also has an 'erkenntliche(s) Gemüt' - superman is also human. And this concept reminds us of the theme of duality and contrast in human life. The clause 'das erkenntliche Gemüt ihn wieder daran erinnert' brings a general theme to the story with the definite article 'das' before 'Gemüt' referring at once to Napoleon and to humankind in general, the present tense 'erinnert' reinforcing its generality. The preceding clause: 'kann doch auch der beste Kopf so etwas vergessen' is an appeal to the reader to understand why Napoleon forgets the 'Obstfrau' for so long. The narrator steps out of the narrative past and comments in the present. This kind of shift, as was described in chapter 3, is typical of Hebel's Kalendergeschichten and typical of oral narrative, where the narrator often refers back to the narrating context from the middle of the continuing flow of events and turns to the listener for sympathy and for corroboration

based on his/her own experience. The 'doch auch' is, however, persuasive and asks for the reader's agreement.

12) Napoleon wird in kurzer Zeit General, und erobert Italien.

This sentence marks the beginning of a new section. In the historic present it outlines the main events of Napoleon's life and speeds up the pace of the action. The reader's knowledge of Napoleon is amplified by a suggestion of what he actually accomplished. A catalogue of historical facts is listed to give the impression that the narrator assumes that the reader is already familiar with the information, but that he would like to refresh his/her memory. For this reason he offers this section as a reference passage rather than a lesson and thus does not belittle the reader for his/her possible ignorance. This effect is created by omitting explanatory words and phrases such as 'deshalb' or 'daher'. Hence the feeling created at an earlier stage in the text - that the narrator and the reader share background information and operate on the same level of understanding - is maintained. Written in an almost journalistic register with no frills, this first sentence in the series is dramatic. In a short time Napoleon becomes General and rapidly conquers Italy. This next passage

reminds one of the famous middle section in Unverhofftes Wiedersehen (p.248) where Hebel attempts to make great historical events both relevant and marginal to everyday life, by letting them take place side by side. This point is made by Jan Knopf and will be discussed in greater detail in a later chapter which deals with Unverhofftes Wiedersehen.<sup>2</sup>

13) Napoleon geht nach Ägypten, wo einst die Kinder Israel das Zieglerhandwerk trieben, und liefert ein Treffen bei Nazareth, wo vor 1800 Jahren die hochgelobte Jungfrau wohnte.

Reflecting the structure in sentence 12, this sentence begins with Napoleon as a subject followed by a verb in the present tense. This time Napoleon goes to Egypt. The Hausfreund expands on this historical fact as he puts Egypt in a context which he knows to be familiar to his readers. He takes advantage of the extra-textual community he shares with the reader and draws from this common background, in this case knowledge of the Bible, to enable the reader to visualize the scenes he depicts. Whenever the narrator makes references to events outside the context of the narrated events and whenever the reader understands these references, the reader becomes part of the same community as the narrator and the relationship between them becomes at

once more intimate, and richer in terms of a shared past, both historical and cultural.

The different contexts within the sentence are separated by a change in tense. The clauses beginning 'Kinder Israel' and 'hochgelobte Jungfrau' are both in the past tense, but the clause beginning with Napoleon is in the present tense. This is an interesting use of tenses. Normally the narrated event is in the past, and the extra-textual event or reference is made in the present tense. However, in this instance, the narrated event is already in the present tense for dramatic purposes, and so the narrator uses the past tense to good effect in his allusion to the biblical scenes.

By placing Napoleon in this familiar biblical context, and by referring to ordinary people such as the 'Zieglerhandwerker' (as indeed in the link with the Obstfrau herself), Napoleon is made relevant to the reader. As in Kannitverstan or Unverhofftes Wiedersehen Hebel delights in bringing the world to the Rheinland community.

The introduction of a date, 'vor 1800 Jahren', shows clearly the link between the Kalendergeschichte and the calendar frame, with emphasis on history and the provision of factual information.

14) Napoleon kehrt mitten durch ein Meer voll feindlicher Schiffe nach Frankreich und Paris zurück, und wird Erster Konsul.

For the third consecutive time 'Napoleon' is repeated as the subject at the beginning of a sentence. This creates the effect of a lengthy list, which makes Napoleon's deeds seem numerous. This time the narrator adds to the hero's stature. For the outcome of the story to produce maximum effect, it is important to let the reader see Napoleon no longer as the inexperienced young warrior, but as a man capable of almost super-human tasks - as the triumphant figure in history. The sea full of enemy ships is reminiscent of Homer, The Mabinogi and other ancient myths of heroism.

The narrator not only mentions the country, France, but also the city, Paris. This detail makes the sentence historically more definite. It also enhances the feeling of effort involved in the journey. Napoleon does not reach Paris in one journey, he must first of all reach France, and only then venture on to Paris. The reference to both places serves also as a subtle geography lesson, stating quite clearly that Paris is in France.

The inclusion of 'und' before 'wird Erster Konsul' adds to the list of his great deeds, making it greater and more impressive, creating the impression that Napoleon's life and



career unfolded with an exciting and significant event almost every day.

This sentence, with the immense effort and struggle involved, leaves Napoleon on the penultimate rung in his climb towards the top of the ladder. The tension increases in each sentence, for the greater he becomes, the less likely it is that he will remember the 'Obstfrau'.

15) Napoleon stellt in seinem unglücklich gewordenen Vaterlande die Ruhe und Ordnung wieder her, und wird französischer Kaiser, und noch hatte die gute Obstfrau in Brienne nichts, als sein Wort: 'Ihr sollt nicht vergessen sein!'

For the fourth and last time a sentence begins with Napoleon as subject, but this time the link is made back to the Obstfrau in Brienne. The Hausfreund has taken the reader to distant places and back in four sentences and has shown how historical and important events happen not in isolation from but parallel to other more mundane happenings.

As the peak of Napoleon's career is reached and he is made Emperor of France, Hebel takes the reader back to Brienne with a comma and the word 'und'. The narrator reminds the reader of the promise made by Napoleon and repeats it word for word: '"Ihr sollt nicht vergessen sein"'. Anticipation of the promise being fulfilled is

increased in this sentence as the fruit-seller is described as the 'good fruit-seller' and the reader becomes more and more anxious to see her receive what is due to her. Hopes of a reward are still kept alive by means of the suggestive word 'noch'. There is also a suggestion that the story will have a happy outcome as Napoleon is described as a man who brings 'Ruhe' and 'Ordnung' to an unhappy country; a saviour, one who makes the negative positive. In this clause there lies the suggestion that Napoleon will perform a similar positive role in the life of the Obstfrau.

Yet, since such a long time has passed (without mentioning time at all the past four sentences create a sense of a long period of time), and since Napoleon is now Kaiser, it would be all the more remarkable if Napoleon were to remember the Obstfrau and the tension increases still more.

16) Aber ein Wort, noch immer so gut als bares Geld, und besser.

With this sentence the reader is returned at last to the thematic and contractual centre of the story. Not only did Napoleon promise the Obstfrau to return and to repay her but also the narrator indirectly promised the reader to return to this concern and relate what happened. Napoleon has

given his word, and even great men, or perhaps especially great men, keep their word.

In a purely descriptive, almost proverbial, sentence, with no verbs at all, the narrator dispels all doubt as to the improbability of Napoleon remembering. Beginning with 'Aber' the narrator implies again that he knows something more than the reader, and by withholding a piece of information he encourages the reader to read on. The short 'und besser' at the end of the sentence is exciting, and tension, even if relaxed slightly after the first two clauses of the sentence, is now more than ever.

17) a) Denn als der Kaiser in Brienne einmal erwartet wurde, b) er war aber in der Stille schon dort, c) und mag wohl sehr gerührt gewesen sein, d) wenn er da an die vorige Zeit gedachte, e) und an die jetzige, f) und wie ihn Gott in so kurzer Zeit, g) und durch so viele Gefahren unversehrt bis auf den neuen Kaiserthron geführt hatte, h) da blieb er auf der Gasse plötzlich stille stehen, i) legte den Finger an die Stirne, j) wie einer, der sich auf etwas besinnt, k) nannte bald darauf den Namen der Obstfrau, l) erkundigte sich nach ihrer Wohnung, m) so ziemlich auffällig war, n) und trat mit einem einzigen treuen Begleiter zu ihr hinein.

Sentence 16 forms a bridge between two sections and here with 'Denn als' the second of the two sections begins. Napoleon, having travelled widely, finds himself in Brienne. The narrator notes that Napoleon's arrival is expected in Brienne but that secretly he is already there. On its own,

this detail seems superfluous, but in the light of the later scene in the Obstfrau's house its significance is revealed. After all, if the Obstfrau knew Napoleon was already in Brienne, she would most probably have recognized him when he entered her house, and so the good words she speaks of him could be born of flattery and not of genuine good will and kindness.

In c),d),e),f) and g) the narrator enters Napoleon's mind; he supposes what Napoleon feels, and this supposition is an invitation for the reader to imagine him/herself in Napoleon's place, to become intimate with the innermost thoughts of the character. In this short text, only 73 lines in all, Hebel has made many allusions to Napoleon's great deeds, he has foreseen them, he has recounted them, and now he lets Napoleon himself dwell on them.

The theme of contrast and the duality in human life is brought to the forefront again as Napoleon thinks about the different stages in his life. 'Then' is contrasted with 'now', the young boy is contrasted with the great hero. He credits his fortune to God and this is a natural link to the Obstfrau, the lady who blessed him all those years ago. However, before taking Napoleon and the reader to meet the Obstfrau, the narrator seizes a final opportunity to make Napoleon's present position perfectly clear; he sits on the Emperor's throne, as leader of leaders. This reminder is

necessary in order to maximize the contrast with the Obstfrau's humble station.

The clauses e) and f) have a rhetoric of their own. 'Die vorige Zeit'/ 'die jetzige' and 'in so kurzer Zeit' form a rhythmical symmetry, and the 'so' in f) links with the 'so' in g) to form a new pattern of repetition. In h) 'da' and 'plötzlich' combine to make this a dramatic moment. The reader anticipates a link with the 'Obstfrau' but must wait another two clauses to be satisfied. This is a masterly description of someone who is about to remember something - a signal flashes through the mind quickly and then the mind must work hard in order to recall what that signal means. Napoleon, with such an everyday gesture, puts finger on forehead and thinks.

In i) and j) the narrator finds time again to step out of the narrative and make a generalization, as he compares Napoleon to other men and women: 'wie einer der sich auf etwas besinnt', before k) brings us back to Napoleon and to the Obstfrau and to the moment the reader has been expecting since the promise was made in sentence 8.

Between l), m), n), many actions are omitted to take the narrative in about a dozen words from the street to the Obstfrau's home. In this the reader senses Napoleon's eagerness to visit the fruit-seller, a feeling enhanced by the list of verbs: 'nannte bald darauf', 'erkundigte sich'

and 'trat hinein'. In i) Napoleon is merely asking about the whereabouts of the Obstfrau's house, by m) he is already there, without a word to describe how he reached it.

One adjective is enough to describe her home: 'baufällig'. It conjures up a clear picture of a poor dwelling. In n) the atmosphere of the meeting is set. Napoleon, with only one person who is a 'treuer Begleiter', enters the Obstfrau's house stripped of his Emperor's cloak, in both figurative and literal senses. It is significant that the narrator does allow him one escort however, just as a reminder that things have changed, and that though the gesture is essentially one of friendship and humility, Napoleon as Emperor needs at least one person to accompany him.

18) Eine enge Türe führte ihn in ein kleines, aber reinliches Zimmer, wo die Frau mit zwei Kindern am Kamin kniete, und ein sparsames Abendessen bereitete.

With great skill and dexterity the narrator captures in a single sentence the mood of the Obstfrau's whole life. While Napoleon's great career has been rushing onwards, here, in Brienne, the good fruit-seller has continued to live in these humble surroundings. The narrow door leads into a small but clean room. This is a poor but proud lady

(poverty does not exclude cleanliness) and her physical cleanliness seems to project the goodness of her soul. The vastness of Napoleon's journeys is contrasted with the narrowness of the door which leads to the Obstfrau. The narrator observes the two children, but there is no husband or father. They do not sit, they kneel. They are not eating, but preparing supper. Their meal will be a 'sparsames Abendessen'. A purely descriptive sentence, it provides the stage setting for the next scene.

19) 'Kann ich hier etwas zur Erfrischung haben?' so fragte der Kaiser.

Sentence 19 marks the beginning of a new paragraph and a new chapter. The division is underlined with the introduction of dialogue. The question the Kaiser asks is chosen carefully, as it imposes on the lady's generosity once more. After describing her obvious poverty, the narrator then makes Napoleon ask a favour of her and when she grants it, the reader cannot but wonder at her magnanimity. The 'so' in this sentence makes the quotation more credible as it reinforces the notion that the narrator knows almost first hand what happened. In a discreet way 'so' is also an evaluation of what the Kaiser asked, almost as if the

narrator is addressing himself to the reader with a comment such as 'imagine! that's what the Emperor asked the fruit-seller'.

20) 'Ei ja!' erwiderte die Frau, 'die Melonen sind reif', und holte eine.

Not only is the Obstfrau willing to give, but she seems pleased and eager to do so, even though this man is a complete stranger. The narrator captures all of this in two words '"Ei ja!"'. As with the 'saftiger Pfirsiche' and 'süßer Trauben' from the seventh sentence, the fruit, this time a ripe melon, is still good. By contrasting this with the 'sparsames Abendessen' which she and her children must eat, the Obstfrau's generosity becomes apparent once more. The narrator chooses to relate this short dialogue rather than the greetings which presumably must have taken place when Napoleon entered the house, since it reveals much about the character of the fruit-seller. Once more the narrator prepares the reader as he makes him/her feel great sympathy towards the Obstfrau.



21) Während die zwei fremden Herren die Melone verzehrten, und die Frau noch ein Paar Reiser an das Feuer legte, 'Kennt ihr denn den Kaiser auch, der heute hier sein soll?' fragte der eine.

Here again the theme of contrast and duality is brought to the fore as the men are depicted eating heartily while the woman places a few extra twigs on the fire. The picture of the ripe melon, a luscious fruit, on the one hand and the twigs, poor people's logs, on the other, implies that though she cannot afford proper firewood she sees fit to give the strangers one of her ripe melons. The scene also implies that she places the twigs on the fire for the benefit of the visitors. On close inspection it becomes evident that this simple sentence is rich in implication.

The irony which the reader enjoys with the narrator increases as the Obstfrau is asked, in the presence of the Kaiser, whether or not she knows him.

The colloquial 'denn' and 'auch' of the question are legitimate here for they occur within the speech of the characters and not from the narrator's pen. Words such as these enhance the oral quality of the text and the sense of authentic speech.

22) 'Er ist noch nicht da', antwortete die Frau, 'er kommt erst'.

As the irony grows, so too does the reader's enjoyment. He/she now anticipates that the moment of recognition cannot be far away. The Obstfrau does not suspect for one moment that the Emperor is already in Brienne and certainly not in her house. That she is totally unaware of Napoleon's presence, and that she firmly believes that he is not meant to arrive until later is emphasized in the rephrasing that occurs in this short sentence: '"Er ist noch nicht da" ... "Er kommt erst"'. .

23) 'Warum soll ich ihn nicht kennen?'

The tension born from the irony of the Obstfrau's ignorance of the Kaiser's presence continues to grow. At this point an added element of suspense is introduced, for the fruit lady, despite what the reader suspects because of the description given earlier of her good character, could say something to cause her great embarrassment. After all, Napoleon owes her a sum of money, which, though small, could be of great importance to her in her poverty. She could easily follow this question with a negative comment.

24) 'Manchen Teller und manches Körbchen voll Obst hat er mir abgekauft, als er noch hier in der Schule war'.

The reader's intuition is proved right as the Obstfrau mentions no word of the outstanding debt! Instead she reminds the reader and the Kaiser that Napoleon also went to school once, and that he too had been a little boy who loved fruit. The 'manchen Teller' and 'manches Körbchen' form a typically oral mnemonic pair, and the word 'hier', though redundant in meaning (i.e. the sentence would mean the same without it) makes the sentence so much more emphatic, as it invites the reader to identify with the Obstfrau and thus become part of the scene.

25) -'Hat er denn alles ordentlich bezahlt?'-.

What a provocative sentence! The reader, the narrator, Napoleon and the Obstfrau know that the answer is 'no', and still the question is put forward. The key to the interest of these sentences in the past tense lies in the use of the pronoun 'er'. 'Er' refers to Napoleon who is in fact the speaker or listener, that is the first or second person singular; and yet the third person pronoun is used because of the Obstfrau's ignorance of Napoleon's presence.

Surely now the fruit-seller will say with bitterness how the Kaiser, despite all his glory, still owes her some money.

26) -'Ja freilich, er hat alles ordentlich bezahlt'.

Much to the reader's relief, and perhaps amazement, the fruit-seller proves true to the young soldier who many years ago could not afford to pay for a basket of fruit and who is now Emperor of France. Continuing in the same colloquial and conversational tone as the whole dialogue, the opening words: '"Ja freilich"' lend the paragraph the fluency of oral narrative. For the second time in two consecutive sentences a clause is repeated word for word: '"alles ordentlich bezahlt"'.

27) Da sagte zu ihr der fremde Herr: 'Frau, Ihr geht nicht mit der Wahrheit um, oder Ihr müsst ein schlechtes Gedächtnis haben'.

The first part of this sentence is a transitional clause as it leads directly from the previous sentence, while simultaneously breaking away from it with the temporal 'da'. 'Der fremde Herr' - the stranger, stranger only to the

Obstfrau, reminds the reader of the dramatic irony in the situation once more before revealing the truth, as 'da' prepares the reader for the moment of recognition.

As with the promise, here Napoleon's words are given added dramatic effect when the addressee is separated from the remainder of the quotation with a comma: '"Frau", ...' . This contrasts with the use of 'Fräulein' in the earlier promise; clearly with the passing of time 'Frau' has become a more appropriate address than 'Fräulein'. The accusation here sounds harsh at first, Napoleon is accusing the fruit-seller of lying, while the reader interpreted what she said as a positive cover-up of the Emperor's fault. The sting is taken out of the accusation however with Napoleon's next comment '"oder ihr müsst ein schlechtes Gedächtnis haben"'. The fear aroused in the reader by the first clause is alleviated by the second.

28) 'Für's erste, so kennt ihr den Kaiser nicht'.

On the same rather official tone of the previous sentence, Napoleon explains why the Obstfrau must either be lying or must have a poor memory. However the Obstfrau, ignorant of the stranger's true identity cannot understand the meaning of his words.

29) 'Denn ich bin's'.

The revelation of the stranger's identity is given full dramatic impact by the brevity of this sentence. At last, the moment the reader has anticipated and looked forward to from the beginning of the paragraph has arrived.

30) a) 'Für's andere hab' ich euch nicht so ordentlich bezahlt, als ihr sagt, sondern ich bin Euch zwei Taler schuldig oder etwas'; b) und in diesem Augenblick zählte der Begleiter auf den Tisch eintausendundzweihundert Franken, Kapital und Zins.

a) '"Für's andere"' couples with '"Für's erste"' from sentence 28 to give the story fluent continuity, and 'ordentlich bezahlt' echoes the same phrase seen in sentences 25 and 26 for similar effect. 'Sondern' shows that Napoleon does remember the Obstfrau and, what is more, he remembers the debt. The small amount of this debt is repeated once more in order to contrast dramatically with the enormous repayment which Napoleon is about to make while the afterthought 'oder etwas' indicates that Napoleon is not concerned with the exact amount of the debt, but with the principle of being in debt. It is with great skill that the narrator recalls in this short sentence many phrases and much of the information given previously during the course

of the narrative. Not only does this lend the text a feeling of unity but it also increases its oral rhetoric as the concern to repeat and recapitulate reflects a characteristic of oral narrative.

The phrase 'und in diesem Augenblick' is carefully chosen, for the more simple 'dann', although it would render the same meaning, would strip the sentence of its dramatic moment. The sum Napoleon pays out appears to be even larger when it is written down as seen here, for it takes up almost half a line. To claim that the sum is logically calculated to be made up of 'Kapital und Zins' closes this exciting sentence on a humorous note.

31) Die Frau, als sie den Kaiser erkannte, und die Goldstücke auf dem Tisch klingen hörte, fiel ihm zu Füßen, und war vor Freude und Schrecken und Dankbarkeit ganz ausser sich, und die Kinder schauen auch einander an, und wissen nicht, was sie sagen sollen.

This long sentence describing the fruit-seller's joyous reaction to Napoleon's generous act means that a large proportion of the paragraph as a whole is taken to describe her happiness. The text seems to pause on this point in order to highlight it. Everything happens at once and the confusion of her emotion is captured by the simple device of listing three nouns each with very different meanings, but

linked together with 'und': 'vor Freude und Schrecken und Dankbarkeit'. The reader senses the Obstfrau's puzzled delight, a sentiment which the children also share. The narrator appeals to both the reader's eyes and ears, thus increasing the reader's sense of participation in the scene. The reader hears with the fruit-seller as the coins fall and sees her falling to her knees as the children look at each other in bewilderment. This is the long awaited climax and the reader is not disappointed, the fruit-seller is beside herself with joy.

A less skilled narrator could have ended the sentence after the clause: 'fiel ihm zu Füßen', but by omitting the subsequent clauses the opportunity to underline this climax would be missed. The narrator further emphasizes the fruit-seller's reaction by reflecting it in her children. Projecting their feelings in the present tense invites the reader to partake in their wonderment. The many commas and the repetition of 'und' in this sentence creates a syntactical confusion which mirrors the confusion in the room.



32) Der Kaiser aber befahl nachher, das Haus niederzureissen, und der Frau ein anders an dem nämlichen Platz zu bauen.

The story has not finished however. This repayment is not her only reward, and sentence 32 shows how the fruit-seller's whole life will be dramatically changed as a result of the Emperor's promise. The power of the Kaiser is demonstrated in his ability to order the Obstfrau's house to be torn down and another to be built. 'Aber' and 'nämlich' make the sentence more climactic, an effect which can be best appreciated by reading the sentence without the two words. 'Aber' is a powerful tool in a short text such as this, for in this sentence it suggests what can only be paraphrased in a far more clumsy construction 'but that is not all, what is more...'. It has a conjoining rather than contrastive role and is reminiscent of a biblical-cum-epic register.

By referring again to Napoleon as 'der Kaiser', the reader is reminded of his importance and power. The choice of verb: 'niederzureissen' is also significant since the aggression it conveys mirrors the dramatic change in the fruit-seller's life. This is not a gradual change but an overnight revolution.

33) 'In diesem Haus', sagte er, 'Will ich wohnen, so oft ich nach Brienne komme, und es soll meinen Namen führen'.

In the same vein as the promise ('"Fräulein", sagte er') and the accusation ('"Frau, Ihr geht nicht ...'), here again the narrator gives the quotation a dramatic, somewhat biblical tone, by separating the first element from the remainder of the sentence. This is an announcement, more forceful than an ordinary statement, through which the authoritative voice of an Emperor emerges. It is perhaps rather egocentric of the Emperor but he clearly believes it to be a great honour for the Obstfrau for him to wish to stay in her house on his visits to Brienne. This egocentricity is, however, quite acceptable; it echoes the happy ending of the fairy tale in which poor daughters are neither expected nor allowed to say that they would rather stay in their childhood home and not marry a prince. On the other hand, the sentence shows how Napoleon, though a great Emperor, belongs to the ordinary people, to the world of the fruit-seller, and by extension to the world of the reader.

This sentence with its projection to the future gives the text a 'happy-ever-after' gloss which is continued in the final two sentences. With its authoritative and biblical rhythm this sentence in direct speech stands out in the midst of other non-direct speech sentences.

The moral is now clear: good deeds will always be repaid, sometimes when least expected.

34) Der Frau aber versprach er, er wolle für die Kinder sorgen.

'Aber' is used here in the same sense as in sentence 32. Rather than placing this sentence in direct speech which would diminish the effect of the previous sentence, the narrator uses indirect speech, and in the shift from one mode of address to another reflects a further narrative device used so often in oral story-telling. This promise, less important than the promise of repayment which sets the whole sequence of events in motion, is simply reported. The reader does not anticipate any more. He/she is satisfied, and has every reason to believe that this promise will also be fulfilled.

35) Wirklich hat er auch die Tochter derselben bereits ehrenvoll versorgt, und der Sohn wird auf kaiserliche Kosten in der nämlichen Schule erzogen, aus welcher der grosse Held selber ausgegangen ist.

Nevertheless, the narrator adds a little more. The shift to the present, to the reading/narrating context, from the past of the narrative context enhances the story's credibility. This is not an event which happened in the remote past, its

outcome continues today and if the reader could only go to Brieune he/she could see for him/herself! The key to the shift in contexts lies in the use of the word 'bereits'. The events described in this sentence take place simultaneously with the act of writing and reading; no matter when this story is read the fruit-seller's son will be in the military academy at the same time. 'Wirklich' suggests that the narrator knows this information from a reliable source, perhaps even from the Obstfrau or Napoleon himself, and through this word he shows that he is addressing the text directly to the reader. Thus the combined effect of the words 'wirklich' and 'bereits' is to increase the oral tone of the passage. Each element in this sentence is linked to other parts of the story thus forming, within the text, the sense of a close-knit world in its own right, for example the school which the Obstfrau's son attends is the same school as the one which Napoleon himself attended. The text offers the reader a world full of references where everything can either be explained and understood from within the text, or else they belong to the world shared by the narrator and the reader.

Napoleon is finally described as a hero: 'der grosse Held'. The wars may have made him an Emperor, but it is his kindness towards the poor fruit-seller which made him truly a hero.

Notes for Chapter 5

\*pp. 161-163.

1) 'Die Humanisierung des Grossen', this is a term used by Jan Knopf in: Jan Knopf, Geschichten zur Geschichte, p.81.

2) Jan Knopf, Geschichten zur Geschichte, p.77.

## CHAPTER 6

### DER HUSAR IN NEISSE\*

1) Als im Anfang der französischen Revolution die Preussen mit den Franzosen Krieg führten, und durch die Provinz Champagne zogen, dachten sie nicht daran, dass sich das Blättlein wenden könnte, und dass der Franzos noch im Jahr 1806 nach Preussen kommen, und den ungebetenen Besuch wettmachen werde.

Hebel's Kalendergeschichten tend to begin with a skilful interplay of background scene setting information and a general, even sententious, commentary. In Der Husar in Neisse a first lengthy sentence provides the background while a shorter second sentence offers a more general comment in almost epigrammatic style.

The multi-claused sentence at the very beginning of Der Husar in Neisse imprints on the reader's mind not only the historical and factual background, but also the detail which provides the narrative with its story line, namely that the Prussians did not bargain for the return of the French after the attack on Champagne. This opening sentence

also introduces a narrative voice which is concerned to put the reader in the picture. With no direct reference to the narrator, the reader senses both an intimate and an authoritative voice, intimate because of the obvious concern to explain the background, authoritative because of the narrator's assured command of his narrative material.

Hebel is anxious to provide the reader with historical information for he knows that the reader associates the calendar with learning, yet he is careful not to over-emphasize the history-lesson element in the story. Three factors in this first sentence combine to ensure that the facts are disguised in a 'nettes und lustiges Röcklein'<sup>1</sup> in order to enhance the text's appeal.

Firstly, the narrator places the definite facts in a subclause, while the main clause is based on fictitious detail. The narrator can only conjecture what the soldiers were thinking at the time, but he knows that the Prussians invaded Champagne at the beginning of the French Revolution. Secondly, he introduces a turn of phrase from every day language, a register which is not normally associated with dry, academic history lessons: 'dass sich das Blättlein wenden könnte'. The endearing 'lein' here adds oral ease to the sentence. While 'Blättlein' is a word recognized in standard German, the diminutive ending has a particularly prominent place in the Alemannic dialect. By employing this word, the narrator discreetly introduces the flavour of

flowing dialect into this otherwise standard German prose. The final clause in the sentence is also colloquial in its turn of phrase, for the Frenchman does not avenge the Prussian attack, but rather 'returns the uninvited visit'. Without drawing undue attention to the fact that the Prussians attacked without thought of counter-attack, the narrator makes his point. He will refer to it again in a different guise in the next sentence, and then again nine sentences further on. The threefold 'und' in the sentence implies a sense of urgency, a spoken urgency that betrays the architecture of the story teller's design, providing it with a rhythmical symmetry.

The first sentence introduces historical events and adds the wisdom of hindsight (the French will come) and makes the moral point that deeds have to be paid for. The course of history is used to underpin everyday moral teaching, and the oral tone has been introduced.

2) Denn nicht jeder führte sich auf, wie es einem braven Soldaten in Feindsland wohl ansteht.

A causal 'denn' introduces this short sentence which goes part of the way towards explaining why the Prussian soldiers could not have been thinking that the state of affairs would change so radically. As well as making a specific comment



about a specific group of soldiers, the narrator also makes a general comment about soldiers of any rank or nation and of any period. The narrator appeals to the reader's moral code as he creates the sense of 'you and I know how a soldier should behave on enemy territory... well these soldiers did not behave like that'. The master story-teller is busy drawing the reader firmly into the warmth of the telling and points him/her in the direction of its moral values.

Even during war time, and even on enemy territory, there is a certain code to which soldiers should adhere. 'Brav' and 'wohl' colour the reader's opinion, and even though the exact way to behave is not described, the reader understands from these two words that it is in a good, humane way. This knowledge is based on the reader's experience of these words in other *Kalendergeschichten* by Hebel. The Hausfreund and the reader already understand each other.

This short sentence breaks the rhythm of the expansive first sentence and creates an island for itself in the middle of an onward moving text; it slows down the pace and conjures up the presence of a wise and knowledgeable narrator. Only now is the reader ready to be introduced to the specific events of the story.

3) Unter andern drang damals ein brauner preussischer Husar, der ein böser Mensch war, in das Haus eines friedlichen Mannes ein, nahm ihm all sein bares Geld, so

viel war, und viel Geldeswert, zuletzt auch noch das schöne Bett mit nagelneuem Überzug, und misshandelte Mann und Frau.

A novelist could have taken three or four lengthy chapters over the action described above. Hebel, master of the precise and concise short narrative, condenses the whole scene into one fast-moving sentence. Yet his achievement in sentences such as this is that he avoids economizing at the expense of writing bland and unimaginative passages. He attributes to the 'Husar' two adjectives - 'braun' and 'preussisch'. From now on the 'Husar' will be easily identified. The 'Husar' of the title, though a specific person (i.e. the 'Husar' in 'Neisse' and no other) had no personality, but the few details in this sentence changes this. He is categorically described as a wicked man: 'der ein böser Mensch war'. His wicked character is emphasized by a description of his evil actions, actions which are carried out against a good man: 'eines friedlichen Mannes'. The narrator's compassion becomes apparent as he sides with the underdog and it is of no consequence to him that in this case the underdog is French, traditionally the German enemy.

The narrator's compassion makes the reader sympathize entirely with the peaceful man. The 'bad' Husar takes away all his money. Lest the reader should believe the Frenchman to be rich, the narrator assures us that he is thrifty rather than wealthy, which is a much more positive quality.

He emphasizes that the sum of money was not great: 'all sein bares Geld, so viel war'. In the adjectives 'schön' and 'nagelneu' used to describe the Frenchman's possessions one has the sense that the narrator asks the reader to share in the evaluations of the victims and in their rage.

The short 'misshandelte Mann und Frau' tagged on to the string of cruel deeds is all the narrator needs to say in order to leave the reader feeling outraged at the behaviour of the 'Husar'. 'Misshandelte' is an intriguing choice of word. It is probably an understatement of the physical violence the 'Mann und Frau' suffered. It belongs to a stilted almost formal register and is perhaps taken from the language of the law courts. Otherwise the language in the sentence is very simple and largely monosyllabic. The maltreatment of those decent people is as much an offence to their world as 'misshandelte' is a linguistic offence within the sentence. This is the only clause joined by 'und' which separates it slightly from the other part of the sentence and underlines the point that here is a violence of a different order from the other two violent acts.

A typically oral clause is seen in the middle section of this sentence: 'nahm all sein bares Geld, so viel war, und viel Geldeswert'. The three items are linked through the repetition of one or two words common to all three. The first element introduces 'Geld', the second 'viel', the third both 'Geld' and 'viel' in viel Geldeswert. This type

of symmetrical tripartite pattern is seen throughout the Schatzkästlein.

As I mentioned earlier, the narrator economizes on words but knows exactly where to draw the line. He knows what to include and what to omit and so he takes time to emphasize the vileness of stealing a good man's bed with three words 'zuletzt', 'auch', and 'noch'. This act of stealing the bed is crucial to the development of the story and we will return to it later.

4) Ein Knabe von 8 Jahren bat ihn knieend, er möchte doch seinen Eltern nur das Bett wieder geben.

Attention is again focussed here on the bed. The narrator is careful to impress on the reader's mind any small detail he intends to magnify later in the story, yet this is always done in a subtle way. The bed is not the only focal point in the sentence - equally important is the picture of the young boy imploring. The precise age of the youth is noted to add authenticity to the story; 'ein sehr junger Knabe' would not have the same truthful ring. Yet the use of the indefinite article 'ein' implies a certain generality; every reader can identify him/herself or at least a part of his/her own experience with this little lad. With the description of the young boy falling to his knees the

sentence is an example of the narrator's ability to render a scene visible.

Indirect speech is given both a colloquial and an earnest tone with the simple yet effective insertion of the monosyllabic particles 'doch' and 'nur'.

This is the first time the boy is mentioned, and even though the portrayal of him is vivid, the narrator does not dwell on it for too long. Again he is merely sowing the seeds he will reap at a later stage, for the boy becomes a key figure in the development of the story.

5) Der Husar stösst ihn unbarmerzig von sich.

After the heart rending cameo of the little boy on his knees, the narrator seizes the opportunity to ensure that the reader wholeheartedly despises the Husar. In a short, cold sentence the Husar's character is shown in an even worse light because of his cruel deeds. The reader now regards him extremely unfavourably, and associates him with the adjectives: 'brauner', 'preussisch', 'böser', and 'unbarmerzig'.

The present tense is introduced to describe the Husar's cruelty and the subsequent sequence of events that spans several years. In a matter of a few lines we come to the

final reckoning. It is almost as though the haste of the Husar accelerates the arrival of his punishment.

6) Die Tochter läuft ihm nach, hält ihn am Dolman<sup>2</sup> fest und fleht um Barmherzigkeit.

The narrator turns now from the eight year old son, to the daughter. She is depicted equally sympathetically. The structure in this sentence is a common structure in the Schatzkästlein with three clauses of which the third is introduced by 'und' - making the first two follow in rapid succession, before pausing slightly on the last: 'läuft', 'hält' and 'und fleht'. The speed of the sentence and its dramatic quality is emphasized by the use of the present tense.

The difference between the narrator's, and thus the reader's sympathy for the family (here the daughter), and the total lack of sympathy for the Husar is underlined by the contrast between 'unbarmherzig' (sentence 5) and 'Barmherzigkeit' (sentence 6). The negative and positive of the same concept, placed so near to each other highlight the contrast.

The spelling of 'lauft' without an umlaut is indicative of Hebel's tendency to add to his narrative the colour of spoken language. (cf. 'ein gross Unglück', sentence 15).

7) Er nimmt sie, und wirft sie in den Sodbrunnen<sup>3</sup>, so im Hofe steht, und rettet seinen Raub.

This sentence which describes the Husar's reaction to the daughter's pleading corresponds to that which describes his reaction to the son's pleading, only this time the element of cruelty is increased. Here the Husar does not merely push the victim away, but throws her into the well. The pace of the sentence is again hurried, as if the narrator wants to press on with this first episode in order to start recounting the central part of his story. Three active verbs: 'nehmen', 'werfen' and 'retten', and two 'und' clauses swiftly follow each other with just enough time to increase the scene's visual impact by mentioning the fact that the 'Sodbrunnen' is in the courtyard. This inconsequential detail, a detail which from the point of view of the final outcome and of the present action of the narrative is totally redundant, is a vital addition from the point of view of giving the text an oral flavour. Here is the voice of a narrator concerned to tell the reader as many

details as he can recall. It reminds the reader of the narrator's presence. Details such as this contribute to the credibility of the text, and at the same time ensure that the narrator is not overlooked in the excitement of the action.

8) Nach Jahr und Tagen bekommt er seinen Abschied, setzt sich in der Stadt 'Neisse' in Schlesien, denkt nimmer daran, was er einmal verübt hat, und meint, es sei schon lange Gras darüber gewachsen.

This sentence marks the beginning of a transitional phase in the development of the story. While it still forms part of the background, the temporal jump brings the action much closer to the time in which the central events of the narrative took place. A vague temporal setting combined with the precise geographical setting gives the passage a factual feel while avoiding pedantry. Significantly the narrator takes three clauses to make the point that the Husar considered his evil deeds as long forgotten. This is a clear echo of the very first sentence: 'dachten sie nicht daran, dass'. With so much emphasis on the act of assuming what will happen in the future, the reader is conditioned to expect - even if only on a subconscious level - that the assumptions of the soldiers and indeed of the Husar will prove false. This suspicion would be reinforced in those readers who knew that the French did indeed retaliate. A



further hint that these thoughts are incorrect is provided with the construction 'meinen' + subjunctive; even though the subjunctive has a grammatical role to play as part of the mechanism of reported thought, the element of doubt here is particularly strong.

This sentence is a rounded, self-contained chapter. It has an introduction: 'Nach Jahr und Tagen', a sequence of events: 'bekommt', 'setzte sich', 'denkt nimmer', and a conclusion separated with 'und'. A neat conclusion is created by a summary using a colloquial idiom which will form part of the moral at the end of the narrative.

11) Allein, was geschieht im Jahr 1806?

At this point the story-line (though not the narrative itself) comes to a sudden halt. 'Allein' attracts the reader's attention and makes him/her feel confident that the suspicions awakened in the preceding sentence are about to be proved right.

The direct address to the reader is an expression of intimacy between narrator and reader which brings an oral dimension to the relationship between them. This is written in the present tense, not as the dramatic 'historic present' of the preceding four sentences, but as an indication of the

narrator's intervention. And the narrator's intervention is also the moment when the story line - invoking public history - brings about the final confrontation of the two key figures and the moral reckoning. The use of 'was geschieht' and not 'was geschah' enshrines the present narrative design. All sorts of thing happened in 1806 but for our purposes only one crucial thing happens.

A question brings the reader right into the heart of the story and even if he/she does not pause to think of the answer but rushes on to find out, subconsciously it does demand active participation by the reader. The delightful thing about this question is that the reader will come to the answer and realize that he/she knew it already. This will flatter the reader who will probably not realize that the narrator is only prodding his/her memory to try to make him/her recall what was already suggested in the first sentence: 'und dass der Franzos noch im Jahr 1806 nach Preussen kommen (werde)'. .

10) Die Franzosen rücken in Neisse ein, ein junger Sergeant wird abends einquartiert bei einer braven Frau, die ihm wohl aufwartet.

This sentence is divided into two parts and is a clear example of the Hausfreund's ability to combine the general with the specific. Almost in the same breath the public (historical) event of the French invasion of Neisse is linked with the private (probably fictional) event of a young sergeant taking lodgings with a good woman.

From these two lines much may be derived, and the reader's perception of the events is again subtly influenced. The sergeant is 'young', and a young soldier more often than not calls for sympathy. The woman who looks after him is described as 'brav' - a positive word in this narrator's vocabulary - and what is more she looks after him well. As far as dramatic tension is concerned, it is important for the reader to have an initially good impression of the woman, as we shall see in sentences 17, 18, and 19.

In this instance again, the very definite public event with a date and a location (1806 and Neisse), serves as a historical and authentic background to the less well defined private event, which takes place 'abends' at the house of the unnamed woman.

Hebel often sets the events of his fictional stories against an authentic background, thus giving his characters and their actions a credibility which they would otherwise lack. It is interesting to note that Hebel concentrates on the fictional action rather than the historical action, and

that on the whole, it is from this imaginary world that he derives his stories and morals.

11) Der Sergeant ist auch brav, führt sich ordentlich auf, und scheint guter Dinge zu sein.

I have already suggested that oral narrative is marked by a great concern to repeat because the spoken word is, of necessity, more fleeting than the one that is written. Structures as well as individual words may be repeated for this purpose. This sentence is based on the same pattern as sentences 6 and 8, with only the last element linked by 'und'. Not only is the structure repeated but also the word 'brav'. The narrator emphasizes this repetition by placing 'auch' before 'brav', and firmly links the sergeant to the woman and to the soldiers in the second sentence who were not 'brav'. These two characters are in stark contrast to the 'unbarmherzig' Husar who clearly did not know how to behave, and who was not 'brav'.

At first sight the second and third clauses appear only to reinforce what the first clause has already stated. However, a closer examination of them reveals that they have a more important contribution to make. 'Führt sich ordentlich auf' refers to the sergeant's behaviour and contrasts once again with the behaviour of the soldiers in

sentence 2 and the Husar's behaviour throughout. 'Scheint guter Dinge zu sein' places the narrator and thus the reader in a privileged position, whereby they look at one character through the eyes of another and adopt the opinion of the character in the text.

12) Den anderen Morgen kommt der Sergeant nicht zum Frühstück.

This short sentence demands attention. It is striking in its brevity. The fact that the soldier does not come down for breakfast is registered as odd and extra-ordinary. Remaining in the present tense, the narrative retains its oral flow.

The change of rhythm and length of the sentence heightens the dramatic colour of the text.

13) Die Frau denkt: Er wird noch schlafen und stellt ihm den Kaffee ins Ofenrohr.

For the third time in this narrative a character makes an assumption and for the third time the reader, whilst being able to see clearly why the character should think along

these lines and so is likely to agree with him, is aware of the probability that the assumption will prove to be wrong. This awareness is based on the past experience of similar situations in the text. Again on a privileged and intimate level the narrator invites the reader to see into the character's thoughts. The woman is so sure that the sergeant is still asleep that she puts the coffee in a warm place and thinks nothing of it.

This small gesture has the combined effect of making the scene memorably visual and of showing yet another favourable aspect of the woman's character. She is concerned for the guest and cares for him. Rather than letting his coffee grow cold or waking him up, she lets him sleep on and keeps the coffee warm. She is transformed into a motherly figure and her house becomes homely in its detail.

14) Als er noch immer nicht kommen wollte, ging sie endlich in das Stüblein hinauf, macht leise die Türe auf, und will sehen, ob ihm etwas fehlt.

In the reader's mind another layer of doubt is added to the first as it becomes more probable that the soldier is not asleep. Full of anticipation we follow the woman upstairs,

but the section ends with the reader anxious to read on, as he/she is only allowed to watch the door opening quietly.

The sensation that a long period of time has gone by is economically created with three small details: 'noch immer' and 'endlich' and a step back to the past tense. 'Wollte' and 'ging' give way to 'macht' as we are brought back, after a slightly relaxed moment, to the dramatic historic present which makes for exciting prose.

Something must happen soon! This type of subconscious assurance that something is afoot is based on a combination of the reader's experience of similar Kalendergeschichten and common sense. For as the reader realises that the hurried sequence of events in the introduction was written in order to provide background information, he/she is also aware that in such a short tale a new and revealing episode must be about to begin.

Here again the woman is seen as 'good' and considerate. She does not go upstairs because she is annoyed with the sergeant but because she is concerned for him. This is shown in the way she softly opens the door.

15) Da sass der junge Mann wach und aufgerichtet im Bette, hatte die Hände ineinander gelegt, und seufzte, als wenn ihm ein gross Unglück begegnet wäre, oder so etwas, und sah nicht dass jemand in der Stube ist.

The sergeant is not asleep. The narrator emphasizes this with two adjectives 'wach' and 'aufgerichtet'. What can the matter be? Why didn't he come for breakfast? A mixture of the imperfect and present tense and a shift into the colloquial 'oder so etwas' registers the confused quickening of emotion.

The bed is mentioned here, but as yet with no particular significance attached to it.

In a style typical of orality the narrator provides options. The narrator seems to be searching for the right word, in order to give as precise a picture as possible. He corrects himself with a better version of the description as he says: 'als wenn', 'oder, als wenn', and again 'oder so etwas'. This arouses the reader's expectations and creates an element of mystery.

The phrase 'als wenn' suggests that the narrator must have heard the story from the 'Frau', for the intimacy of the description here can only be justified if it has been relayed by an eye-witness. The comparisons between the 'als wenn' clauses are also carefully chosen. The reader can imagine, from personal experience, how the soldier must have looked if he was like a man who had suffered great misfortune or homesickness. So deep is his grief that he is not aware of the woman in his room. The reader knows of her



presence and suspense is heightened as the reader enjoys the position of knowing more than the character himself about his own position.

16) Die Frau aber ging leise auf ihn zu und fragte ihn: 'Was ist euch begegnet, Herr Sergeant, und warum seid ihr so traurig?'

These words are full of maternal sympathy. The use of 'so' economically places emphasis on 'traurig'. The woman walks quietly towards him and her question is reproduced here in direct speech. Inverted commas and direct speech break the rhythm of the prose and provide the narrator with a defence against monotony. The two questions posed are the very questions which trouble the reader and give the soldier (and the narrator) an opportunity to clarify the situation. The use of the term 'Herr Sergeant' indicates the woman's respect towards the young man.

17) Da sah sie der Mann mit einem Blick voll Tränen an, und sagte: Die Überzüge diese Bettes, in dem er heute Nacht geschlafen habe, haben vor 18 Jahren seinen Eltern in Champagne angehört, die in der Plünderung alles verloren haben und zu armen Leuten geworden sein, und jetzt denke er an alles, und sein Herz sei voll Tränen.

This is an emotional moment as the soldier is reduced to tears and his story follows in indirect speech. The change in mode from direct to indirect speech demonstrates the narrative flexibility in the story and echoes a characteristic of oral story telling. The imperfect tense indicates that this is not an active sentence, not a dramatic moment, but an episode of sustained emotion. The soldier relates the event which was the cause of the 'gross Unglück' and 'Heimweh' described in sentence 15.

The first word of his sad tale triggers a note in the reader's memory: 'Die Überzüge' reminds us of the 'schönes Bett mit nagelneuem Überzug' which the Husar ruthlessly took from a family in Champagne. Slowly a possible link appears between the 'Husar in Neisse' (the Husar of the title) and the French soldier in the same town.

Eighteen years have passed and this good soldier is the grown up version of the young boy who pleaded with the Husar as he ransacked his parents home. The narrator refers to a specific period of time and a specific place. This is because the coincidence described in this scene is inherently implausible. By adding details of place and time the narrator encourages the reader to suspend his disbelief, but the likelihood or unlikelihood of the coincidence does not trouble the reader so much as the soldier's grief, whose heart is full of tears. The reader has witnessed the plundering as part of the background introduction to the

story, but it is characteristic of Hebel to add an extra detail to the event as it is recorded here with hindsight. This enhances the story's credibility suggesting that the act had consequences and that its effects were felt long after the event: 'und zu armen Leuten geworden sein'.

A recapitulation in a text even as short as this brings the reader and narrator closer. Nothing will make the reader feel more at ease than to read a passage or read about an event that he/she recognizes.

It is typical of Hebel's profound dislike of war to concentrate on its negative and cruel aspects. He never sees a military act in heroic terms. (Napoleon is only a hero in the story Napoleon und die Obstfrau in Brienne, because he remembers his debt and duty to the fruit-seller.)

18) Denn es war der Sohn des geplünderten Mannes in Champagne, und kannte die Überzüge noch, und die roten Namensbuchstaben, womit sie die Mutter gezeichnet hatte, waren ja auch noch daran.

Even though the reader is already almost sure that the soldier must be the young boy of the introduction, the narrator makes it certain in this sentence as he explains: 'Denn es war der Sohn'. 'Plündern', 'Champagne', 'Überzüge' are all words taken from the previous sentence and are

effectively repeated here to enhance the story's oral quality and to give it unity. Family relationships are important throughout this text where the labels 'Eltern', 'Sohn', 'Tochter' and 'Mutter' are used rather than names, thus making it easier for the reader to identify with them as part of a common human experience.

For any reader who still refuses to believe the story, the narrator adds one touching detail which explains why there can be no doubt that these indeed are the bed clothes which belonged to the soldier's parents, when he points to the red initials which were sewn on by the mother.

Once again, Hebel shows that, for him at least, war means personal grief, not public heroism.

At this point, the narrator moves to deal with an anxiety felt by the reader; what is such a kind woman doing with this item of pillage? Surely she is not implicated in the wrongdoing of the wicked Husar.

19) Da erschrak die gute Frau, und sagte, dass sie dieses Bettzeug von einem braunen Husaren gekauft habe, der noch hier in Neisse lebe, und sie könne nichts dafür.

The reader's concern however is shown to be unfounded for the woman is again described as 'die gute Frau', and she

explains that she has merely bought the quilt from the Husar. The link between the Husar, the town of Neisse and the soldier which began to form in sentence 17 is now firmly forged. A further clue is given when the Husar is associated with the colour brown. The narrator allows the woman, even in her panic to provide the vital information that the Husar lives in Neisse, before adding the very natural disclaimer 'and it's not my fault', to let the quotation ring true.

This is the third sentence to begin with the word 'da' and each time the dramatic tension is increased.

20) Da stand der Franzose auf, und liess sich in das Haus des Husaren führen, und kannte ihn wieder.

This fourth and final 'da' is even more dramatic. Tension increases as the Frenchman marches out to the Husar's house and the whole sentence makes a dramatic impact with the final clause exuding biblical authority and weight: 'und kannte ihn wieder'. The first two clauses of the sentence describe hurried actions leading to the final clause, which strikes a slower and thus more emphatic rhythm. The victim and the oppressor are now face to face.

The narrator does not refer to the young soldier as 'der Sergeant' or 'der Junge', but rather as 'der Franzose'. By drawing attention to the soldier's nationality, and bearing in mind that the French were considered enemies in Germany, he seems to be saying that the important thing is not whether or not you are German, but whether or not you are good.

21) 'Denkt ihr noch daran', sagte er zu dem Husaren, 'wie ihr vor 18 Jahren einem unschuldigen Mann in Champagne Hab und Gut, und zuletzt auch noch das Bett aus dem Hause getragen habt, und habt keine Barmherzigkeit gehabt, als Euch ein achtjähriger Knabe um Schonung anflehte; und an meine Schwester?'

In order to make this passage as prominent as possible the narrator places it at the beginning of a paragraph and narrates in direct speech. For additional emphasis he divides the quotation into two parts with the clause: 'sagte er zu dem Husaren' before resuming the quotation. The sentence is positioned almost in the exact centre of the text.

Contrary to the beliefs of the Prussian soldiers in sentence 1 and contrary to the Husar's beliefs in sentence 8 the French have returned to Neisse and the Husar's deeds are not forgotten. There has been a dramatic change in the

state of affairs, and this time the young boy has the whip hand.

Once again the events of the first section are recollected, this time almost word for word. 'Unschuldig' has replaced 'friedlich', 'Hab und Gut' has replaced 'sein bares Geld, so viel war und viel Geldeswert', but otherwise the references to 'Champagne', to 'Barmherzigkeit', to 'achtjähriger Knabe' and 'anflehen' are identical to the references in earlier sentences. 'Zuletzt auch noch das Bett' is virtually an exact copy of the clause in sentence 3: 'zuletzt auch noch das schöne Bett'. That the bed should be so important is now clear, for not only does it represent one of the most basic and important pieces of furniture a house may have, but it also provides the trigger to release the soldier's memory of the Husar's cruel deeds.

The three 'und' which bind together the list of deeds is a legacy of oral story-telling style; it also serves to make the list appear lengthy. The worst deed of all is divided from the main body of the sentence by a semi colon and is preceded by a repetition of 'an'. The soldier simply, but dramatically, asks the Husar if he remembers his sister. He does not recount what the Husar did to his sister and how he threw her into the well. This is not necessary. The succinct question is all the more poignant without a detailed answer.

It is at this point that the soldier reveals his own identity, and does so in relation to the family: 'meine Schwester'. It is the revelation of this identity that provides the climax of the sentence.

22) Anfänglich wollte der alte Sünder sich entschuldigen, es gehe bekanntlich im Krieg nicht alles, wie es soll, und was der eine liegen lasse hole doch ein anderer; und lieber nimmt man's selber.

The Husar, now deprived of the advantage of being on the winning side, shows his weakness of character as he contemplates a way out of his predicament. His reasoning is clearly based on an attempt to justify his immoral behaviour by suggesting we are all party to it. The narrator makes us listen to - and reject - the Husar's specious attempts at self-exculpation. Above all Hebel makes us confront the extent to which war blunts people's moral sense. This corruption of war is a recurring theme in Hebel's work: 'Denn der Krieg bringt nichts, er holt'.<sup>4</sup> The brown Husar is now 'der alte Sünder', and the Hausfreund spells out the questionable phrases that the Husar may use to excuse his dishonesty and cruelty.



23) Als er aber merkte, dass ~~die~~ Sergeant der nämliche sei, dessen Eltern er geplündert und misshandelt hatte, und als er ihn an seine Schwester erinnerte, versagte ihm vor Gewissensangst und Schrecken die Stimme, und er fiel vor dem Franzosen auf die zitternden Knie nieder, und konnte nichts mehr herausbringen als: 'Pardon!', dachte aber: Es wird nicht viel helfen. ?

'Als' and 'aber' indicate to the reader that whatever is about to happen will contradict the original intention as described in the previous sentence.

For the fourth time the dramatic pillage in Champagne is recounted, this time as the memory flashes through the Husar's mind; 'geplündert', 'misshandelt', 'Eltern' and 'Schwester' are all words taken from the original description.

A very visual scene is conjured up before the reader's eyes as the Husar falls before the Frenchman on trembling knees. This is a complete reversal of the scene depicted in sentence 4, where it was the young boy's turn to kneel and implore. The bully of the past is now a coward with nothing left to do but to say 'pardon', to ask for forgiveness, not because he is truly repentant but because he wishes to save his own skin. The French word 'pardon' is carefully chosen. It flavours the scene with authenticity. It is a foreign expression, but at the same time it is familiar enough to be understood, especially by the Germans of the borders, who were Hebel's original readers. The

Husar is trying to ingratiate himself with the French soldier by speaking the latter's language.

Again the narrator invites the reader to penetrate a character's mind. He quotes what the Husar actually said and simultaneously relays his private thoughts: 'Es wird nicht viel helfen.'

The reader is led to believe that the Husar will be punished and will die at the Frenchman's feet. With no moral in the title it is not clear what the final outcome of the text may be. Yet the many times a character's thoughts have been proved wrong in the text could provide a clue that the Husar's fears will not be fulfilled.

As yet the narrator has been careful to withhold any detail that describes what sort of emotional state the soldier is in, and though it is perhaps natural for the reader to expect him to be furious, a careful look at sentence 20, which describes him entering the Husar's house shows no sign of anger.

24) Der geneigte Leser denkt vielleicht auch: Jetzt wird der Franzos den Husaren zusammenhauen, und freut sich schon darauf.

Having entered the minds of the characters in the story, the narrator now ventures into the reader's thoughts. This device implants in the reader's mind thoughts that were not necessarily there already. The narrator avoids sounding too authoritative however by adding a cautionary 'vielleicht'.

The reader, who is always just and morally sound, is nevertheless looking forward to seeing the Husar being thrashed. When the soldier refrains from taking his revenge on the Husar the reader's moral standards are held up to critical examination.

25) Allein das könnte mit der Wahrheit nicht bestehen.

The narrator enjoys the position of knowing more than the reader, and projects a trustworthy, honest image of himself, suggesting that he is merely the faithful reporter of a true event. With the word 'Allein' the narrator's voice is clearly heard as it relates directly to the reader with full oral force, almost as if he is saying: 'I would like to be able to tell you that the Husar had a good hiding, but I cannot, because he didn't!'

This sentence follows in the mould of what has become a series of wrong expectations, expectations that the narrative has aroused with the notion of the 'Blättlein' turning. All the expectations are of a simple revenge mechanism.

26) Denn wenn das Herz bewegt ist, und von Schmerz fast brechen will, mag der Mensch keine Rache nehmen.

The narrator's voice continues to comment from a position outside the events of the story. With an explanatory 'denn', it addresses the reader from its extra-textual context as it brings a degree of general moral significance to a specific story so typical of Hebel's Kalendergeschichten: 'Der Mensch' is a general term which encompasses both the Frenchman and humankind. The present tense and not the historic present is used here to express the timeless sentiment of this sentence.

The definite article in 'das Herz' adds to the general significance of the sentence, yet despite its generality the sentence creates a moving picture and is the first indication of the soldier's attitude in the presence of the Husar.

27) Da ist ihm die Rache zu klein und verächtlich, sondern er denkt: Wir sind in Gottes Hand, und will nicht Böses mit Bösem vergelten.

The same general and simultaneously specific tone as in sentence 26 prevails here. The words 'klein' and 'verächtlich' show clearly the Hausfreund's opinion about revenge. Without using the rhetoric of a didactic sermon the narrator introduces his message in the simple but effective device of reported thought, which conveys his sentiments through the medium of a character's mind.

Strictly speaking this sentence is ungrammatical, 'wir sind' does not correspond to 'und will'. This moment of grammatical casualness demonstrates Hebel's ability to write according to the rules of the spoken language. Often in oral speech a sentence does not develop in accordance with the logic of strict grammar. Furthermore the shift of pronouns makes it possible to interpret the sentence in two ways. First it is seen as a switch from reported thought: 'Wir sind in Gottes Hand' to the narrative voice, where the suppressed pronoun is the third person pronoun referring to the soldier: 'und er will nicht'; secondly, the suppressed pronoun could be taken as being 'ich' which would indicate a move from the general 'wir' to the specific 'ich', while remaining within the form of reported thought. The final clause: 'nicht Böses mit Bösem vergelten' is a recognizable

New Testament modification of Old Testament beliefs, and is typical of Hebel's philosophical standpoint.

28) a) So dachte der Franzose auch, und sagte, b): 'Dass du mich misshandelt hast, das verzeihe ich dir,

a) The word 'auch' provides the perfect link between the 'generality' of the previous sentences and the specific narrated event. The subtle sermon has been slotted into the story unobtrusively enough to seem psychologically truthful, but clearly enough to make its point.

The Hausfreund is a sensitive story teller. Whilst repeating certain rhythms often enough to give the text a familiar tone and to kindle the reader's anticipation, which will be proved right or wrong according to the narrator's plan, he is also quick to change the length of sentences quite dramatically in order to enliven the text and sustain the reader's attention. Four heavy beats are struck at the beginning of this sentence: 'So dachte der Franzose auch' before the text moves onwards with 'und sagte'.

b) Turning the sentence around by placing the subordinate clause before the main clause makes for a dramatic effect;

this is the first of three sentences constructed in this way, with each sentence increasing in dramatic power.

By this time, the reader is well familiar with the Husar's crime. On first reading, whilst being aware of repetition, one does not feel that the point is overdone and laboured; on close analysis however, it is surprising to note how often his crimes are referred to in such a short text.

The symmetry of this and the next sentence can best be appreciated by looking at both sentences together. In this instance, the phrase 'mich misshandelt hast' is set against 'verzeihe ich dir'.

29) 'Dass du meine Eltern misshandelt und zu armen Leuten gemacht hast, das werden dir meine Eltern verzeihen.

Opening again with an inversion of the main and the sub-clause, 'meine Eltern misshandelt hast' is set against 'meine Eltern verzeihen dir'.

30) 'Dass du meine Schwester in den Brunnen geworfen hast, und ist nimmer davon gekommen, das verzeihe dir Gott'.

Opening for a third time with 'dass' and thus letting the reader sense that this is the final sentence in the pattern, the crescendo of the preceding sentences reaches a climax. The symmetry of the syntax is disturbed as 'meine Schwester misshandelt hast' does not correspond to 'das verzeihe dir meine Schwester' but 'das verzeihe dir Gott'. This emphasizes the seriousness of the Husar's crime against the sister. For this act the Husar will have to face God on the Day of Judgement.

The triadic pattern, the symmetry and the crescendo combined with the fact that the section is told in direct speech makes this sequence of sentences one of the most dramatic and one of the most oral in the text.

31) Mit diesen Worten ging er fort, ohne dem Husaren das geringste zuleide zu tun, und es ward ihm in seinem Herzen wieder wohl.

This sentence marks the exit of the 'hero', the French soldier. The narrative ends with an unexpected twist but on a happy note. The narrator reminds the reader that while the Frenchman does not even touch the Husar, he leaves the scene feeling satisfied. It is only through forgiving and not through revenge that one may enjoy total peace of mind.



The authoritative tone of this sentence is highlighted by the use of the apodictic 'ward'.

For the second time in this paragraph the word 'Herz' is used. Its repetition adds emotional charge to the story. This is a moving tale. It does not deal with cold and callous warfare, but with the warmth of a Christian heart. The French soldier leaves the text a 'pure' figure, who, having turned the other cheek, enjoys inner peace.

32) Dem Husaren aber war es nachher zumut, als wenn er vor dem Jüngsten Gericht gestanden wäre, und hätte keinen guten Bescheid bekommen.

'Aber' draws attention to the stark contrast between the Frenchman's emotionally peaceful state of mind, and the turmoil in which the Husar finds himself. The biblical connotations of this passage are carried further as the Husar imagines himself on the Day of Judgement. The intimacy of the narrator's knowledge of the Husar's innermost thoughts will be accounted for in the next sentence.

The final 'und hatte keinen guten Bescheid bekommen' though not comic, does give the whole sentence a humorous note. It is typical of Hebel's narrative technique in the

Kalendergeschichten to add colloquial flavour to an otherwise standard German prose, especially in instances such as this, where its inclusion brings light relief to a rather serious issue. Through the introduction of this kind of every day, oral, language Hebel safeguards his title as 'Hausfreund' as opposed to the more distant 'Kalendermann'.

33) Denn er hatte von dieser Zeit an keine ruhige Stunde mehr, und soll noch einem Vierteljahr gestorben sein.

This is the 'external' evidence on which the Hausfreund based his description of the Husar's thoughts in the previous sentence. 'Denn' reveals once more a narrative voice concerned with explaining the narrative to the reader and with guiding him/her step by step through the sequence of events. It is also a trait of these Kalendergeschichten to have an additional tail to the actual narrated event. This has the effect of creating an extra-textual context for the narrated event. The event and its characters do not exist solely during the period in which the event takes place in the course of the narrative, but also for a time before and after the event in question. The verb 'soll' in this sentence conveys the impression that the narrator has heard of this 'fact' from another source.

34) Merke: man muss in der Fremde nichts tun, worüber man sich daheim nicht darf finden lassen.

The familiar 'Merke' reinforces a point which has become obvious during the course of the narrative. It reiterates an idea introduced in the second sentence: 'Denn nicht jeder führte sich auf, wie es einem braven Soldaten in Feindesland wohl ansteht'.

'Daheim' brings an element of colloquial intimacy to the sentence and makes the moral relevant to a more general situation as it moves away from the specific war-time background of the text. This is to a great extent a tongue in cheek 'Merke' as the final two sentences show. It is significant that Hebel chooses to begin with this home-spun 'moral' of secondary importance, almost as though he is challenging the reader to be more ambitious in his/her conclusion.

35) Merke: Es gibt Untaten über welche kein Gras wächst.

In this 'Merke' we return to an earlier idea introduced in sentence 8: 'es sei lange Gras darüber gewachsen'. The text

has already shown how wrong the Husar was in thinking this, and here the narrator makes it clear once more.

Despite these two 'Merke' clauses which point the reader in a moral direction, it would be wrong to conclude that Hebel 'thinks' for the reader or that he spoon-feeds him/her with the moral conclusion which ought to be derived from the text, for there is a further, third moral point made in this narrative, which is still more important, and yet which is passed over without a 'Merke' badge; namely that it is by far more blessed to forgive than to take revenge. The narrator is sensitive enough to realize that there is no need to hammer home this moral. The emotional passage towards the end which expresses this point is bound to leave a lasting impression on any reader.

Notes for Chapter 6

\* pp.149-151.

1) See Chapter 2, note 18.

2) Dolman: part of the hussar's uniform worn under the  
hussar's fur.

3) Sodbrunnen: Ziehbrunnen; well.

4) from Schlechter Lohn, (p.139).

## CHAPTER 7

### DER SILBERNE LÖFFEL\*

1) In Wien dachte ein Offizier: 'Ich will doch auch einmal im "Roten Ochsen" zu Mittag essen, und geht in den 'Roten Ochsen'.

Vienna. This is a city which the reader probably only knows from hearsay, and it is here that the story is situated. With no further description or definition the narrator simply states: 'In Wien'. A few words later the author refers to a pub there, by name - The Red Ox - and by means of this simple device he familiarizes the Austrian capital. This inn is not 'a pub called "The Red Ox"', but it is specifically 'the Red Ox'. The reader has in fact no idea where this pub is, or indeed if such a pub exists, but by presenting it in this matter-of-fact way, the narrator persuades the reader that he/she is familiar with the topography. By giving the pub this specific yet familiar name, the narrator achieves two things. First of all, he makes it possible for the reader to imagine the setting of the story whether he/she knows Vienna or not, since he/she can identify him/herself with a pub of this name. Secondly

he makes the reader feel at home in Vienna. If it is a town with a pub called 'The Red Ox' then it is a town within the actual or potential extra-textual experience of the reader. As in the Allgemeine Betrachtung Über das Weltgebäude (p.11) the reader is made to feel comfortable at the very beginning of the story as he/she visualizes the familiarity of the local pub.

The protagonist whom we meet in this first sentence is a nameless officer, and the narrator, with the traditional authority of the story-teller, knows this officer's thoughts. Yet, because of its apparently concrete setting, the 'Red Ox' in Vienna - though this location itself may be vague - it is put to the reader as an authentic story. By keeping the officer anonymous while giving the pub a name the author imitates a special characteristic of oral story telling whereby the teller often dwells on specific details at one point, only to content himself with vague descriptions elsewhere for no apparent reason. The force of this device is to invoke the characteristically casual feel of oral narrative. Sometimes details are reported for the pure pleasure of establishing the credentials - both of the narrator and of the world which he depicts.

The officer's thoughts are relayed directly and these are expressed in colloquial language: 'doch auch einmal'. These three words lend the sentence a strong hint of orality, not only linguistically, but also in the way they

add to the familiarity of the setting. Somebody else has been to 'The Red Ox' before the officer (perhaps the narrator). Immediately after these thoughts comes the narrator's voice telling us that the officer carried out his intention but instead of using the more economical 'und geht dahin' the narrator repeats 'den Roten Ochsen' laying further emphasis on the name of the pub.

2) Da waren bekannte und unbekannte Menschen, Vornehme und Mittelmässige, ehrliche Leute und Spitzbuben, wie überall.

The next three sentences (2,3,4,) provide the story with the necessary background information. They are designed to create the atmosphere in the pub, but apart from sentence 3, the other two sentences (2 and 4) have other functions as well. In sentence 2, the narrator takes the opportunity to mention the fact that there are honest and dishonest people present - a contrast which is important for the purpose of his story, even though it is only mentioned fleetingly here.

Three groups of pairs lend the text a leisurely lilt. Here is a narrator with enough time for the pleasure of telling and not just for the tale itself. He cleverly rings the changes within a limited field. Despite the repetition the narrator avoids monotony. Two adjectives to describe 'Menschen' ('bekannte' and 'unbekannte') are then followed



by two adjective-nouns ('Vornehme' rather than 'vornehme Menschen' and 'Mittelmässige' rather than 'mittelmässige Menschen'); 'Menschen' is then substituted by 'Leute', before finally the independent noun 'Spitzbuben' is introduced. 'Spitzbuben' clearly has adjectival force, but because it is a different type of noun, it gains extra weight.

The reader is again invited to identify him/herself with the scene by the closing phrase: 'wie überall', hence the general applicability of the setting; the pub is not a den of thieves, but is a reflection of our mixed society.

3) Man ass und trank, der eine viel der andere wenig.

The syntax of the second sentence is imitated here as further information is given in pairs. This is a purely 'filling-in' sentence, its aim being to emphasize that there is nothing particularly unusual about the setting of the tale. This is a perfectly ordinary pub, with a perfectly ordinary mixture of people doing perfectly ordinary things. The generality of the scene is further enhanced by the introduction of 'man'. The descriptive imperfect here alerts the reader to wait for the moment where the eventful imperfect will be employed. The reader knows that something

out of the ordinary must be afoot; why else would the story be written at all? However, he/she must wait a further four sentences before this event takes place and the expectation is fulfilled.

4) Man sprach und disputierte von dem und jenem, zum Exempel von dem Steinregen bei Stannern in Mähren, von dem Machin in Frankreich, der mit dem grossen Wolf gekämpft hat.

This sentence demonstrates how closely knit the text is. The pairs within the sentence echo the pairs in sentence 2: 'sprach'/disputierte'; 'dem'/'jenem'; 'Steinregen bei Stannern'/'Machin in Frankreich'; and the construction with 'man' forms a link with sentence 3. Again a leisurely tone is maintained as the narrator revels in the joys of redundant description and time is taken to provide even more background detail.

The sentence is important in that it increases the reader's eagerness to find out what will take place. It is also important in defining the nature of the reader-narrator relationship, for it creates the impression that the reader and narrator share a series of experiences outside the limits of the text in question. This is an example of how Hebel writes with the oral story-telling situation in mind, where the listener and narrator are aware of each other's

presence as individuals outside the listening/narrating roles. This awareness is born from the physical co-presence of both the listener and narrator, discussed in chapter 3. There I made the point that in oral story-telling it is often the case that the speaker and listener belong to the same society and share the same circle of friends and acquaintances, which are sometimes referred to during the course of the story. In a written text it is usually the case that the only link between reader and narrator is the read/narrated text. By referring to the 'Steinregen in Mähren' and 'Machin in Frankreich', such an extra-textual world is set up in this sentence. It is noteworthy that the references made are extra-textual only in the sense of being outside the text presently narrated, for both the references remind the reader of earlier Kalendergeschichten texts. In that sense they literally form part of the reader's and the narrator's actual shared experience.<sup>1</sup>

5) Das sind dem geneigten Leser bekannte Sachen, denn er erfährt durch den Hausfreund alles ein Jahr früher als andere Leute.

This extra-textual shared experience is now emphasized as sentence 5 brings a pause in the events of the story where

the narrator addresses the reader directly in the context of the reading present.

The change of tenses and the reference to events outside the text creates the feeling of a shared society. The narrator takes the opportunity to remind the reader of his/her privileged position; by reading the tales of the Hausfreund the reader knows of these things long before other people. However, since these other people (in this case the people who eat and drink in 'The Red Ox' in Vienna) also talk about the same things, the narrator enables the reader to share, not only his company, but also that of the characters in the text.

This sentence is significant as a comment on the role of the Kalendergeschichte in general. The narrator clearly considers the Kalendergeschichten as stories suitable for discussion in an informal, every day, situation such as the local pub.

Although the narrator here is clearly the first person singular, and the reader is the second person singular, both parties are referred to in the third person singular. This puts emphasis not on them as individuals but as figures characterized by their roles. What is important here is the reader as reader and the narrator as Kalendermacher, for it is in the capacities of reader and narrator that the relationship between the two has been formed. This

relationship is coloured by the adjective 'geneigt' and the nature of the noun 'Hausfreund'. While the third person singular is potentially an impersonal form of address, it does not strike us as impersonal because the roles invoked serve to constitute a relationship.

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6) -Als nun das Essen fast vorbei war, einer und der andere trank noch eine halbe Mass Ungarwein zum Zuspitzen, ein anderer drehte Kügelein aus weichem Brot, als wenn er ein Apotheker wär, und wollte Pillen machen, ein dritter spielte mit dem Messer oder mit der Gabel, oder mit dem silbernen Löffel.

Separated from the preceding sentence by a hyphen, this sentence takes the reader back into the flow of the story. This division gives the impression that something special will follow, with the heavily charged 'Als nun' typically heralding a highpoint in the narrative. This point however is not reached immediately. The narrator describes a few more details. We see people passing time, doing inconsequential things as they relax after a meal. Some drink, and the narrator is careful to state how much they drink and what they drink and why. Another plays with crumbs of soft bread, and with a painter's brush the author makes the act very visual when he adds 'als wenn er ein Apotheker wär, und wollte Pillen machen'. Using a triadic construction, a third is described playing with his knife

and fork. Suddenly, out on a limb, the silver spoon is mentioned. The definite article is used before 'Messer' and 'Gabel' to convey the meaning of a possessive or even indefinite article in English; by adding the extra adjective 'silber' to the definite article of the spoon however, it becomes a very definite noun; it is the specific spoon of the title.

7) Da sah der Offizier von ungefähr zu, wie einer in einem grünen Rocke, mit dem silbernen Löffel spielte, und wie ihm der Löffel auf einmal in den Rockärmel hineinschlüpfte und nicht wieder herauskam.

Just as 'als nun' is often used to prepare the reader for a decisive event - 'da' has the same force. Here the officer of the first sentence witnesses the scene which acts as a catalyst for the whole story. A new character is introduced, he is singled out merely by a description of his coat: 'einer in einem grünen Rocke', and this will be his identity badge from now on. He remains equally as anonymous as the officer, both the man in the green coat and the officer are important in this story not as individuals but as actors of their parts in the event described.

The story now focuses on the silver spoon of the title and it is mentioned here again. This time it is given human properties as the narrator ironically makes the man in the

green coat passive and the spoon active: 'hineinschlüpfte'. This obvious hint of willed naivety enables the reader to share a little joke with the narrator. This is a light-hearted way of calling the man in the green coat a thief. The spoon disappears not into the man's trouser pocket but up his coat sleeve. This is deliberate, for the reader is already familiar with the coat. 'Rock' is repeated in 'Rockärmel', 'Löffel' appears twice, and 'hineinschlüpfte' corresponds with 'herauskam'. I shall return to this matter of economy of vocabulary in the notes to sentence 22, since it is an important stylistic point.

8) Ein anderer hätte gedacht: 'Was geht's mich an?' und wäre still dazu gewesen, oder hätte grossen Lärm angefangen.

Introducing another tense to the story brings another dimension to it, as the narrator's voice is made audible in a context other than that of the linear progression of the events of the story. Here the conditional brings the reader back to the world he/she shares with the narrator outside the world of the text. The hypothetical thought recorded is presented as a direct question, and as with the final phrase in the sentence ('grossen Lärm') it is idiomatic: 'Was geht's mich an?'. This is a further instance of the narrator taking time to dwell on detail as he provides not

only hypothetical musing (itself not essential for the course of events), but also initiates an implicit debate with the reader. If the officer does not opt for one of the alternatives mentioned - to keep quiet or to make a fuss - it leaves the reader pondering what other options are open to the officer. This is a sure way to hold the reader's interest.

9) Der Offizier dachte: Ich weiss nicht, wer der grüne Löffelschütz ist, und was es für ein Verdruss geben kann, und war mausstill, bis der Wirt kam und das Geld einzog.

Sentence 8 describes what another would have thought and done, while sentence 9 describes what this particular officer thinks, but not yet what he will do. The tension which has been increasing since sentence 6 is sustained.

'Der grüne Löffelschütz' is an interesting title with at least two connotations. It conveys both the idea of 'the green spoon-sharpshooter' and 'the naive spoon stealer'. It is reminiscent of figures in folk tales and fairy tales. The colour green is taken from the colour of the thief's coat, but it is an evocative colour suggesting naivety.

The officer's thoughts are directly related but these again are twofold ('wer ... was ...'). The narrator's voice is linked to these thoughts as one clause leads swiftly into



another with 'und'. The reader is encouraged to read on with the word 'bis', as he waits to find out what happens when the inn-keeper comes.

10) Als der Wirt kam und das Geld einzog, nahm der Offizier auch einen silbernen Löffel und steckte ihn zwischen zwei Knopflöcher im Rock, zu einem hinein, zum anderen hinaus, wie es manchmal die Soldaten im Kreig machen, wenn sie den Löffel mitbringen, aber keine Suppe.

Sentence 9 made the reader wait 'bis der Wirt kam und das Geld einzog'. This very moment comes in sentence 10, and to underline this the exact words from sentence 9 are repeated: 'Als der Wirt kam und das Geld einzog'. There follows a very curious act with an explanation, not of the reasoning behind the act, but of the visual effect of the act. The officer takes another silver spoon and pushes it in between his buttonholes. This sentence, even though it leads to another high-point in the text is still written at a leisurely pace, as the rhythmic 'zu einem hinein, zum andern hinaus' draws the sentence out. This unhurried tone continues as the narrator steps out of the narrative past and into the narrating present (from the context of the story and into the context of the extra-textual reader/narrator relationship) as he takes three clauses to explain the visual effect of this act in even greater

detail: 'wie es manchmal die Soldaten im Krieg machen, wenn sie den Löffel mitbringen, aber keine Suppe'. This is a point of reference which almost certainly lies within the extra-textual experience of the reader.

11) - Währenddem der Offizier seine Zeche bezahlte, und der Wirt schaute ihm auf den Rock, dachte er: 'Das ist ein kurioser Verdienstorden, den der Herr da anhängen hat'.

The second clause of this sentence imitates the grammatical casualness of spoken German as it brings the landlord's attention to the coat where the reader knows the spoon is fixed, (strictly speaking, the order in the second clause should be 'und der Wirt ihm auf den Rock schaute'). For the fourth time somebody in this text thinks. Hebel often records people's thoughts, as this gives an intimate dimension to the text without necessarily disturbing the course of events. Not only does it add intimacy, it also opens the reader's eyes to the full potential of the text, as it gives the narrator an opportunity to alert the reader to aspects of the text he/she may otherwise have missed. In this sentence the inclusion of the landlord's thoughts brings a comical dimension to the text. The possibility of someone mistaking a spoon for a military order is indeed humorous.

12) 'Der muss sich im Kampf mit einer Kriebssuppe hervorgetan haben, dass er zum Ehrenzeichen einen silbernen Löffel bekommen hat, oder ist's gar einer von meinen eigenen?'

The humorous line of thought is taken further as the landlord conjures the image of a soldier bravely achieving wonders in the military kitchen! However, just as the train of thought becomes a little ridiculous the landlord shows that he is not deceived after all, with the rhetorical question 'oder ist's gar ... '.

As the truth dawns on the landlord the reader is still in the dark as to the motives behind the officer's actions. Surely he will get into trouble himself now. What was it that made him steal a silver spoon ?

13,14) Als aber der Offizier den Wirt die Zeche bezahlt hatte, sagte er mit ernsthafter Miene: 'Und der Löffel geht ja drein. Nicht wahr? Die Zeche ist teuer genug dazu'.

At last the reader senses that he/she is within a few words of being let into the officer's secret due to the implication of the second word: 'aber'. Whatever it is the officer will say, the reader has been warned that it is an ironic comment, for it is pronounced 'mit ernsthafter Miene', which somehow suggests that the content is probably not very serious at all.

Direct speech as seen here, with such an idiomatic turn of phrase as 'nicht wahr' and 'geht ja drein', adds a colloquial flavour to the passage.

Despite the promising 'aber' of sentence 13, the reader is only a little wiser. Why should the officer take the spoon, and why does the officer point this out to the landlord, and why does he make the ridiculous suggestion that the silver spoon is included in the price?

Gradually we see how this anecdote grows to be a fully fledged story as the narrator spins on, holding the reader's attention from sentence to sentence.

15) Der Wirt sagte: 'So etwas ist mir noch nicht vorgekommen'.

The landlord is clearly surprised. The unprecedented nature of the whole scene is stressed. A measure of tension is present. What is the officer, a military man, going to do to the clearly confused 'Wirt', a civilian?

16) 'Wenn Ihr keinen Löffel daheim habt, so will ich Euch einen Patentlöffel schenken, aber meinen silbernen lasst mir da'.

The landlord is however a reasonable man. Just as he doesn't jump to conclusions when he first sees the spoon in the officer's coat, so he doesn't call the officer a thief. Instead he offers him another less valuable spoon. This is an unexpected reaction, and it is this element of surprise that guarantees the reader's interest. It is evidence of the author's narrating skill as he transforms this curious event not only into a gripping tale but also into a battle of wits - we know that one party in this conversation, the officer, is engaging the landlord's attention for reasons that have little to do with the particular spoon.

This attitude awakens a certain amount of sympathy in the reader towards the landlord. The reader will not want to see the landlord cheated. What the reader does want however is some light thrown on this strange sequence of events. He/she will have to wait another two sentences.

17) Da stand der Offizier auf, klopfte dem Wirt auf die Achsel und lächelte.

Three short clauses following the first word 'da' with three precise verbs bring with them a change in the rhythm of the text. The pace quickens as we approach the denouement of the hitherto inexplicable behaviour of the officer. With

the subject not repeated, all the emphasis of the sentence falls on the verbs.

18) 'Wir haben nur Spass gemacht', sagte er, 'ich und der Herr dort in dem grünen Rocke'.

At last things are beginning to clarify themselves. The man in the green coat returns to the stage and even though the officer's intentions are not fully explained, the quick-witted reader can see how the officer's mind works.

The first person plural pronoun at the start of the sentence 'Wir' puzzles the reader at first. The reader knows of no 'wir' in the text, since the officer entered the pub alone. The final clause in the sentence however explains that 'wir' unites the man in the green coat with the officer. The officer emphasizes the alliance between them by dividing the sentence in two with 'sagte er', which gives the second part added weight.

19) 'Gebt ihr euren Löffel wieder aus dem Ärmel heraus, grüner Herr, so will ich meinen auch wieder hergeben'.

So this is the option the officer took and which the reader has been trying to figure out since sentence 9. The officer gives the thief a chance to return the stolen item without an open confrontation, thus making the thief responsible for rectifying the situation himself.

This is a very enjoyable moment in the text. The reader's curiosity is satisfied; he/she sees the landlord receiving his spoon and the man in green being shown up by the officer. The address 'grüner Herr' is an intriguing mixture of the mythological and the naive figure.

20) Als der Löffelschütz merkte, dass er verraten sei, und dass ein ehrliches Auge auf seine unehrliche Hand gesehen hatte, dachte er: Lieber Spass als Ernst, und gab seinen Löffel ebenfalls her.

Deducing a character's thoughts from a character's actions is a common feature in story-telling and is found particularly often in Hebel's Kalendergeschichten. These thoughts are particularly significant since they are formulated on the lines of the proverb 'Lieber Spass als Ernst', and thus relate directly to the reader, who is familiar with the saying.

The last clause operates in a similar way to the sequence in sentence 9/10 (bis der Wirt kam und das Geld einzog'/'Als der Wirt kam und das Geld einzog'), for it is the performance of an act anticipated in the previous sentence. The command given by the officer in sentence 19 is carried out by the 'green man'. The action is given increased weight as almost the same words are repeated, though in a different order: '"Gebt ihr Euren Löffel ... heraus"', in sentence 19, and 'gab seinen Löffel ... her' in sentence 20.

The contrasting pair 'ehrliches Auge' and 'unehrliche Hand' echoes the pairs in sentence 2 where 'ehrliche Leute' and 'Spitzbuben' are placed side by side.

21) Also kam der Wirt wieder zu seinem Eigentum und der Löffeldieb lachte auch -aber nicht lange.

Because of the first word 'also', this sentence has a very 'final' ring to it. It summarizes the present state of affairs and the outcome of the preceding actions. However, this would be a rather unsatisfactory ending. Happy to see the sympathetic landlord receiving what is rightly his, the reader must be instinctively uneasy to see the thief go scot free, let alone see him laugh; and so the story does not end here, despite the expectations aroused by 'also'. The story



is given a further twist. Just as the tension slackens and the reader sees him/herself left with an unsatisfactory ending a saving 'aber' is introduced after a hyphen, and tension is reintroduced to keep the reader's interest for a little longer.

22) Denn als die andern Gäste das sahen, jagten sie den verratenen Dieb mit Schimpf und Schande zum Tempel hinaus, und der Wirt schickte ihm den Hausknecht mit einer Handvoll ungebranter Asche nach.

A swiftly moving sentence follows as the reader has the satisfaction of seeing the thief punished. The narrative voice is heard in the utterance: 'denn' to guide the reader through the whole scene, explaining why the thief did not laugh long. The sentence is rich in idiomatic language, as the phrases: 'Mit Schimpf und Schande' and the biblical 'zum Tempel hinaus' create the atmosphere of the angry crowd chasing the thief out of the pub. Once again, one can see how carefully constructed the text is, with the narrator repeating words used in earlier passages. This economy of vocabulary, far from impoverishing the text, enriches its quality as it enhances the unity of the text. The repetition of words and phrases also reinforces the link between this written text and the oral story telling mode;

(sentence 20: 'dass er verraten sei'; sentence 22: 'den verratenen Dieb').

The wronged landlord takes his revenge and gives the thief a good hiding: 'Handvoll ungebrannter Asche'. In the light of the last sentence: 'Merke: Das Recht findet seinen Knecht', it is probably no coincidence that the narrator claims that the landlord sends his 'Knecht' to carry out his revenge. This small detail adds a humorous dimension to the text's otherwise earnest moral message.

23) Den wackern Offizier aber bewirtete er noch mit einer Bouteille voll Ungarwein auf das Wohlsein aller ehrlichen Leute.

The phrase 'ehrlichen Leute' is used for a final time in this sentence. The word 'aber' points to the contrast between the ways in which the dishonest thief and the honest officer are treated. 'Ungarwein' already mentioned in sentence 6 appears here again as the officer and landlord drink to the good health of all honest people. This generalization - 'aller ehrlichen Leute' - expands the text to have significance outside the boundaries of its own story. The narrative ends as it reaches out from the limits of its own specific context to a wider and more general context. The narrative voice however is not silenced, it merely

changes its role. It no longer 'narrates' to the reader, but addresses the reader with a further two 'general' comments.

24) Merke: Man muss keine silbernen Löffel stehlen.

Often we sense a measure of irony at work in the sentences beginning with 'Merke'. While it is an important construction from the point of view of upholding the calendar tradition, it can also be too authoritative and belittling as it credits the reader with no moral integrity of his/her own. Here Hebel gives a mocking 'Merke' as he states the very obvious. This is clearly a much too specific comment. Both the reader and the author know that the story has more significance than this.

25) Merke: Das Recht findet seinen Knecht.

This denotes the true moral of the story, succinctly worded in a rhyming proverb. As in sentence 24, this is the narrator's voice addressing the reader in the reader's actual context; that is, not the context of the story and its characters. These written words are directed from the

narrator to the reader, making the reader/narrator relationship closer than before. The mocking tone of sentence 24 is replaced by a humorous one here, as the proverb derives literal force from the light of the preceding actions. Quoting a proverb the reader knows well at the end of a text like this encourages the reader to look again at the story and reconsider it, not just as an amusing tale, but as a parable which illustrates the words of the proverb.

Notes for Chapter 7

\*pp.181-183.

1) 'Steinregen', (pp. 48-49); part 4 of Mancherlei  
Regen, (pp. 45-50)

Fürchterlicher Kampf einer Menschen mit einem Wolf,  
(pp.167-168).

## CHAPTER 8

### DER GENERALFELDMARSCHAL SUWAROW\*

1) Das Stücklein von Suwarow, wie er sein eigenes Kommando respektierte, hat dem geneigten Leser nicht übel gefallen.

In a previous calendar Hebel took an instance from the life of the Russian General Suwarow as material for a Kalendergeschichte and from it he wove a lively story demonstrating the moral which opened the text: 'Der Mensch muss eine Herrschaft über sich selber ausüben können, sonst ist er kein braver und achtungswürdiger Mensch, und was er einmal für allemal als recht erkennt, das muss er auch tun, aber nicht einmal für allemal, sondern immer'.<sup>1</sup> In true calendar tradition Hebel now sets out to give his reader a little biographical detail, a memoir about a famous man with a corresponding factual flavour and decides to portray not an event from the life of Suwarow but a general account of the kind of life he led.

Before plunging into this however, Hebel (always alert to the opportunity of reinforcing the bridge between reader and narrator) refreshes the reader's mind as he refers back to the earlier text. If two parties can remind one another of some past common experience as is the case here, the relationship between them gains a feeling of familiarity more typical of the oral relationship between speaker and listener than of the relationship between writer and reader. This oral atmosphere is enhanced in the first sentence as Hebel simulates a dialogue between narrator and reader indicated in the address to 'dem geneigten Leser'. Based on the experience of the very first entry in the calendar (Allgemeine Betrachtung über das Weltgebäude) and other preceding stories the reader recognizes the narrative voice here as the voice of the Hausfreund. The reader exists as 'der geneigte Leser' in the context of a partnership where the other party is the 'Hausfreund'. Thus without the first person pronoun 'Ich' or inverted commas, an oral intonation is introduced.

Even though Hebel did not intend either his calendar or his Kalendergeschichten to be naive in any way, because from the outset he aimed to use the calendar medium as a means of communicating important morals and views, he was always careful to disguise this aim. Here, the use of the diminutive in 'Stücklein' affects a casual conversational

tone, yet the story to which he refers has a significant message.

The second clause 'wie er sein eigenes Kommando respektierte' summarizes the earlier story and reminds the reader of its point in an unobtrusive way. It is quite usual in story-telling when referring back to something to add a descriptive clause, a label which facilitates the act of recalling.

It is typical of Hebel as Kalendermacher to take the liberty of assuming other people's opinions and thoughts. In this instance he tells the reader how he/she, the reader, enjoyed the earlier Kalendergeschichte. It is, of course, impossible for Hebel to know each reader's opinion about any particular text and this would soon become clear to the reader if he/she were to pause for a moment and reflect. Nevertheless, by mentioning the reader's reaction in passing as the narrator does here with no compromising 'ich nehme an', or 'vielleicht' or 'wahrscheinlich', the reader is left with the impression that he/she has been in touch with the narrator at some point and that they have discussed the story. In other words the narrator creates the impression that the reader and narrator know each other, and know each other's minds.



2) 'Von ihm selber wäre viel Anmutiges zu erzählen'.

Hebel, keen to encourage the reader to read on, promises to relate an engaging tale. The first two sentences serve as an introduction. They provide a frame within which the actual body of the text can be recounted. This first paragraph creates the illusion of a present which the narrator and reader share. This makes the act of narrating much more immediate. It invigorates it so that the oral atmosphere established in the first sentence is maintained; the 'geneigter Leser' becomes a listener and the 'Hausfreund' an oral narrator, for when two parties partake of a narrative in each other's presence the narrator speaks and the narratee listens.

3) Wenn ein vornehmer Herr nicht hochmütig ist, sondern redet auch mit geringen Leuten, und stellt sich manchmal, als wenn er nur ihresgleichen wäre, so sagt man zu seinem Lob; er ist ein gemeiner Herr.

Sentences 1 and 2 form a general introduction to the narrative act, while sentence 3, though it expresses a general comment, is an introduction to the specific story about to be told, and directs the reader's attention towards the ensuing narrative. Such generalizations are common features in Hebel's Kalendergeschichten. They are a legacy

from the calendar frame for which the stories were originally written and in which every entry had a purpose. As I suggested in the first chapter, a calendar was never written for its own sake, but in order to impart information or ideas. This sentence suggests that the story in question is written to explain the meaning of the idiom 'ein gemeiner Herr'.

The equality between people from all walks of life is a theme Hebel often introduces. Here he contrasts 'vornehmer Herr' and 'geringen Leute' and points out that it is to the former's credit if he does not consider himself any better than the latter. The peculiar idiom 'er ist ein gemeiner Herr' (peculiar because an adjective which usually has negative overtones is used here in a positive sense) is explained, and the reader is now prepared to find out how Suwarow falls into this category of person.

In the context of 'traditional' literature such as the calendar, new ideas must be introduced gradually if the work is to be accepted on a popular level. In sentence 3 we see the narrator employing the tried and tested syntactic pattern of listing examples in a group of three: 'nicht hochmütig'/'redet auch mit geringen Leuten'/'stellt sich manchmal, als wenn er nur ihresgleichen wäre', with the third part attached to the first two with the word 'und'.

4) Suwarow konnte manchen schimmernden Ordenstern an die Brust hängen, manchen Diamantring an die Finger stecken, und aus mancher goldenen Dose Tabak schnupfen.

Rather than the shorter 'Suwarow war ein vornehmer Herr', the narrator takes time to describe certain things about Suwarow which conjure up the image of a 'vornehmer Herr' (again in groups of three). The three objects he mentions are all described with one word - the medals are shiny, the ring is a diamond ring and the snuff box is made of gold. This gives the sentence a strong rhythmic pattern reinforced by the repetition of 'manchen'. The first two clauses are identical: 'manchen' + descriptive word + noun + an die + noun + verb; this changes slightly in the third clause, which joined to the preceding two by 'und' has a more final ring. This clause will be repeated in the penultimate sentence of the text to give it a sense of unity.

The choice of images is important. The first two are not particularly intimate but the third - a pinch of snuff - invokes a personal touch; it seems to suggest that the narrator knew the General well. Effects such as these lend the story a three layered construction: the layer of the story, the layer of communication with the reader and the layer of familiarity with the characters in the text. The second, in particular, reaffirms the orality of the narrative as it strengthens the relationship between reader and narrator.

5) War er nicht Sieger in Polen und in der Türkei, russischer Generalfeldmarschall und Fürst, und an der Spitze von dreimalhunderttausend Mann, so viel als seinesgleichen ein anderer?

A rhetorical question such as this is an artful means of supplying the reader with information without running the risk of becoming too didactic in tone. It is also a means of maintaining an oral inflection with the rhetorical question, as usual, directed at the reader or listener to attract attention. The question emphasizes the exotic and glamorous aspect of Suwarow's life. This is a further triadic sentence with each clause made up of two parts. The rhetorical question explains sentence 4 giving the reason why Suwarow could well wear and use the fine objects mentioned there. Without appearing to be telling the reader anything new, the narrator has provided him/her with historical and biographical data.

6)Aber bei dem allen war er ein sehr gemeiner Herr.

Looking back at the generalization in sentence 3 one sees that it has two parts; first of all it mentions a 'vornehmer Herr' and secondly a person who does not consider himself above other people. Sentences 4 and 5 move from the general to the specific as they describe how Suwarow was indeed a

'vornehmer Herr'. These correspond to the first part of sentence 3. Sentence 6 summarizes these features 'bei dem allen' and makes a comment which corresponds to the second part of sentence 3: 'war ein sehr gemeiner Herr'. This comment makes the reader want to know how Suwarow could be labelled as a 'gemeiner Herr' despite his medals and importance.

To begin a sentence with 'aber' is to give it extra weight. It is also an important word in the vocabulary of a narrator who takes care to guide the reader through the different stages of the narrative. Words such as 'aber'/'denn'/'da' are milestones in a text placed at strategic points so that the narratee will not lose his/her way. A story-teller who frequently employs these words in a story is one who relates for the sake of the reader (or listener, as the case may be), and not only for the sake of the tale.

7) Wenn es nicht sein musste, so kleidete er sich nie wie ein General, sondern wie es ihm bequem war.

This is the first instance given of Suwarow behaving as a 'gemeiner Herr'. This sentence introduces the general theme

of clothing before the next two sentences provide the reader with a more detailed account of the clothes Suwarow wore.

The narrator humanizes Suwarow as he tells the reader how this great General preferred to dress comfortably than to don the glittering uniform of his rank. This implies that the truly great do not need symbols of office in order to uphold their stature. The phrase 'wie es ihm bequem war' begs the question - how did he feel comfortable?, and encourages the reader to read on.

8) Manchmal, wenn er kommandierte, so hatte er nur einen Stiefel an.

This sentence is similar to sentence 7 in syntax, with a 'wenn' clause followed by a clause beginning with 'so'. Repeating sentence structures is a characteristic of the story-telling technique in the Schatzkästlein, and as I indicated in chapter 3, it is an effective way of sustaining an oral tone.

The image of such an important General giving out commands wearing only one boot is deliberately humorous. This kind of detail is again characteristic of Hebel's Kalendergeschichten. Its trivial nature gives the impression that the narrator is well acquainted with the

character he describes; not only does he know the facts that all educated people should know, but he also knows the more intimate particulars. Consequently his portrayal is much more colourful. 'Manchmal' adds to this intimacy; the narrator knows him well enough to be able to comment on the frequency of this strange act; it implies the sense of: 'sometimes the General dressed like this, but not always'. Moreover, the narrator delights in stressing the contrast between Suwarow's wordly rank and the individuality - indeed eccentricity - of the man himself.

9) An dem andern Bein hing ihm der Strumpf herunter, und die Beinkleider waren auf der Seite aufgeknüpft.

The picture becomes more and more amusing as the narrator provides the reader with more details. The unkempt appearance of Suwarow is meticulously described. It is always fruitful when analysing a text as short as this to consider why such detail has been introduced. It seems that once again the narrator delights in the telling as well as the tale, and in redundant detail for its pure eloquence. The trousers are not simply undone, but undone on one side.

10) Denn er hatte einen Schaden am Knie.

'Denn' as I mentioned earlier is an important word in the dictionary of a narrator concerned to communicate. Though the text remains in the past tense 'Denn' gives voice to the present context of the act of narrating. A sentence introduced by 'denn' belongs both to the past and to the present. The events of the story take place in the past, but the narrative voice gives a gentle nod to the present communication between narrator and reader. As long as the co-presence of narrator and reader is referred to, the mechanism of the oral story-telling situation is echoed and the frame in which the oral story takes place is sustained.

The peculiar appearance of the General is accounted for here as the narrator explains why the buttons on the side of Suwarow's trousers were often left undone. Whether this is true or not, the reason given is very feasible and is the kind of detail which gives the story an aura of credibility.

11) Oft war er nicht einmal so gut gekleidet.

This sentence is tied to sentence 8 in the contrast between 'manchmal' and 'oft', and the amusement of sentence 8 gives way to astonishment. As in the preceding paragraph, where 'so' is repeated in sentences 7 and 8, each time with the



same meaning, similarly in this paragraph 'so' is repeated in sentences 11 and 12, again each time with the same meaning, albeit a different one from sentence 7 and 8. This is another example of oral syntactic symmetry.

The reader enjoys the irony here as the narrator describes the General wearing only one boot with his buttons undone and his socks hanging down as being well-dressed. The surprise in the contents of this sentence is enhanced by its brevity, and this sense of surprise is shared both by the reader and by the narrator.

12) Morgens, wenn's noch so frisch war, ging er aus dem Bett oder von der Streue weg, vor dem Zelt im Lager spazieren, nackt und bloss wie Adam im Paradies, und liess ein Paar Eimer voll kaltes Wasser über sich herabgiessen zur Erfrischung.

This lengthy sentence describes one of Suwarow's curious habits in colloquial language. 'Wenn's noch so frisch war', / 'Von der Streue weg' / 'nackt und bloss wie Adam im Paradies' / 'Ein Paar Eimer' / 'Zur Erfrischung' are all expressions taken from everyday language, though not specifically from any dialect. They give the text an oral, conversational intonation. The narrator does not talk above the reader, but directly to the reader. The scene is recounted at a leisurely pace, time is taken to describe the

morning, and straw and bed are both offered as possible sleeping quarters. Suwarow's nakedness is described in three ways: 'nackt'/'bloss'/'wie Adam im Paradies' - after all this is a detail worth dwelling upon. The stress on 'nackt' and 'bloss' highlights the unusualness of the custom; the third clause however, with its reference to Adam's nakedness, makes the reader see that there is nothing unseemly about this behaviour. The narrator expands on each element in the sentence and even offers a reason to explain why the Russian general should want to have buckets of cold water thrown at him: 'zur Erfrischung'!

13) Er hatte keinen Kammerdiener und keinen Heiduck,<sup>2</sup> nur einen Knecht, keine Kutsche und kein Ross.

In oral story-telling the effect of the story on the ear is important. An accomplished oral story-teller gives the sound of the sentence as much weight as the content. Here the narrator carefully uses nouns with a strong 'K' sound and repeats 'keinen' to lend the sentence a striking pattern. Two pairs 'keinen Kammerdiener'/'keinen Heiduck'; 'keine Kutsche'/'kein Ross', joined together with 'und' and separated from one another with 'nur ein Knecht' form a memorable rhythmic pattern. The first pair made of a 4 syllabic noun and then a 2 syllabic noun corresponds to a

shorter and more emphatic second pair of a 2 syllabic noun followed by a monosyllable.

14) In dem Treffen setzte er sich aufs nächste beste.

While repetition is necessary in any text which seeks to imitate the tone of an orally related story, monotony must be avoided. A sudden change in rhythm as seen in this sentence maintains the reader's interest. The narrator describes a further instance of Suwarow as a 'gemeiner Herr'; the reader is told how he is happy to sit down on any old chair, not just next to people of his own rank. By using the familiar idiom 'auf's nächste beste' the narrator conjures up an effective image with the minimum of words.

15) Sein Essen war gemeine Soldatenkost.

Two short sentences following each other quicken the pace of the narrative. One instance after another is given to show how Suwarow was not a pompous general. The use of 'gemein'

as an adjective to describe the food he ate is deliberate as it links directly with the theme of the text as a whole.

Many short paragraphs such as this lead the reader into believing that there are indeed many examples which demonstrate Suwarow's humility even though, the text is obviously too short for the examples to be very numerous.

16) Niemand freute sich gross, wenn man von ihm zur Mittagsmahlzeit eingeladen wurde.

Taken directly from colloquial German, though again not from any specific dialect, the ironic turn of phrase 'niemand freute sich gross' lends this sentence a distinct oral flavour. This is an elaboration on the preceding shorter sentence, stressing the ordinariness of Suwarow's food and eating habits.

17) Manchmal ging er zu den gemeinen Soldaten ins Zelt, und war wie ihresgleichen.

This sentence does not introduce any new dimension to the portrayal of Suwarow as a 'gemeiner Herr' but rather reinforces the qualities already described. The sentence

takes up and modifies the earlier phrase 'so viel als seinesgleichen ein anderer'(sentence 5). There Suwarow is placed in the company and kinship of the great and mighty; now we see him at one with another group. Suwarow is at ease in the company of ordinary soldiers. As in sentence 8, the use of 'manchmal' stresses again the intimacy of the narrator's knowledge of Suwarow's habits.

18) Wenn ihn auf dem Marsch, oder im Lager, oder wo es war, etwas ankam, wo ein anderer an einem Baum steht, oder hinter eine Hecke geht, da machte er kurzen Prozess.

With the beginning of a new paragraph another example of Suwarow's homeliness is introduced. While each new paragraph is totally independent, they are all similar in that each one shows Suwarow in a different 'humble' situation. For the third time a 'wenn' clause is employed, and this clause contains the most striking example yet of Suwarow's scorn for ceremony.

Once more special attention is given to detail. The Hausfreund offers the reader three possible locations: on the march, in the camp, or wherever. Offering a choice during the course of a narrative is a characteristic of oral story-telling, where the narrator cannot always remember the exact details and since oral story-telling is more

spontaneous than written story-telling, the process of recalling is often part of the telling. The casual 'oder wo es war' in particular reverberates with oral overtones.

A similar choice is given in the second part of the sentences 'an einem Baum'/'oder hinter eine Hecke'. These kinds of options are carefully worded in pairs of contrasting nouns and prepositions giving the sentence a rhythmic pattern, which is again typical of oral story telling, where rhythm plays an important role as a memory aid in oral-telling. The narrator, without recourse to the concrete image of the written word on the page, must resort to repetition and repetitive patterns in order to impress the text on the listener's mind.

The humorous element of the scenes depicted so far reaches a climax in this passage with the laconic and ironic 'da machte er kurzen Prozess'. Employing an euphemism such as this enables the narrator to discuss what is normally considered taboo. When such topics are mentioned in print, they have a considerable comic effect, simply because they are usually never mentioned there.

19) Seinetwegen durfte ihm jedermann zuschauen, wer's noch nie gesehen hat.

Sentences such as this, where the opinion of a character is recorded, places the narrator in a special relationship with that character. 'Seinetwegen' suggests that the narrator knew Suwarow well enough to know his feelings about the question of answering nature's call in public. 'Seinetwegen' also underlines Suwarow's eccentricity. The final clause reads somewhat like a quotation from Suwarow's mind; if people stare, he retorts by asking if they have never seen such a natural activity before.

20) Bei den vornehmsten Gelegenheiten, wenn er in der kostbarsten Marschallsuniform voll Ehrenkreuzen und Ordenssternen dastand, und wo man ihn ansah, von Gold und Silber funkelte, trieb er's doch wie ein säuberlicher Bauer, der wegwirft, was ein Herr in die Rocktasche steckt.

In this sentence the narrator takes the opportunity to emphasise the glamour which belongs to the high ranks of the military. The glistening medals of the genteel society evoked in this scene is a far cry from some aspects of Suwarow's life-style.

The careful construction of this sentence becomes evident as we see how the parts are arranged in pairs: 'vornehmsten' and 'kostbarsten'/ 'Ehrenkreuzen' and 'Ordensstern'/ 'Gold' and 'Silber'.

21) Er schneuzte die Nase mit den Fingern, strich die Finger am Ärmel ab, und nahm alsdann wieder eine Prise aus der goldenen Dose.

This is the final instance given of Suwarow's unconventional behaviour. The paradox of his conduct is summarized in an antithesis as he wipes his nose on his sleeve and then takes a pinch of snuff from a golden box. This sentence shows Hebel's art of rendering a scene visual at its best as he paints a clear picture with the colourful verb 'schneuzen' and a vivid description of the sequence of actions as the general wipes his nose with his fingers and then wipes his fingers in his sleeve, before proceeding to take a pinch of snuff with them.

The 'goldene Dose' is now part of the reader's experience of Suwarow. The definite article 'aus der goldenen Dose' reminds the reader that he/she has already come across this item earlier in the text, (namely in sentence 4). The final detail is extraordinary and memorable in its literal interplay of the grandiose (the golden Snuffbox) and the fingers that have just wiped the nose.

23) Also lebte der General und Fürst Italinsky Suwarow.



A one sentence paragraph brings this text to its close. The use of the word 'Also' heralds a summary. On the whole this text has been much more anecdotal than factual, and Hebel knew full well that anecdotes make for much more lively reading than facts. Despite this, Hebel seeks to give the text a final feeling of historical validity as he closes with the General's full name and title.

Notes for Chapter 8

\*pp.238-239

1) Suwarow, pp.158-159.

2) Heiduck: Hungarian for hussar.

## CHAPTER 9

### TWO MASTERPIECES

#### Introduction

Throughout this thesis it has been my aim to explain Hebel's undeniable story-telling gift in terms of his ability to write in registers reminiscent of those of the spoken language. I have labelled this process of writing in oral registers the 'rhetoric of orality', for the phrase encompasses a certain duality, which I believe reflects the results of my research. While the term 'orality' points to the natural, conversational style of the stories, the term 'rhetoric' indicates the art involved in achieving this effect, and while rhetor is the Greek for speaker, the art of rhetoric is a process of writing. My research has indicated that a meaningful analysis of Hebel's *Kalendergeschichten* must move away from conventional distinctions which separate the oral from the written. I have already suggested that any attempt to separate

'Erzählermodus' and 'Reflektormodus' in the case of Hebel's art simply proves untenable.<sup>1</sup> Hebel had the courage and skill to cross the boundaries between 'Buchsprache' and 'Redeform'.

The question of a rhetoric of orality has been examined in each chapter from a different angle: from the perspective of the tradition of the *Kalendergeschichte* and the *Kalender*, from the point of view of the secondary literature on Hebel, from a number of theoretical aspects suggested in the works of prominent oral narratologists and from the standpoint of the texts themselves. Nevertheless each one returned - in one sense or another - to a discussion of the relationship between reader and narrator. It seems that for Hebel, as for Sartre, the central question is 'pour qui écrit-on?'.<sup>2</sup> Hebel never lost sight of his 'geneigter Leser' - a reader who was often unaccustomed to reading, but who turned to the calendar for instruction and amusement, a reader who was ready to respect the narrator but who appreciated being respected in return, and a reader who was more familiar with the language of speech than the language of books.

Hebel, a natural communicator and diplomat, knew that if his texts were to reach the public he aimed at, it was necessary to avoid a cumbersome 'Papierstil' and to adhere to something more natural. Yet, he was also aware of the pitfalls of writing purely in colloquialisms or dialect. This would not only lessen the potential size of his

readership, for dialect excludes people from outside an often narrow region, but could also jeopardize the status of his Kalendermacher. The reader expected to learn something from the calendar and thus expected the Kalendermacher to be educated and to write correspondingly. Hebel kept the actual vocabulary of his native Alemannic tongue for his poetry but borrowed from its constructions a feeling for rhythm and sound to colour the Hochdeutsch of his prose.

In this final chapter I will summarize the argument of my thesis by describing the particular features of language, syntax and style, as well as the oral nature of the reader - narrator relationship in two of Hebel's most popular Kalendergeschichten, namely Kannitverstan (p.136) and Unverhofftes Wiedersehen (p.248). These texts have been discussed by virtually all of Hebel's interpreters; they have also found particular favour with non-academic readers and they constantly appear in anthologies and re-prints of Hebel's work. I have no wish to labour the points of my thesis with a further sentence-by-sentence analysis of these two tales, but a final survey of two of Hebel's best-known and best-loved narratives seems a fitting way to bring my argument to a close. In this chapter I shall highlight the difference in emphasis between my appreciation of the text and that of other critics.

KANNITVERSTAN

Kannitverstan, in common with many of Hebel's Kalendergeschichten, is not an original story. Yet of the many versions published both by well-known and little-known authors, none has enjoyed more lasting popularity than the one told by Hebel.<sup>3</sup> We follow the journey of an ordinary German Handwerksbursch from his home village of Tuttlingen to the city of Amsterdam, where he comes across a beautiful house, an enormous well-laden ship and a funeral procession. When he asks a passer-by who owns the house and the ship, and whose funeral is taking place, he receives the same reply each time - 'Kannitverstan' - I cannot understand you. In his ignorance he interprets this sentence as one word and believes it to be the name of one rich Dutchman. This leads him to philosophize and to ponder on the transience of worldly possessions: even the owner of such splendid things must end his life in a narrow grave.

In just under three short pages Hebel weaves from this bare plot a vivid tale, a tale which at first glance seems to be simple in its construction, but one which with every reading reveals something new. As Rohner states: 'Es ergeht einem fast wie mit den biblischen Gleichnissen, ein Kind glaubt sie aufs Wort zu begreifen, und der gelehrte Exeget schöpft sie nie aus'.<sup>4</sup>

The obvious philosophical force of the story has been the focus of attention for most critics, and much has been made of the antitheses between 'Irrtum und Wahrheit', 'Leben und Tod', 'Reichtum und Armut', antitheses which ultimately lead the travelling journeyman to a deeper understanding of Life. Kurt Bräutigam sees in Kannitverstan 'ein wechselvolles Spiel zwischen Irrtum und Wahrheit',<sup>5</sup> and he attributes full symbolic force to the opposing pair of words 'poor' and 'rich', when he states: 'Aber dieser Gegensatz bleibt nicht etwa in soziologisches Ressentiments stecken. Er hat einen absoluten Wert insofern, als er auch dem einfältigsten Menschen durch seine augenfällig gewordene bedingte Geltung die letztgültige Gerechtigkeit des Schicksals beweist'.<sup>6</sup>

Similarly Rudolf Kreis bases his analysis of Kannitverstan on a discussion of these opposites: 'Der Geschichte liegt ein dialektisches Problem zugrunde, nämlich der Gegensatz von Arm und Reich'.<sup>7</sup> He however reads further into the story and brings to the fore the socio-economic aspect which Bräutigam chooses to leave aside. He comments on the response of the Dutch citizens. The first two have no time nor patience to speak with the Tuttlinger and the third, while ostensibly mourning his friend's death, is in reality calculating the price of cotton. He sees Amsterdam as a symbol of a world governed by money and a world in which capitalists rule. No matter how pure the realization

of the truth that all wordly things must end, there remains a more oppressive truth to be read between the lines - namely that there will always be a social divide between the privileged rich and the unfortunate poor. The Tuttlinger, even after realizing that the rich must also die, is not inured against a recurrence of his feelings of resentment: 'und wenn es ihm wieder einmal schwer fallen wollte, dass so viele Leute in der Welt so reich seien, und er so arm ...' (1.86). Kreis ends his commentary with the interesting statement: 'Die in Hebels Geschichte herrschende und den guten Tuttlinger zugleich beherrschende Wahrheit erweist sich als die Wahrheit der Herrschenden von damals'.<sup>8</sup>

Lothar Wittmann too approaches the text from an essentially philosophical angle. Though he takes into consideration many of the stylistic aspects of the story, in particular the 'Bildsprache' of the text and the choice of verbs and adjectives, a glance at the subheadings of his article provide a clear indication of his tendency to concentrate on the thematic issues e.g. 'Allgemeine menschliche Erkenntnisfähigkeit und der "seltsame Umweg"'<sup>9</sup>; 'Die Logik des "Irrtums"'<sup>10</sup>; or 'Die grössere "Welt"-Ordnung'<sup>11</sup>.

Of the remaining critics who have discussed this text, two stand apart because of their treatment of it from a narrative as well as a thematic point of view - namely Siegfried Hajek and Ulrich Däster. Hajek devotes the third



part of his paper 'Kannitverstan - die Geschichte eines literarischen Motivs' entirely to an analysis of the 'Erzähltechnik' and realizes that underlying the apparent simplicity of the text's style is an artful composition:

'Die Sätze laufen scheinbar sorglos hintereinander her; es wird geradeaus erzählt. Keine komplizierten syntaktischen Fügungen, keine hintergründigen Anspielungen, nichts, was einen höheren Grad von Bildung voraussetzte. Und trotzdem waltet hier ein ausgepicher Kunstverstand, der auch dem verwöhntesten Leser und seinen kritischen Ansprüchen Genüge tut'.<sup>12</sup>

Hajek notes the basic tripartite construction of the text but fails to associate the rhythms and inflections of the story with those of spoken language. Ulrich Däster in his work J.P.Hebel Studien zu seinen Kalendergeschichten pays particular attention to Kannitverstan in two chapters: 'Erzähler -Hörer -Gegenstand',<sup>13</sup> and 'Natürlichkeit'.<sup>14</sup> In the latter he offers the only serious indication of the influence of oral story-telling on the narrative style that I am aware of in the secondary literature. Though he does not develop the implications of this idea to their full potential he does at least make a link between the grammatical irregularities seen in Kannitverstan and the conventions of spoken German. He notes that clauses such as 'er machte sich an den letzten'(1.65), 'er bat ... um Exküse'(1.68) and 'grösser als an des Vaters Haus daheim die Tür'(1.16) - stem directly from colloquial speech. He concludes the chapter with a reference to this link: 'Schreiben wie man spricht - von hier aus sehen wir nun die

scheinbaren Regelwidrigkeiten Hebels, sein Anleihen bei der Mundart, seinen einfachen Satzbau unter einem einheitlichen Gesichtspunkt'.<sup>15</sup>

I have summarized the views of critics in order to highlight a shortcoming in Hebel scholarship up to now. All the writers I have quoted are united in their admiration for Hebel's art; all of them take him seriously. And yet, most of the thematic critics - who attribute a philosophical or socio-economic import to the stories - seem to me to miss the particular tone and 'feel' of the text. For instance Wittmann's lengthy analysis begins: 'Wie so oft in seiner Geschichte, stellt Hebel auch hier der eigentlichen Erzählung eine These voran; nur wählt er diesmal nicht die bildhaftgegenständliche Formel des Sprichworts, sondern eine mehr gedanklich-abstrakte Aussageform'.<sup>16</sup> He continues by quoting the first sentence of Kannitverstan:

Der Mensch hat wohl täglich Gelegenheit, in Emmendingen und Gundelfingen, so gut als in Amsterdam, Betrachtungen über den Unbestand aller irdischen Dinge anzustellen, wenn er will, und zufrieden zu werden mit seinem Schicksal, wenn auch nicht viel gebratene Tauben für ihn in der Luft herumfliegen.

While it must be said that the phrase 'Unbestand aller irdischen Dinge' is a philosophic generalization, surely the introduction of the names of the local villages of Emmendingen and Gundelfingen lessens this abstract effect and goes a long way towards bringing a 'bildhaftgegenständliche Formel' to the first sentence.

Hebel is of course profound and thought-provoking, but the essence of his appeal and charm - indeed of his eloquence - is not to be found in thematic concerns (whether they be philosophical, sociological, theological or historical), nor in his symbolic structures; but rather in his amazing ability to narrate, to talk to - and with - his reader.

It has already been stated that the foundations for the orality of a text lie in the nature of the narrative situation i.e. in the relationship between reader and narrator. It was further stated that in the context of Hebel's *Kalendergeschichten* this relationship is established to a certain extent outside the actual texts in the convention of the calendar form. As each tale is told, so the relationship is reinforced, and even where there seems to be little rapport between reader and narrator a close reading of a text will always reveal words and gestures which bind the two parties together. In Kannitverstan there is no direct reference to the 'Hausfreund' or the 'geneigter Leser', and yet there are times when the narrator allows himself enough distance from the events of the text to communicate directly with the reader. One such situation arises in the very first sentence (see above). In this introduction the reader can hear the narrator's voice outside the events of the actual story. The voice he/she hears reveals a speaker who belongs to the same community as the reader. He is familiar not only with the small, local

villages of Emmendingen and Gundelfingen which most readers would know or know of, but also with the reader's proverbial turn of phrase as the reference to the roast doves suggests.

Another such aside for the reader occurs in the following sentences which appear later in the story:

Der Mann aber, der vermutlich etwas Wichtigeres zu tun hatte, und zum Unglück gerade so viel von der deutschen Sprache verstand, als der Fragende von der holländischen, nämlich nichts, sagte kurz und schnauzig: 'Kannitverstan' und schnurrte vorüber. Dies war ein holländisches Wort oder drei wenn man's recht betrachtet und heisst auf deutsch so viel als: Ich kann Euch nicht verstehen(lines 21-27).

The first contains two narrative levels. On the one hand it develops the story line: 'Der Mann aber ... sagte kurz und schnauzig: "Kannitverstan" und schnurrte vorüber', and on the other it steps outside the story line to explain the events to the reader and to add a personal touch to the telling which discloses the narrator's subjectivity and hence the narrator's presence. This intimate level is seen in the middle section of the sentence: 'der vermutlich etwas Wichtigeres zu tun hatte, und zum Unglück gerade so viel von der deutschen Sprache verstand, als der fragende von der holländischen, nämlich nichts,'. The second sentence expands on the explanation and goes from merely narrating the events of the narrative to actually communicating with the reader; 'Dies war ein holländisches Wort, oder drei, wenn man's recht betrachtet, und heisst auf deutsch so viel, als: "Ich kann Euch nicht verstehen"'. The third sentence

continues along the track which directly links reader and narrator but also begins to focus back on the events of the narrative.

The tongue-in-cheek comment from narrator to reader about the sermon (lines 81-83) is another example of a diversion, as is his pause to translate for the reader: 'Het Ei, oder auf deutsch: das Ypsilon'. Further instances, though more tenuous, of the narrator's voice becoming audible are in similes such as the description of the funeral horses which walk - according to the narrator -: 'als ob sie wüssten, dass sie einen Toten in seine Ruhe führten'(lines 56-57); or of the Tuttlinger himself who joins the funeral procession 'Als wenn er dazugehörte' (1.79). Less obvious indicators of the narrator's presence and of the existence of a personal relationship between him and the reader are seen in the use of the conjunctions 'denn' and 'aber' e.g. 'Denn als er' (1.8), or 'Aber als er eben dachte'(1.52), or 'Als er aber lange zugesehen hatte'(1.42). The level of intimacy in the reader-narrator relationship is reinforced through the use of 'unser' both in 'unsern Fremdling'(1.61) and again in 'unserm guten Tuttlinger'(1.72), as it ties the two parties in one personal pronoun.

I want to insist then that the actual process of recounting the story is constantly contextualized by a register of intimacy in the reader-narrator relationship;

and it is that intimacy which gives the story its spoken feel. I should now like to turn my attention to other stylistic traits in Kannitverstan which resemble closely the structure of oral story-telling technique.

From the point of view of vocabulary and idioms there are many expressions which echo colloquial usage. Apart from the 'gebratene Tauben' referred to already, the Hausfreund smuggles other colloquialisms into his narrative by expressing them as thoughts and phrases attributed to the Handwerksbursch e.g. 'grösser als an des Vaters Haus daheim die Tür'(1.16), where the irregular word order after the use of the genitive as well as the word 'daheim' are both more characteristic of spoken than written German. In the same way the sentence 'Das muss ein grundreicher Mann sein, der Herr Kannitverstan'(1.29), tends strongly to an oral inflection using the adjective 'grundreich' and the peculiar word order allows 'Herr Kannitverstan' to be tagged on after the verb 'sein'. Another example of this technique is the following exclamatory question: 'Haha, schaut's da heraus?'(1.46).

The technique of voicing characters' thoughts in this direct way is in itself a trait of oral story-telling for it enhances both the immediate and the dramatic appeal of the text. As well as direct thoughts, direct speech and

dialogue abound in the oral mode, where the passive forms of indirect report are generally avoided.

The narrator of Kannitverstan delights in dialogue and direct speech, indeed the 'pointe' of the story lies in a misunderstanding which stems from three separate 'dialogues'. In these three passages it is interesting to note how in the first and the third the narrator recounts on direct speech both the Tuttlinger's question and the citizen's answers:

1)'Guter Freund ... könnt Ihr mir nicht sagen, wie der Herr heisst ... '

'Kannitverstan'(lines 18-25)

3)'Das muss wohl auch ein guter Freund von Euch gewesen sein ... '

'Kannitverstan'(lines 68-71).

While in the second scene only the answer '"Kannitverstan"'(1.45) is in direct speech with the question retold in indirect speech 'wie der glückliche Mann heisse'(1.44). Such subtle interweaving of the two forms is precisely what elevates Hebel's Kalendergeschichten from the ranks of the ordinary to the realms of the sublime. The texts retain the natural and spontaneous feel of a story told orally while at the same time they maintain a link with the conventions of written prose.

A poignant use of direct speech is seen when the full dramatic force of the Handwerksbursche's rhetorical question emphasizes the theme and moral of the story: '"Armer

Kannitverstan", rief er aus, "was hast du nun von allem deinem Reichtum? Was ich einst von meiner Armut auch bekomme: ein Totenkleid und ein Leintuch ... "(lines 74-76).

Another feature of oral story-telling is a concern to render the scenes of the stories as visual as possible. The narrator, even in this short text, has enough time to dwell on physical details which enhance the passage's 'Anschaulichkeit' e.g. 'einer, der eben eine Kiste auf der Achsel heraustrug'(1.45), or 'und blieb mit dem Hut in den Händen'(1.63). Moreover, it's important to note those features which generate, to borrow Lauri Honko's terms again, 'familiarization' and 'localization'.<sup>17</sup> The way to Amsterdam goes via Emmendingen, Gundelfingen and Tuttlingen; the windows of the rich man's house are as big as doors, and the cheese eaten as the story draws to its close is from Limburg. At no point is the exotic left unexplained, everything is described in relation to objects familiar to the reader.

Since a story told orally must, of necessity, appeal to the ear, it is little wonder that the analysis of such stories discloses a concern on the narrator's part to establish rhythmic patterns. Bipartite and tripartite clauses are common structures in oral forms, and so is frank repetition, for apart from being attractive to listen to, the repetitive patterns enhance the listener's (and the



narrator's) ability to remember the story. Kannitverstan contains many examples of these features.

The bipartite construction is especially evident in the text since it is the ideal construction for the expression of the antithesis which lies at the centre of the story's theme, e.g. 'so reich/so arm'(1.86 and 1.87), 'aufeinmal schwer und wieder leicht'(1.73). Apart from the contrasting patterns which serve this thematic purpose there are many pairs in the story which play a purely rhythmic role; a few examples alone will illustrate my point: 'kurz und schnauzig'(1.24); 'Gass aus, Gass ein'(lines 30-31); 'schwarz verummte Pferde'/'schwarz überzogenen Leichenwagen'(lines 55-57) or 'langsam und traurig'(1.57). Tripartite construction, too, is common and again I will confine myself to a few examples- 'voll prächtiger Häuser, wogender Schiffe und geschäftiger Menschen'(lines 9-10); 'voll Tulipanen, Sternblumen und Levkojen'(lines 20-21); 'voll Zucker und Kaffee, voll Reis und Pfeffer und Salveni und Maudreck'(lines 41-42) (this is an example of pairs within a tripartite structure); or 'an sein grosses Haus, an sein reiches Schiff und an sein enges Grab'(lines 89-90). A simpler form of repetition is seen in the recurrence of words such as 'arm', 'reich', 'Tuttlinger', 'Glöcklein' and of course 'Kannitverstan'.

In texts as short as Hebel's Kalendergeschichten every word has an important part to play. His use of adjectives

is particularly noteworthy. In Kannitverstan many adjectives can be classified as aggregative, and according to Ong, they are typical of orality.<sup>18</sup> Amsterdam is a 'reiche Handelsstadt', the friend is a good friend, the house is big, and the grave is narrow. Yet, while these adjectives are deliberately ordinary there are other instances in the text which reveal how the author's eyes are those of a poet, since the narrator is allowed to see and to express things perhaps not in an extravagant, but certainly in a novel way, e.g. 'und er wusste anfänglich nicht, wie er es mit seinen zwei Augen durchfechten werde'(1.33); or 'Noch immer wurden mehrere herausgewälzt'(1.40).

Thus in these various ways, Kannitverstan demonstrates the resonance of Hebel's narrative style. It creates the impression that it is a story told spontaneously by a personable narrator, yet this impression is only created because of the careful manipulation of a number of devices typical of an oral story-telling mode interwoven with other devices which belong primarily to the written form.

The following and final part of the thesis looks at Unverhofftes Wiedersehen and here we can see the full force of the interlocking of these registers. Both thematically and stylistically, this is a tale that moves easily between

the grandiose and the humble, between the public text of world history and the intimate text of human affection.

#### UNVERHOFFTES WIEDERSEHEN

Ever since Goethe described it as the most beautiful of all Hebel's *Kalendergeschichten* Unverhofftes Wiedersehen has been the subject of much critical acclaim.<sup>19</sup> Bloch refers to it as the 'schönste Geschichte von der Welt',<sup>20</sup> and Fussenegger is almost equally effusive in her praise of the eloquence 'der schönsten Erzählung, die Hebel geschrieben hat, an der vielleicht schönsten Kurzerzählung deutscher Sprache überhaupt'.<sup>21</sup>

Hebel's Unverhofftes Wiedersehen was published in 1811 and is his own version of an event which had attracted much attention some two years earlier when in 1809 the body of a miner, killed fifty years previously, was found in Falun, Sweden. As a result of the special chemical and mineral constitution of the soil, the body had been preserved, and the miner, many of whose friends and relatives had long since died, was recognized by his erstwhile fiancée. Hebel describes how shortly before their wedding day, the miner

bids his girlfriend good-bye and never returns. She is said to have waited for him throughout her life, and just as she herself is about to die of old age the body reappears and she is allowed to bury him in a proper grave. This she calls a 'kühles Hochzeitsbett'(1.76). This time it is his turn to wait for her.

In less than two and a half short pages Hebel transforms this mere anecdote into a literary gem. From these few facts he develops a story of great human depth, and it is this aspect of the text which has hitherto attracted the attention of most critics. In the main, the text has been seen to concern itself with the themes of 'Treue', the relativity of time, and the concept of life after death. Adolf von Grolman realizes that there is more to this simple story than is apparent at first: 'man darf sie nicht als eine rührende Begebenheit herunterlesen'.<sup>22</sup> He sees in the old woman's reward for her 'Treue' and long wait a personal and comforting message for Hebel, who himself lived away from his beloved home waiting eagerly for an opportunity to return: 'Der Segen des Wartens und Harrens vollzieht sich an der Wartenden'.<sup>23</sup> Furthermore he senses a peaceful atmosphere in the work and attributes this to the old woman's belief in resurrection:

'denn was die Erde einmal wiedergegeben hat, das wird sie auch zum zweitenmal nicht wieder behalten', dass weiss die Greisin, und Hebel, der Theolog, weiss erst recht um die Auferstehung des Fleisches. Daher diese Ruhe, die Sicherheit, die Ausgewogenheit, mit der dieses Ereignis samt

allem, was sich in den 50 Zwischenjahren ereignete, als eine Art von Wirklichkeit anerkannt wird.<sup>24</sup>

Gertrud Fussenegger addresses the same issue, but is not of the same opinion for she sees no proof in the final paragraph to indicate that Hebel shares the old woman's faith: 'Der Dichter sagt nicht, ob er diesen Glauben teilt. Aber er schwächt ihr Wort auch nicht ab. Es genügt ihm, was er erreichte'.<sup>25</sup> From her point of view Hebel's achievement lies in his portrayal of the different levels of time: 'die Zeit der kleinen ... die Zeit der geschichtlichen Ereignisse ... die zyklische Zeit dazu, das Immergleiche in Natur und Leben ... zuletzt die Ewigkeit, Zeit der Transföderung'.<sup>26</sup> This is where the main interest lies for Norbert Oellers too, though he concentrates on the temporal distinction of past, present and future and praises the way in which the text reveals the interrelationship between these levels: 'Dass die Vergangenheit mit der Gegenwart verbunden wird, als gehöre sie zu der Gegenwart, ist nichts Besonders; dass sie aber in der Gegenwart endet, obwohl sie doch Gegenwart zu sein scheint, befördert die 'tatsächliche', nicht-ge-endete Gegenwart in die Zukunft, von woher sie das Recht der Verkündigung bekommt: Die Wieder-Vereinigung der Liebenden steht hervor'.<sup>27</sup>

Jan Knopf is another critic who concentrates on the temporal element of Unverhofftes Wiedersehen. He uses it to endorse his claim that all of Hebel's Kalendergeschichten

reveal a tendency to relate historical events in accordance with the tradition of the calendar. 'Ohne dass ich auf weitere Einzelheiten der vielbesprochenen Geschichte eingehen will, können die Andeutungen doch zeigen, dass Hebel auch innerhalb der Erzählung die Tradition des Kalenders und des ihm spezifischen Historischen aufnimmt und in die Erzählung als zu ihr gehörig einfügt'.<sup>28</sup> Though this theory is far too general and sweeping to encompass all of Hebel's different Kalendergeschichten, it must be said that Unverhofftes Wiedersehen is undeniably one which may usefully be categorized in this way.

Knopf's argument is prompted by the famous middle section where the passing of fifty years is contained in one paragraph of twenty clauses or so, of which the majority are joined together by 'und'. This paragraph starts as a chronicle of world events from the Lisbon earthquake to the American war of Independence, and ends as a description of the domestic scene with the miller grinding and the blacksmith hammering. For Hebel, crossing the boundary between the unique and the mundane is never a problem, as Knopf puts it: 'Private und grosse Geschichte sind nicht mehr getrennt, beide sind Geschichte, die Geschichte der Menschen'.<sup>29</sup>

As part of his argument that the whole story is rooted in the historical, Knopf draws attention to the symbolic force of the choice of days 'St. Luciä'(1.9) and 'Johannis'

(1.37).; 'St. Luciä' is the shortest day and the longest night of the year: 'Für die Frau wird der Tag ein langer Tag, für den Bergmann gehen Tag und Nacht, wie es St. Luciä symbolisiert, ineinander über: er hat einen langen Schlaf'.<sup>30</sup> Johannis on the other hand is the longest day and shortest night and so when the bride tells her groom 'und bald wird's wieder Tag', she can do so because she knows that the hours of darkness are few.

Most critics agree that there are many symbols in the text, and that the story as a whole can be seen as a parable. Kurt Bräutigam, draws attention in his analysis of Unverhofftes Wiedersehen to the paradox of a man's body, dead for more than half a century and yet which looks as young as it did on the day of his death and sees in this paradox a 'Symbol der Zeitlosigkeit des Jenseitigen durch den Zusatz..."als wenn er erst vor einer Stund gestorben oder ein wenig eingeschlafen wäre bei der Arbeit"'.<sup>31</sup> In a rather sentimental appreciation of the story Altwegg also refers to the use of symbolism and refers to the neck-tie motif:

Er kehrt nicht wieder, und nun - mit bewundernswerter Darstellung des inneren Lebens, der ganzen Liebe der Zurückgebliebenen durch das äussere Symbol und mit einem nicht mehr bestaunenden Abschwellen vom Einzelzug zum zusammenfassenden Begriff - 'sie saumte vergeblich selbigen Morgen ein schwarzes Halstuch mit rotem Rand für ihn zum Hochzeitstag, sondern als er nimmer kam, legte sie es weg und weinte um ihn und vergass ihn nie'.<sup>32</sup>

Perhaps the most detailed analysis of the use of symbolism in Unverhofftes Wiedersehen is offered by Wittmann, who devotes the fifth and sixth sections of his analysis entirely to the issue. Wittmann's subheadings give an indication of the emphasis in his argument: 'Das "Halstuch"-Symbol: "rot" und "schwarz"';<sup>33</sup> 'Symbolischer Jahreskreislauf: "St.Luciä" und "Johannis"';<sup>34</sup> 'Bildgehalt des "Morgen"- "Abend"-Motivs';<sup>35</sup> 'Unverwester Leichnam als Symbol der Treue';<sup>36</sup> 'Tempus und Modus als sprachsymbolischen Ausdrucksmittel'.<sup>37</sup> The seventh section looks at the symbolic value of the text as a whole, describing it as a 'Menschheitsparabel'.<sup>38</sup>

Comparing the secondary literature of Kannitverstan with that of Unverhofftes Wiedersehen it is interesting to note that in both cases most material concentrates almost entirely on thematic discussions. In the case of Unverhofftes Wiedersehen there is, as far as I can establish, only one article which puts an analysis of the narrative style at the centre of its argument, namely Über den Satzbau in J.P. Hebel's 'Unverhofftes Wiedersehen' by Heinrich Bosse.<sup>39</sup> Though the essay tends to be rather mathematical in its approach, with the critic counting the precise number of various words and conjunctions which arise, it does offer a thorough analysis of the text. Towards the beginning of the discussion Bosse touches on the question of orality: 'Es handelt sich um eine Angleichung an



mündliches Sprechen, für das (unter anderem) Konstruktionswechsel charakteristisch sind',<sup>40</sup>. However, he does not develop this idea further; instead of offering an explanation for the many linguistic and stylistic idiosyncracies of the text in the light of the oral story-telling technique, he contents himself with listing them.

In the following paragraphs I hope to rectify Bosse's omission and thereby to confirm the findings of my research. Although Unverhofftes Wiedersehen is one of the more literary of Hebel's *Kalendergeschichten*, it too shows clear signs of conforming with the oral story-telling model.

As in Kannitverstan there is no direct reference to either reader or author in Unverhofftes Wiedersehen but, unlike the story of the Handwerksbursch from Tuttlingen, there is no introductory clause either. The text begins and ends within the confines of the 'story' itself. There are nevertheless subtle indications of the Hausfreund's presence dispersed throughout the text. Words such as 'Denn'(1.12, 1.74) and phrases with 'aber' such as 'als sie aber'(1.9) or 'Als aber'(1.30) and 'als man ihn aber'(1.45) are all instances of the narrative voice communicating directly to the reader, for in phrases such as these there is an attempt to explain the text as well as to narrate the events.

A clear example of the narrator stepping forward to communicate with the reader from an extra-textual position

is seen in: 'der Bergmann hat sein Totenkleid immer an' (1.14). The change in tense from imperfect to present emphasizes the switch in the narrator's position. It changes again in the famous middle section as he turns his attention once more from recounting the unique events in Falun to making general statements relevant to the wider world. The narrator, therefore, does not exist purely within the realm of the story, he also belongs to a world outside this realm, to the world inhabited by the reader. By establishing a common ground between narrator and reader, Hebel increases the level of intimacy in the reader-narrator relationship and lays suitable foundations upon which he may build the oral atmosphere of the text.

There are many colloquial phrases in the passage which are introduced with such discretion that they avoid clashing with the standard German of the story yet succeed in making the text more immediate to the unpracticed reader. These are phrases such as 'vor guten fünfzig Jahren'(1.1) or the imprecise 'etwas vor oder nach Johannis'(1.37). The use of dialogue and direct speech - a device which in itself is a characteristic of oral story-telling - allows the introduction of further colloquial idioms. Strictly speaking, these sentences are not expressed by the narrator, merely reported by him from the mouths of other figures, and are therefore legitimately colloquial; e.g. 'und bauen uns ein eigenes Nestlein'(1.5), or 'Und lass dir die Zeit nicht

lange werden'(lines 76-77). A dramatic moment in the text is when the preacher's words are repeated in direct speech as they lead to a climax when death personified comes knocking at the door: '"so nun jemand Hinderniss wüsste anzuzeigen, warum diese Personen nicht möchten ehelich zusammen kommen". Da meldete sich der Tod'(lines 10-12). This section lends itself well to be read aloud for it gives the story-teller plenty of opportunity to bring the text to life. In addition to its dramatic impact, it has two further characteristics of a story told in the intimacy of an oral situation. First of all, it uses a phrase which is familiar to the reader from his/her extra-textual experience - the preacher's sentence is a set-formula taken from the church liturgy. Secondly, it personifies death. This device enhances the visual quality of the passage; Ludwig Reiner explains: 'rein begriffliche Dinge muss man durch Bilder, Metaphern und Vergleich lebendig machen'.<sup>41</sup>

A further invention which increases the story's orality is the use of the bipartite and tripartite construction. These are rhythms which are easy to follow when listened to and thus easy to memorize. Because the word on the page is not available to them, it is always an oral story teller's prime concern to increase the mnemonic qualities of his/her narrative. Some of the bipartite structures come from natural pairs and ready made formulations: 'Mann und Weib' (1.2), 'Vater und Mutter'(1.46), 'Friede und Liebe'(1.5),

'Einziges und Alles'(1.7). Others form more striking couples in that they are original e.g.: 'und sagte ihr guten Morgen, aber keinen guten Abend mehr'(1.16); or 'aber er öffnete den Mund nimmer zum Lächeln oder die Augen zum Wiedererkennen'(lines 55-56). Tripartite constructions are formed both with verbs and substantives e.g.: 'legte sie es weg, und weinte um ihn und vergass ihn nie'(1.20); or 'Der Müller mahlte, und die Schmiede hämmerten, und die Bergleute gruben'(lines 34-35).

Repetition of words and word patterns are also characteristic of stories told orally. This is not an indication of a lack of vocabulary, rather a sign of economy. It adds to the text's unity and 'memorability'. Examples of this feature are: 'kam nimmer zurück'(1.17) and 'nimmer zurückkehrte'(1.56); or 'bis sein Grab gerüstet sei auf dem Kirchhof'(lines 68-67) and 'als das Grab gerüstet war auf dem Kirchhof'(lines 69-70). (The colloquial word order in the two latter examples is noteworthy.) Perhaps a less striking example, but nevertheless an effective one, is the following: 'und komme bald, und bald wird's wieder Tag'(1.77).

The most prominent example of repetition is seen in the middle section where the word 'und' recurs some sixteen times in as many lines. This has the effect of making an already lengthy list of events appear even longer. It is a particularly interesting passage from the point of view of a

rhetoric of orality, for here the simple co-ordinating conjunction 'und' is orchestrated for powerful rhetorical effect. Furthermore, very 'literary' sentences in the passive voice introduced by 'Unterdessen' appear side by side with more 'oral' sentences in the active voice. Moreover, the narrative voice links the unique with the general, a combination which 'familiarizes' the reader with the text in the best of oral traditions: 'Unterdessen wurde die Stadt Lissabon ... zerstört'(1.21) (passive and exotic); 'Die Turken schossen den General Stein'(1.27) (active and exotic); 'Die Mühler mahlten'(1.34) (active and general). Ludwig Reiners refers to this point:

In der mündlichen Rede sagt niemand 'bei Beginn der Vorstellung', sondern 'als die Vorstellung gerade angefangen hatte'. Die Brüder Grimm schreiben auch nicht 'bei der Geburt des Kindes starb die Königin', sondern 'und wie das Kind geboren war, starb die Königin'. Luther sagt in der Weihnachtsgeschichte nicht 'unter der Regierung des Landpflegers Kyrenius', sondern 'da Kyrenius Landpfleger in Syrien war'. Das Umgangsdeutsch und die volkstümliche Prosa geben die Umstände der Zeit, des Orts und der Art, nicht in Hauptwörtern an, sondern in Nebensätzen.<sup>42</sup>

The combination of oral and written registers is also evident in other places in the passage. While it contains many aggregative adjectives <sup>43</sup> e.g.: 'hübsche Braut'(1.2), 'schwarze Bergmannskleidung'(1.13), 'Die Flamme der jugendlichen Liebe'(1.64) and other rather bland figures of speech, in other places - without employing complicated structures or learned words - it transforms the ordinary into the unforgettable. One such instance has already been

mentioned, namely the personification of death as a visitor, another is seen in the transition from 'schwarze Bergmannskleidung' to 'der Bergmann hat sein Totenkleid immer an'(1.14), or in the cruel twist where the bride declares 'und ohne dich möchte ich lieber im Grab sein' (lines 7-8) and later she must point out that it is the groom who has been lying in the grave 'er ist mein Verlobter'(1.55). This declaration is in itself an example of Hebel's artistry. The use of the present tense is all he needs to make these four words a powerful expression of the old woman's 'Treue' and an indication of the relativity of the passage of time. The simple item of the black neck-tie with a red band becomes an evocative symbol again of the bride's 'Treue', and also of the way in which life (symbolised by the colour red) walks hand in hand with death (symbolised by black) at all times. In Unverhofftes Wiedersehen the gap between life and death, wedding and funeral, youth and old age is closed.

Looking at the text in its entirety, it is remarkable for the interplay of stylistic grandeur on the one hand and homeliness on the other. The stately dialogue of the opening is ritualized in that it is a promise, almost a contract of fidelity. That contract becomes the alpha and omega of the story; just as the woman keeps her word, so does the story, hence the grand ending as the 'Halstuch' is given and the promise of resurrection made. Yet side by

side with these grand gestures there are commonplace details and registers. Phrases such as 'vor guten fünfzig Jahren'(1.1) or 'gute dreihundert Ellen'(1.39) and the simple pathos of the word 'nimmer' in 'Er kann nimmer'(1.17), 'und nimmer zurückkehrte'(1.50) and 'aber er öffnete den Mund nimmer zum Lächeln'(1.65) each suggest a narrator who is homespun. Perhaps the most clear exposition of this duality is seen in the final sentence where a great and impassioned truth: 'was die Erde einmal gegeben hat, wird sie zum zweitenmal nicht behalten'(lines 78-79), is followed with the touching detail of the old woman turning her head for one last look: 'und noch einmal umschaute'(lines 80-81).

This moment from Unverhofftes Wiedersehen provides a suitable note on which I can end my discussion of Hebel. It is a moment where, in both thematic and linguistic terms, the homely coexists with grandeur; and thereby grandeur becomes humanized, and simple humanity acquires both dignity and pathos. Hebel's art is neither grandiloquent nor sentimental, neither pretentious nor patronizing. In the narrative perspective which informs his Kalendergeschichten, through the judicious use of the Kalender traditions and above all, of oral registers interspersed with more

conventional literary forms Hebel speaks both to and for educated and uneducated readers alike. Perhaps for this reason the Schatzkästlein has achieved, and with each new generation of readers continues to achieve, that all-too-rare feat of being both a classic work of German literature and a genuinely popular book.



Notes for Chapter 9

- 1) These are terms used by Stanzel, see Chapter 3, footnote 28.
- 2) Jean Paul Sartre, Qu'est - ce que la littérature?, editions Gallimard (Paris, 1948), pp.87-197.
- 3) For a list of the different versions see Hajek, pp.73-75
- 4) Rohner, 'Kritische Anmerkung eines späten Hebellesers', p.204.
- 5) Bräutigam, p.60.
- 6) Bräutigam, p.61.
- 7) Rudolf Kreis, 'Geschichten zum Nachdenken', in Kawa, Interpretation zu Johann Peter Hebel, pp.110-113 (p.111).

- 8) Kreis, p.113.
- 9) Wittmann, p.160.
- 10) Wittmann, p.164.
- 11) Wittmann, p.167.
- 12) Hajek, p.81.
- 13) Däster, Johann Peter Hebel, Studien, p.21.
- 14) Däster, Johann Peter Hebel, Studien, p.16.
- 15) Däster, Johann Peter Hebel. Studien, p.20.
- 16) Wittmann, p.160.
- 17) See Chapter 1, note 39.
- 18) Ong, p.38.

19) Wilhelm Rehm, 'Goethe und Johann Peter Hebel, Eine Freiburger Goethe-Rede', 1949 in Begegnungen und Probleme (Bern, 1957), pp.7-39 (p.16).

20) See chapter 1, note 68.

21) Johann Peter Hebel, Schatzkästlein des rheinischen Hausfreundes, edited by Gertrud Fussenegger (Salzburg, 1975), p.11.

22) Adolf von Grolmann, p.34.

23) Adolf von Grolmann, p.37.

24) Adolf von Grolmann, p.35.

25) Fussenegger, p.13.

26) Fussenegger, p.14.

27) Norbert Oellers, 'Blochs Nähe zu Hebel' in Bloch Almanach 3 Folge (1983) 125-134 (p.129).

- 28) Knopf, Geschichten zur Geschichte, p.80.
- 29) Knopf, Geschichten zur Geschichte, p.80.
- 30) Knopf, Geschichten zur Geschichte, p.79.
- 31) Bräutigam, p.59.
- 32) Altwegg, p.193.
- 33) Wittmann, p.10.
- 34) Wittmann, p.11.
- 35) Wittmann, p.12.
- 36) Wittmann, p.12.
- 37) Wittmann, p.15.
- 38) Wittmann, p.16

39) See chapter 2, notes 63.

40) Bosse, p.17.

41) Ludwig Reiners, Stilkunst- ein Lehrbuch deutscher Prosa  
(Münich, 1976), p.297.

42) Reiners, p.126.

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