GOTTFRIED KELLER: THE MORALIST

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I recommend this thesis for acceptance by the Honors Committee for graduation with honors.

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I would like to thank Mr. Warner, my faculty adviser, for his valuable suggestions. His patient encouragement was an important factor in the completion of this study.
In his book, *Gottfried Keller's Leben*, Emil Ermatinger states that in many of Keller's works "kann man... eine Lehre ziehen."\(^1\)

It is the purpose of the writer of this thesis to examine the characters in six Novellen by Gottfried Keller and to determine the "Lehre"--the teaching, the moral, the philosophy of human "Erziehung"--that Keller presents through his characters.

\(^1\)Emil Ermatinger, *Gottfried Kellers Leben* (Zürich, 1950), p. 132, hereafter referred to as *Leben*. 

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INTRODUCTION

The works of Gottfried Keller reflect many of his own personal experiences. Thus to better understand Keller's characters and philosophy, it would be well to begin with a brief synopsis of his life and writings.

Gottfried Keller was born on July 19, 1819, in Zurich, Switzerland. His father, Rudolf Keller, was a woodturner. He was a man of great energy and artistic ability and was especially fond of the works of Friedrich Schiller, "der Freiheitsdichter". But Rudolf Keller died in 1824 and left his wife Elisabeth to rear Gottfried by herself. For this reason the theme of the incomplete family later plays an important role in many of Keller's works.

Elisabeth Keller was the daughter of a Zurich doctor. She was a practical, thrifty woman, yet had a sense of humor. Her strong character had considerable influence on Gottfried.

Keller first attended the "Armenschule" and then a "Landknabeninstitut" in 1831. At the age of 14 he began study at the "Industrieschule" but was expelled in the summer of 1834 because of a school-boy prank.

Keller, always a solitary, brooding, daydreaming boy, turned his attention then to painting. He soon decided to become a landscape painter. "Sein Malen war mithin Flucht aus der Wirklichkeit und zugleich auch der unzulängliche Versuch, mit der wirklichen Welt fertig zu machen."¹

2.

In 1840 Keller went to Munich, Germany, as an art student. He stayed in Munich only two years, and "statt der erträumten hohen Malschule war ihm München zu einer nützlichen und gründlich bildenden Lebensschule geworden."²

Back in Zurich once again Keller turned to literature. During the mid-1840's he wrote many poems, especially political poems, inspired by the radicals of his time. His first book of poems was published in the year 1846.

In 1848 his native canton gave him a stipend to study in Heidelberg, where he hoped to prepare to become a dramatist. Though Keller never became a dramatist, his Heidelberg days were of great significance. For it was there that he met Ludwig Feuerbach, the principal intellectual influence in his life. Feuerbach's philosophy—and, therefore, Keller's philosophy—called for: "eine rein diesseitige Auffassung des Lebens; eine rein menschliche Sittlichkeit, die Raum ließ für eine begeisterte Freude an der sinnlichen Herrlichkeit des Lebens und doch mit strengen Worten den Ernst der Verantwortlichkeit im einzigen Diesseits betonte."³

Keller, still with hopes of becoming a dramatist, went to Berlin in 1850. There, once again he had little success with drama, but in 1855 he published his first and most important novel, Der grüne Heinrich, a principally autobiographical work.

Between the years of 1824 and 1855 Keller fell in love many times. Although he was only 4'10" tall, he usually was attracted to "tall, handsome Amazons" who did not return his affection.

From 1861 to 1876 Keller was the First Secretary of the Canton of

²Keller, Werke, I, 14.
³Ermatinger, Leben, p. 316.
Zurich. He was very busy during this time and fulfilled his duties very efficiently. In 1876 he resigned to turn all of his attention to his writing. His sister Regula stayed with him during these years until her death in 1888. Keller died on July 15, 1890.

Though Keller wrote poetry, published two novels and made attempts at writing drama, his characteristic form was the "Rahmennovelle", "the grouping together of a series of stories, which are connected by a similarity of theme or motive or intention, and held together by a framework, which is variously elaborated." His first such volume, Die Leute von Seldwyla, was published in 1856. The second part of Die Leute von Seldwyla was published in 1874 and the Züricher Novellen in 1877. It is from these three volumes that the six Novellen studied in this thesis are taken. Four Novellen--"Pankraz der Schmoller", "Romeo und Julia auf dem Dorfe", "Frau Regel Amrain und ihr Jüngster", and "Die drei gerechten Kammacher"--are from the first volume of Die Leute von Seldwyla. "Der Schmied seines Glückes" is from the second volume of Die Leute von Seldwyla, and "Das Fähnlein der sieben Aufrechten" is one of the Züricher Novellen. These particular Novellen were chosen because Keller especially emphasizes the description and development of the characters in these Novellen and attempts to teach the reader a moral through these characters.

Since Seldwyla provides the setting for all but one of the Novellen, the first chapter of this study will be a description of this small, imaginary Swiss town and its inhabitants.

The second chapter, which comprises the major portion of the study, deals with the men in the Novellen. It will be concerned with their strengths

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and weaknesses of character and with the role of character in personality development. Once the strengths and weaknesses of their characters have been established, the moral of the Novelle is near at hand, for the "Lehre" in Keller's stories is almost always accomplished in the education of the male figure.

Yet the women in Keller's Novellen also play an important part. But their significance usually doesn't lie in their own characters but in their influence on men. It is this topic that will be dealt with in the third chapter.

The fourth chapter will be a discussion of the role of humor in Keller's Novellen. In many of his Novellen it is almost impossible to extract the humor from his characterizations without the loss of the identity of the character. This is particularly true in "Die drei gerechten Kammacher" where separating the humor from the characters would mean their destruction. Yet the role of humor is so vital to the ethical teachings in Keller's works that it warrants a separate chapter.

The last chapter will be the conclusion—a summary of the findings of the study.
CHAPTER I
SELDWYLA

Seldwyla is a small village that is located "irgendwo in der Schweiz."\(^1\) It is surrounded by beautiful green mountains covered with vineyards and forests. The town itself has been contained within the same walls for 300 years. The fact that Seldwyla is a full half hour from any navigable river is a clue to its economic insignificance.

Seldwyla, in the old language, "bedeutet einen wonnigen und sonnigen Ort."\(^2\) Indeed, the people there are quite gay and consider the Swiss "Gemütlichkeit" as their own specialty. They are full of curiosity—not intellectual curiosity such as found in the desire for useful knowledge, but social curiosity. They are overly interested in the affairs of others, especially if it affords them an excuse for amusement.

The community itself is relatively wealthy. The forests provide wood enough for all. But the individuals are poor. They all seem to have insignificant occupations and one wonders how they are able to exist.

The town is economically and socially stagnant. No matter how much the rest of the world progresses, Seldwyla remains the same. One of the main reasons for this stagnancy is the fact that the 20-through 36-year-olds are not productive. "Denn sowie einer die Grenze der besagten blühenden Jahre erreicht... so ist er in Seldwyla fertig."\(^3\)

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\(^1\) Keller, Werke, I, 103.
\(^2\) Ibid., I, 103.
\(^3\) Ibid., I, 103.
If a Seldwyler wants to do something worthwhile, he must first leave Seldwyla. For it is a characteristic of Seldwyler to be simply "zufrieden" and content with the status quo.

The main characteristic of the Seldwyler, though, is their political "agility"; that is, their skill at switching sides, changing their minds or points of view. They become particularly active in politics if they are having a problem with finances. But the Seldwyler are only interested so long as there is excitement or brawling involved. Otherwise, they are not even concerned with voting. "Denn Wahlen ohne Aufregung, ohne Vorversammlungen, Zechlage, Reden, Anrufe, ohne Umtriebe und heftige schwankende Krisen waren ihnen so gut wie keine Wahlen."\(^4\)

Yet no matter how often they shift from liberal, to conservative, to indifferent, and back to liberal, the Seldwyler are always ready to join volunteer troops to fight for a "worthy" cause. But somehow, whenever they try to help, they manage to arrive "... entweder zu früh oder zu spät und am unrechten Orte."\(^5\)

The actual background for Keller's Seldwyla is the political strife in Switzerland during the middle of the 19th century. At this time there is a struggle between the progressives and the reactionaries, which the progressives finally win. Though Keller writes his Seldwyler Novellen in the 1850's and some even as late as the 1870's, the Seldwyla of his Novellen remains the small town in the Switzerland not long after the struggles of 1848.

Keller's time is the transitional "Zwischenreich". He is quite critical of his time. Indeed, one of his main purposes in writing is to

\(^4\)Keller, Werke, I, 273.

\(^5\)Ibid., I, 201.
reflect his contemporaries. He attempts to show them how they really are and also how they ought to be.

Since Seldwyla could lie anywhere in Switzerland, the inhabitants of Seldwyla have certain traits peculiar to the Swiss people, particularly their interest in politics. Yet the people of Seldwyla also have the characteristics of all human kind. Keller's Seldwyla citizens are his caricature of the people of his time, through which he ridicules materialism, narrow-mindedness and many other "diseases" of the period. "Im engen Rahmen seiner Schweiz spottet Gottfried Keller über diesen engen Philistergeist, die Selbstgenügsamkeit dieser kleinbürgerlichen Gemütssphäre um die Mitte des 19. Jahrhunderts." 6

Thus the background for all the Novellen in both volumes of Die Leute von Seldwyla is not only the town of Seldwyla, but also the people of Seldwyla. These people, with their very definite and undesirable traits, usually contrast with the main characters in the Novellen. This contrast makes for clearer and more effective characterization and accomplishment of Keller's moral purpose. For, indeed, Keller's Novellen in Die Leute von Seldwyla are not about "the people of Seldwyla" as a whole, but they are, as he states in the introduction, "einige sonderbare Abfallsel, die so zwischendurch passierten, gewissermaßen ausnahmsweise und doch auch gerade nur zu Seldwyla vor sich gehen konnte." 7

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7 Keller, Werke, I, 106.
CHAPTER II

THE MEN IN KELLER'S NOVELLEN

"Pankraz der Schmoller"

The first Novelle in Die Leute von Seldwyla, "Pankraz der Schmoller", is the story of a boy who runs away from home and of his development into manhood through adventures in foreign lands.

As a young boy Pankraz lives with his mother and his sister, Estherchen. His father had died and left them a small house and a potato patch. They are extremely poor. The only money they have is what the mother earns spinning and what she receives as a widow's pension.

At the age of fourteen Pankraz is a very serious boy. He lies in bed all morning and then does a little reading either in a history or a geography book. About his only joy is running up the mountain in the evening to watch the sunset. He is preoccupied with "Kleinigkeiten". He keeps a little book that contains all sorts of plans, figures and drawings. He also believes in military order and, consequently, maintains that no one should get any more or less than his share. "Im übrigen war es ein eigen-sinniger und zum Schmollen geneigter Junge, welcher nie lachte und auf Gottes lieber Welt nichts tat oder lernte."¹

All these traits hint at the course Pankraz's life will take. His stubborn selfishness is a part of his inability to get along with others. His pouting indicates a dissatisfaction with the conditions at home.

¹Keller, Werke, I, 108.
His interest in history and geography suggests a longing for foreign lands. All these lead to his running away from home. It is his love of military order that draws him into a military career. For after he runs away and holds various assorted odd jobs, he joins the British army and is sent to India. He is quite satisfied as a soldier, for everyone receives "seine Ration so sicher... wie die Sterne am Himmel, keiner mehr noch minder als der andere..."\(^2\) Thus he is relatively successful in the military. He always does his duty and is a model soldier for years. He becomes a petty officer and, later, a "Faktotum" to the commanding officer. His duties with the commander, however, include such menial tasks as gardening and playing chess. Yet the years spent as an aide to the commander, who later becomes governor of the entire region, are significant mostly because of Pankraz's relationship with the governor's daughter, Lydia.

Lydia is little more than a coquettish, young girl. But Pankraz falls madly in love with her. However, instead of attempting to see her and be with her more, because of his love for her, he avoids "möglicherst jeden Verkehr mit ihr, um desto eifriger an sie zu denken."\(^3\) It is exactly this avoidance of Lydia that attracts her to him. Because she is selfish and conceited, she thinks that she is irresistible to all men. But, when Pankraz seems to show no interest in her, she follows him and tries other tricks to make him take notice.

These little games are interpreted by Pankraz as sincere feeling for him, and since he is around her so little and spends so much of his time just pouting about the whole affair, he does not discover her real

\(^2\)Keller, Werke, I, 124.

\(^3\)Ibid., I, 135.
reason for flirting with him until the evening before he leaves his position with the governor. On that night Pankraz confesses his love to Lydia. In return, Lydia only laughs and then explains her real reason for "playing" with Pankraz. Pankraz finally sees the truth and reproaches himself: "Das hast du nun von deinem unglückseligen Schmollwesen..., hättest du von Anbeginn zuweilen nur halb so lange mit ihr freundlich gesprochen, so hätte es dir nicht verborgen bleiben können, wes Geistes Kind sie ist, und du hättest dich nicht so größlich getäuscht!"\(^4\)

It appears that Pankraz has learned his lesson: that pouting never helps any situation; that it, in fact, only clouds the mind. But after serving more than two years with the East Indian army and advancing to the highest rank in his particular border district, his thoughts turn once again to Lydia. "Ja, ich phantasieerte mich wieder so hinein, daß mir ihre Fehler, selbst ihre teilweise Dummheit, zu wünschbarsten aller irdischen Güte wurden..."\(^5\), he explains later.

He resigns his post in East India and goes immediately to the governor and to Lydia. He is received warmly by both of them, but it is impossible for him to approach Lydia. Once again he leaves without accomplishing his purpose. But Pankraz cannot get Lydia out of his mind—not in Paris, where he spends several weeks, and not in Algiers, where he is sent after joining the French army. In Algiers he resumes his pouting. Yet he performs his duty as a soldier so well that he advances until he becomes a colonel. He has only two sources of pleasure while in Algiers: the fulfillment of his duty as a soldier and lion hunting by himself.

\(^4\)Keller, Werke, I, 149.

\(^5\)Ibid., I, 152.
It is during one of these lion hunts that Pankraz finishes learning the lesson he had started learning as a result of the Lydia affair. For on one particular hunt he is confronted by a lion only a few minutes after he had laid down his gun to get a drink. He is forced to stand completely motionless and to pout like he has never pouted before. He later tells his mother and sister: "Das war die bitterste Schmollerei, die ich je verrichtet, und ich nahm mir vor und belobte, wenn ich dieser Gefahr entränne, so wolle ich ungänzlich und freundlich werden, nach Hause gehen und mir und andern das Leben so angenehm als möglich machen."  

After two other soldiers arrive and make it possible for Pankraz to kill the lion, he keeps his word and returns home. Then, after he tells his story to his mother and sister, he moves with them to the capital of the canton where he becomes "ein nützlicher Mann" and "ward sowohl dieser Tüchtigkeit als seiner unverwüstlichen ruhigen Freundlichkeit wegen geachtet und beliebt; denn nie mehr zeigte sich ein Rückfall in das frühere Wesen."  

At the end of the Novelle Keller states that "Die Moral von der Geschichte sei einfach, daß er (Pankraz) in der Fremde durch ein Weib und ein wildes Tier von der Unart des Schmollens entwöhnt worden sei."  But Keller's moral teachings in "Pankraz der Schmoller" include more than this. He shows the reader how an individual's characteristics can determine the course his life will take. Ermatinger states, "Im Pankraz zum

6 Keller, Werke, I, 158-159.
7 Ibid., I, 160.
8 Ibid., I, 160.
Beispiel keimt die Entwicklung folgerecht aus dem schmollenden Wesen des Helden." Yet Pankraz's pouting was not entirely an evil, for it had "preserved" him during the years when the other Seldwyler become worthless.

Keller teaches another lesson through his description of how Pankraz overcomes his fault. He wasn't completely successful in overcoming his self-centeredness as evidenced by the length of his story which he continues to tell even after his mother and sister have fallen asleep. On the whole he is a very passive "hero". For example, his "affair" with Lydia is almost totally in his mind. Also, his advancement in the military is not from outstanding achievement, but rather from consistent fulfillment of his duty, and often simply from loss of former officers. But when he finally fulfills the terms of his oath by returning home and never pouting again, he leads an active, fruitful life (away from Seldwyla). He is finished with the monotonous life of the worthless individual, who, in the words of Keller, characteristically spends his life "einen Tag wie den anderen".

He also becomes both friendly toward others and efficient in his own work. He takes his mother and sister with him in order to meet his family responsibilities.

Thus the moral teaching in "Pankraz" goes farther than simply the overcoming of the personal fault of pouting. The most important lesson comes after he has stopped his pouting. That is the lesson that Pankraz can become what, according to Keller, everyone should strive to become: "ein nützlicher Mensch" with certain obligations toward others.

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9Ermatinger, Leben, p. 323.
"Frau Regel Amrain und ihr Jüngster"

"Frau Regel", like "Pankraz", is an "Erziehungs-Novelle" that is concerned with the development of a useful and worthy individual.

The principal male figure who is developed in this Novelle is Fritz Amrain. However, Keller starts the story with a description of Fritz's father.

Herr Amrain had owned a button factory, but he sold this in order to gain the appearance of a more prominent townsman. Though he hasn't actually worked enough to be worthy of such a position, he is still successful, at least, in appearing important.

He is an extremely obese individual. He wears a red vest crossed by a gold watch chain and also a signet ring. To add to his stately appearance he carries a brief case and a reed cane. Thus Herr Amrain, as Pankraz was at first, is concerned with various "Kleinigkeiten". But he is more interested in the appearance they give than in the objects themselves.

He buys the stone quarry just outside of Seldwyla, which is one of the most important businesses of the town. But instead of developing the quarry, he spends most of his time in the Seldwyla tavern developing liberal political views. The conservative financier who had provided Herr Amrain with the money for the quarry is violently opposed to Amrain's new political alignment. For, indeed, "nirgends ist politische Gesinnungslosigkeit widerwärtiger als an einem dicken Manne, der eine bunte Sammetweste trägt!" So the financier withdraws his funds and Herr Amrain is forced to leave Seldwyla.

10 Keller, Werke, I, 238.
Thus Herr Amrain's wife Regula is left alone to rear her youngest son Fritz and his two older brothers. She, being from another town originally, is doubtful whether careful rearing of her sons would be worthwhile, since they are Seldwyler. In addition, Fritz shows many signs of being like his father, and, though this is part of what makes Frau Regel especially fond of Fritz, this fact also hints at what Fritz could become.

Frau Regula decides to take her husband's place at the stone quarry. She works very hard in order to pay off her husband's creditors. She has a very capable foreman from another town to help her reestablish the quarry. He is a sly fellow and "inzwischen war er ein Mensch und dachte daher vor allem an sich selber..."\(^{11}\)

The foreman decides that he will convince Frau Regula that she should obtain an official divorce from her husband and marry him. In this way he can gain control of the business. But Frau Regula refuses him again and again.

One evening after drinking a bottle of strong wine, the foreman comes to Regula's home to work on business matters. However, while he is there, he keeps making advances toward her, since the children are asleep, and probably would have overpowered her if it were not for little Fritz. He runs into the living room with a curtain rod and, thinking the foreman is a thief, begins hitting him with all his might. Frau Regula stops Fritz, since she realizes the "Werkführer" won't do anything further to her while little Fritz is there. But she is very greatful to little Fritz for rushing in and helping her when he did. She then

\(^{11}\)Keller, Werke, I, 240.
decides, "auf Fritz zu setzen und ihm seine junge Ritterlichkeit zu vergelten." So she dedicates the rest of her life to developing Fritz into a fine, upright individual.

Frau Regel's method of developing Fritz is really not a pre-planned method at all. She simply keeps Fritz with her much of the time and teaches him by example. Since she is such a capable and good person, he can, with little effort, acquire these same good qualities.

She does, though, have definite ideas in certain matters concerning child-rearing. For example, she does not believe in showing affection for the child. Perhaps this is an extension of her belief in fairness for all her children. Just as she does not show affection towards her two oldest sons, neither can she be openly affectionate towards Fritz. She also has a theory about stealing. If one of the boys steals some little article, she sees no reason to make a great issue of the matter. She simply explains to the child the stupidity of his action and makes him feel ashamed.

This theory is especially effective for Fritz, "denn er schämte sich vor seiner Mutter mehr als vor der ganzen übrigen Welt." Thus Fritz grows into a fine and upstanding young boy mostly for, and because of, his mother. He works hard in the stone quarry from his fourteenth birthday on and is even able to take over the business before he is eighteen.

It is at about this time that he becomes restless and spends more and more time away from the quarry. He acquires a "public conscience"

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12 Keller, Werke, I, 244.
13 Ibid., I, 249.
and feels the need to establish political views. Because of his youth and his sense of responsibility towards others, he becomes a strong liberal. He meets with other Seldwyler in the tavern to discuss politics, and he even joins their company of volunteers to help the "oppressed peoples" of other cantons. Since he is sincere in his beliefs, his mother doesn't hold him back in any way. But when Fritz returns home after a "crusade" with the volunteers, during which they do more drinking than fighting, it is this same earnestness that makes him feel extremely disappointed and ashamed. So, instead of meeting at the tavern with the others, he goes home, changes his clothes, and then goes to work at the quarry. From then on he "gewöhnte sich seine Politik mit weniger Worten und mehr Gedanken abzumachen." 14

Some time later there is unrest in a neighboring canton where the government, supported by a small catholic majority, is challenged. Many people think the government should be overthrown. So volunteers from nearby towns, including Seldwyla, pledge their help. Once again Fritz joins the Seldwyla "Freischar" with the sincere hope of helping to free these people from the tyranny of the government. But by the time the Seldwyler arrive in the canton, the situation has changed there, and they are only mocked. Some turn back, but Fritz and a few others forge onward. Everyone in the area is against these intruders, who are soon surrounded and imprisoned.

Thus Fritz finds himself in prison, where he is forced to do what that hated government tells him to do. He writes to his mother and asks her to bring money for his release. She comes but only after more than two weeks have passed, for she wants this lesson to be indelibly imprinted

on Fritz's mind.

"Er hielt sich in seinem Wesen jetzt viel ernster und geschlossen zusammen..."\(^{15}\) He dedicates himself once again to the responsibilities of the stone quarry, and even takes on new responsibilities: a pretty and good-natured young wife, and a year afterwards, a son.

As a matter of fact, he becomes so occupied with his obligations, that when a town election comes up he doesn't plan to attend. Many other Seldwyler don't take any interest in the election either. They think the same few who have been running things will continue.

Only country people from the area surrounding Seldwyla come to the election. Frau Regula goes to Fritz at the quarry in order to appeal to his sense of duty and to convince him to go to the election. Fritz is at first surprised at his mother's interest in politics, but he finally concedes.

At the election he insults the stagnant officials who have been in charge for so long, until they walk out. The result is the selection of country people for these posts.

On his way home Fritz feels very dejected, for he knows that the townspeople will hate him for what he did. He forgets about the election very quickly, though, when his mother rushes out to him and tells him that his father is home. All the family receive Herr Amrain kindly, yet he feels more like a guest than a real member of the family. He leaves for awhile and stops at the old tavern where he begins to cry. Frau Amrain comes in and, seeing him in tears, falls immediately in love with him again. They return home where "sie lebten alle zufrieden

\(^{15}\) Keller, \textit{Werke}, I, 272.
Thus Frau Amrain is successful in rearing Fritz "so, daß er ein braver Mann wurde in Seldwyl und zu dem wenigen gehörte, die aufrecht blieben, solange sie lebten." But what exactly is "ein braver Mann" according to Keller? And how is such a man developed? The real moral or teaching in "Frau Regel" lies in the answers to these questions.

Fritz is brought up under the influence of a strong character--his mother--and not under strict discipline. He is taught by example of the merits of hard work and by experience of the advantage of conscious consideration before action.

"Die übersinnlichen Mächte der Religion spielen in der sittlichen Erziehung der Frau Amrain keine Rolle." But the feeling of guilt plays a considerable part in Fritz's development. This fact is mentioned several times in the Novelle. It is this feeling of guilt, especially in front of his mother, that keeps him from acting irrationally. Also his "Pflichtgefühl" is deeply engrained with an active conscience, which not only keeps him from wrong-doings but also makes him fulfill his obligations.

Like Pankraz, Fritz must overcome certain undesirable tendencies in his character. However, this is accomplished in different ways in the different Novellen. Through the description of Herr Amrain at the beginning, and through various comments about the resemblance between Fritz and his father, the possibility that Fritz could become a worthless

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17 Ibid., I, 244.
tavern "orator" is evident. Yet he overcomes this tendency, under the
guidance of his mother admittedly, but the point is that he does the
overcoming; he is responsible and, therefore, receives his reward:
the means to live a happy and productive life.

Fritz has another responsibility to fulfill that is not required
of Pankraz in order to be "ein braver Mann". Though concern for others
is a part of Pankraz's "useful life", Fritz must be interested in
politics and official matters. "Jeder Arbeiter ist seines Lohnes wert,
und so auch der, welcher für das Wohl des Landes arbeitet und dessen
öffentliche Dinge besorgt..."\(^{19}\)

Keller also includes liberalism as one of the criteria for being
a real man. "Sei einer so tapfer und resolut, als er wolle, wenn er
nicht vermag, freisinnig zu sein, so ist er kein ganzer Mann."\(^{20}\)

Thus Fritz fits Keller's formula for "ein braver Mann" and,
consequently, is rewarded. But what about Herr Amrain? If Keller
punishes the bad and rewards the good, why is Herr Amrain, who was
irresponsible and concerned with appearances, rewarded at the end of the
Novelle? Certainly Keller's "formula" must encompass more than it
would appear at first glance. Or is Herr Amrain's reunion with the
family a reward for Frau Regel for the good and faithful life she has
lived? This may be part of the answer. But, in addition, Herr Amrain
has earned money in the United States and his tears at the end indicate
sincere feeling--no longer preoccupation with appearances--and earnest
desire to try and live a good life. These new characteristics mean that
he, too, had to overcome the faults in his former character. He does. He
is rewarded.

\(^{19}\) Keller, Werke, I, 277.

\(^{20}\) Ibid., I, 259.
John Kabys in "Der Schmied seines Glücks" is another character, like Pankraz and Fritz, who must learn a lesson.

At the beginning of the Novelle, Kabys is quite confident that "jeder der Schmied seines eigenen Glückes sein müsse, solle und könne und zwar ohne viel Gezappel und Geschrei." So he takes his "Glücks-schmiedehammer" in hand and begins forming his fortune. First he changes his Christian name from Johann to the English John. Johann is such a common name. But by changing his name to John he can stand out from all the other Johans.

He waits for a year without either working or learning anything. "Als jedoch das Glück auf den ausgeworfenen Köder nicht anbeißen wollte, tat er den zweiten Meisterschlag und verwandelte das in seinem Familiennamen Kabis in ein y." In this way he tries to add a noble finish to a name which actually means "white cabbage". Now he is ready, and he believes justifiably so, for good fortune to come to him.

But nothing happens. He must, therefore, try a different approach. As he looks about at the various signs above the places of business, he notices that many have splendid double names, and he is sure that this is the reason the businesses are so successful. So he decides to marry a woman with an impressive name, so that he can use her name along with Kabys to start a new business. He soon finds the daughter of a widow named Oliva. Kabys-Oliva! This sounds so good to him that he is certain a firm with such a name couldn't help but be a success. He

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21 Keller, Werke, II, 58.
22 Ibid., II, 58.
decides to marry Fräulein Oliva, and she consents to the marriage. But he then finds out that the daughter's real name is Häuptle, which means "little head". Kabys-Häuptle! (Little cabbage head!) Such a name would never work for a great business establishment. He simply cannot marry Fräulein Häuptle. Instead, "er ging wieder dorthin und begehrte die Mutter statt der Tochter zur Ehe."23

When the widow will not marry him, John Kabys is content to place his trust in the "Kleinigkeiten" that he wears and carries. For certainly if he appears successful, good fortune will surely come to him. He wears a flowered vest with enamel buttons connected by a gold chain and good glasses. He also has a gold watch chain, uses a cane and carries a briefcase. He also adorns himself with a cigar case and a little money bag with an infinite number of secret compartments. "Diese sämtliche Ausrüstung war ihm die Idealausstattung eines Mannes im Glücke..."24

When this splendid appearance does not bring him good fortune and when he is almost out of money, John Kabys has to find some means of supporting himself. He becomes a barber—a good one—and does so well in his little shop that he almost forgets the saying that he had believed in for so long: "Jeder ist der Schmied seines Glücks."

One day a Seldwyler who has been on a trip comes into Kabys' barber shop. He tells John of a rich fellow he met in Augsburg. This man said that he was related to the Kabisses in Seldwyla, and that his name was Adam Litumlei. "Ein rührendes Familiengefühl erwachte plötzlich in ihm."25 John decides to close up shop and make a trip to Augsburg to see this

24 Ibid., II, 59.
25 Ibid., II, 63.
Herr Litumlei.

Once in Augsburg it doesn't take long for Kabys to find the elegant mansion of this wealthy man. He enters the house, but there doesn't seem to be anyone there until he hears an old man yelling in despair, "I can't shave myself anymore! I can't shave myself anymore!" John walks up to the man, takes the razor and proceeds to shave him. This immediately endears John to the old man, who just happens to be Herr Litumlei, and Litumlei invites him to stay.

During the course of the next few days Litumlei confesses to Kabys that he isn't really related to the Kabisses of Seldwyla. He is actually the last of his family and his wife, who was his third wife, had not given him any children. He tells Kabys of his dream to found a great and famous family, and offers him a proposal. He asks Kabys if he would consent to carry on his name if he would write a document explaining that John is the illegitimate son of Litumlei. Though John is coy and asks for time to think over the matter, he is really full of "Freude und Erstaunen über das endlich eingetroffene Glück und Über seine eigene Weisheit, welche dasselbe herbeigeführt habe."26

Kabys finally accepts Litumlei's proposal and they begin writing the "letter" that explains John Kabys' supposed birth.

On one occasion, while Adam is away, John decides to better his good fortune and go to Frau Litumlei. He finds her sleeping on the sofa with a half-eaten rasperry tort in her hand, like an Eve who has just taken a bite out of the forbidden apple. But John is not able to approach her until he has gone back to his room and returned to hers twice. Finally, he succeeds.

26 Keller, Werke, II, 71.
Then it is decided that Kabys should take a long trip through many foreign countries in order to further his education. While on his journey he uses "die größte Weisheit, um seinem Wohltäter zu zeigen, daß er keinen Hasen auf Reisen geschickt habe. Keinem Bettler gab er etwas, keinem armen kaufte er je etwas ab, den Dienstbären in den Gasthäusern wünschte er beharrlich mit dem Trinkgeld durchzugehen..."\textsuperscript{27} This shows exactly how John Kabys has been throughout his life: always ready to receive but never willing to do the giving himself.

When he arrives back in Augsburg, there is a surprise waiting for him: a new "Litumlei"! For while he was gone, Frau Litumlei had given birth to a baby boy. He curses Frau Litumlei for having the baby and Herr Litumlei for believing the baby to be his. "Nur sich selbst verwünschte er nicht, der doch der wirkliche und alleinige Urheber des kleinen Schreiwers war und sich so selbst entehrte hatte."\textsuperscript{28}

When Litumlei suggests that John stay as the teacher of his son, John suggests that perhaps the baby isn't really Litumlei's. This makes Adam furious. He tells Kabys to leave and never to return again. Der Schmied seines Glückes!

So John Kabys return to Seldwyla. Here he buys a nail shop and becomes a nail smith. In order to do this, though, he has to sell all his "Attribute und Kleinode", which he does readily, because he doesn't have any faith in them anymore. He soon becomes acquainted with "das Glück einfacher und unverdrossener Arbeit"\textsuperscript{29}, and realizes that he is a better "Nagelschmied" than a "Glücksschmied".

\textsuperscript{27} Keller, \textit{Werke}, II, 81.
\textsuperscript{28} Ibid., II, 85.
\textsuperscript{29} Ibid., II, 81.
John Kabys, like Pankraz, is a passive figure until the end of the Novelle. His feeble attempts to make his own fortune are as good as no attempts at all. He mistakenly believes that the good things of life will come without effort on his part. By having Kabys learn that he is wrong, Keller teaches the reader that true, good fortune is earned through hard work.

At the beginning of the Novelle John Kabys also has some of the same characteristics as Herr Amrain at the beginning of "Frau Regel". Both are overly concerned with insignificant objects and with their outward appearances. It is this concern that detracts from the desire to work and to put forth sincere effort. John Kabys is even shallower, though, than Herr Amrain. For Herr Amrain at least held political views that required some thought, while John Kabys only put a tremendous amount of faith in names. Since he is also money-conscious and desirous of material wealth, Litumlei's mansion, to him, is a "paradise".

Yet in the end these things hold value for John Kabys no longer. He learns to "forget sham and concentrate on living a full life within his natural and proper limits."

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"Die drei gerechten Kammacher"

Probably the best examples of all Keller's characters who do not lead a full life are Jobst, Fridolin, and Dietrich in "Die drei gerechten Kammacher". Their strict, self-denying lives seem almost inhuman at times, and as Keller caricatures these three combmakers, he also teaches his readers the perils of being too righteous.

In the beginning only Jobst is an apprentice under the master combmaker in Seldwyla. Many other apprentices come to, and leave, the little shop, but Jobst stays year after year. He is an orderly, upright fellow, who works very hard. He never drinks, for he saves almost all the money he makes and keeps it under a floor stone. He has a little satchel of "Siebensachen", which, together with the money he earns, is his only earthly possession. About his only joys in life are when he goes to great pains to get dressed up for one or two hours on Sunday and then goes out to talk with the old women. He carries on boring conversations with anyone around. The old people think he is a very fine and sensible person. For, as even he doesn't really know what he is saying, they don't understand either.

Jobst's one goal in life is to save all of his money until he is able to buy the comb shop and, therefore, to stay in Seldwyla for the rest of his days. The only thing wrong with this plan is that there is no reason why Jobst made such a decision; nothing "in seinem Herzen" forced him to adopt such a plan. He had only reached into his bleak mind and snatched up the first idea that came to him. For "er war die merkwürdigste Mischung von wahrhaft heroischer Weisheit und Ausdauer und von sanfter, schnöder Herz- und Gefühllosigkeit."31

31 Keller, Werke, I, 293.
On one particular evening Jobst is lying in bed perfectly stiff, even though there are no other "Gesellen" there at the time. When the master of the shop sends Fridolin, a new apprentice, to the bedroom, Jobst is sure he will be like all the other apprentices. But instead of throwing off his clothes and tumbling into bed, Fridolin climbs quietly into bed and lies there just as rigidly as Jobst. Imagine Jobst's surprise when he learns that Fridolin has a satchel of articles similar to his, keeps a bag of money under a stone in the floor and works just as industriously as Jobst! In addition, Fridolin even has a plan to buy the comb shop!

Jobst doesn't know how to cope with someone as righteous and industrious as he himself. He begins spending more and more time working so he can earn more money to buy the shop sooner. The result of all this is a great rivalry between Jobst and Fridolin, from which the only person who gains is the master of the shop.

They are momentarily relieved when a third apprentice from Swabia arrives at the comb shop. They are sure he will be a perfect "Tauge-nichts", but "wer beschreibt ihr Erstaunen als der Schwabe sich gerade so benahm wie sie selbst."\(^{32}\) The only difference between Jobst and Fridolin and the new "Gesell" Dietrich is that Dietrich is younger than the other two and doesn't have the savings that they have accumulated. Still he, too, hopes to be able to buy the comb shop.

Meanwhile, the owner of the business "schnallte sich den Gurt um einige Löche weiter und spielte eine große Rolle in der Stadt, während die türichten Arbeiter in der dunklen Werkstatt Tag und Nacht sich

Since Dietrich can't possibly afford to buy the shop before the other two combmakers, he decides to try something else to help his financial situation. Perhaps he can marry a rich woman who would pay for the comb shop for him. But after a little research, he finds that there is only one woman in Seldwyla who could meet these requirements: Züs Bünzlin. Züs is the 28-year-old daughter of a washerwoman. She helps her mother and is very industrious. She has saved most of the money she has made and would, therefore, be able to finance Dietrich's little venture—if he can convince her to marry him. She is somewhat conceited and quite garrulous. Indeed, she puts forth as much effort talking as she does washing clothes. She has a huge collection of "Kleinigkeiten", which she values above all else.

So Dietrich begins courting Züs. But soon Jobst and Fridolin realize what Dietrich is doing, and spend more and more time with Züs themselves. Züs is extremely flattered by all this attention and doesn't want to choose openly among the three. To complicate matters she decides secretly to marry the combmaker who buys the comb shop. This, of course, means that Dietrich is eliminated, "so daß dieser arme Kolumbus, der das schöne Land erfunden hatte, vollständig der Narr im Spiel ward."  

This arrangement continues until the owner of the comb shop announces that two of his apprentices must leave. Jobst, Fridolin and Dietrich have worked so well and made so many combs that the master combmaker can't find a market for them all. Since he can't decide which "Gesell" to retain, he devises a plan. All three combmakers are to take their

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33 Keller, Werke, I, 296.
34 Ibid., I, 306.
belongings and walk a certain distance outside the town. Then the first one to get back into Seldwyla and to the comb shop will be the one who will be allowed to stay.

This news is almost too much for the combmakers. First they had to become accustomed to new emotions, such as jealousy, worry, fear and, yes, even hope, as a result of their courtship of Züs. But now they must also face the possibility of complete despair.

On the designated morning the combmakers gather their belongings and walk over to pick up Züs. Züs wants to go with them for the express purpose of distracting Dietrich so that either Jobst or Fridolin will be able to reach the comb shop first. Züs is very splendidly dressed. She also takes a basket of fruits along. Each of the combmakers "hatte hinten auf dem Felleisen ein kleines Wägelchen befestigt, um das Gepäck darauf zu ziehen, wenn es ins Weite ginge; sie dachten aber die Räder nicht zu brauchen, und deswegen ragten dieselben hoch über ihrem Rücken."35

Thus the four set out on their journey together. When they reach the top of a hill not far from Seldwyla, Züs decides that they have gone far enough and the four of them sit down under a tree. Here Züs attempts to "entertain" all three combmakers. She gives each one some fruit; she holds hands with two of them and rubs feet with the other one. Keller compares her with a musical virtuoso who plays several instruments at one time. She also makes a lengthy speech. She heaps praise upon the combmakers and upon herself. She is sure that there are no more intelligent or righteous people alive than she and the combmakers. The end of her speech is an illogical and vain account of her own knowledge. But "je schnöder, herzloser und eitler Züsens unsinnige Phrasen wurden,

35Keller, Werke, I, 314.
desto gerührter und jämmerlicher waren die Kammacher daran.\textsuperscript{36} Züs then asks each of the combmakers to praise her and also himself.

Then comes the time for the race. Jobst and Fridolin take off immediately, but Dietrich stays back for awhile with Züs. When he sees that the other two are getting quite a ways ahead of him, he, too, begins running to catch up with them. After he has gone part of the way down the hill, Züs tries to call him back. When he turns around and looks at her, "diesem Anblicke konnte er nicht widerstehen, sondern eilte...wieder zu ihr hier."\textsuperscript{37}

Züs entices Dietrich into a secluded path, but it is she who is overcome by Dietrich. They vow their love to one another no matter what happens, and start back towards Seldwyla.

Meanwhile, Jobst and Fridolin are both running at about the same pace. But they are kicking up so much dust, that when they reach Seldwyla, they don't even see the comb shop and run on past it. So it is Dietrich and Züs who arrive there first, and Züs agrees to buy the comb business for Dietrich.

When Jobst and Fridolin finally realize what has happened, Jobst despairs completely, returns to the tree where they had all sat before the race and hangs himself. Fridolin sees Jobst as he is leaving Seldwyla and is so terribly horrified that he becomes mentally deranged and never amounts to anything again.

"Dietrich der Schwabe allein blieb ein Gerechter und hielt sich oben in dem Städtchen; aber er hatte nicht viel Freude davon; denn Züs ließ ihm gar nicht den Ruhm, regierte und unterdrückte ihn und betrachtete

\textsuperscript{36} Keller, \textit{Werke}, I, 322.

\textsuperscript{37} Ibid., I, 326.
sich selbst als die alleinige Quelle alles Guten."\(^\text{38}\)

In the three Novellen discussed so far, Keller placed a great amount of emphasis upon the advantages of hard work. But in "Die drei gerechten Kammacher" Keller qualifies his teachings in the other three. The will to work is a virtue certainly, but not work to an inhuman extreme. In other words, men can be too industrious and too righteous. Ematinger says of Keller, "...gegen die Vertreter einer blutlosen Gerechtigkeit hegte er starken Haß."\(^\text{39}\) Indeed, it is Dietrich who reaches his goal, "weil bei ihm das steife Ehrenkleid der Gerechtigkeit eine menschliche Blöße aufweist und er im entscheidenden Augenblick den Mut hat, das Gebot des Meisters zu verachten und Züls auf natürlichen Wege zu erobern."\(^\text{40}\)

Jobst and Fridolin, on the other hand, display very shallow characters. They work without enjoying what they are doing and without the courage to try something else. Their interests show how vain and worthless their lives are. They, like John Kabys and Herr Amrain, are overly concerned with appearances and insignificant objects. They are conceited and either talk about themselves or carry on some senseless conversation when they talk with others. Their overly thrifty nature keeps them from knowing one of the important parts of life: giving. They have no human feelings and, what is even worse, they are unable to have them. For in the end it is an inability to cope with despair, a human emotion that accompanies defeat, that ruins them both. Indeed,

\(^{38}\)Keller, \textit{Werke}, I, 331.


\(^{40}\)Ibid., p. 317-318.
it was probably this weakness that made them overly righteous in the first place. They could not have endured the pains of the unrighteous, so they compensated by becoming all the more upright in their ways. In short, Jobst and Fridolin were inhuman beings, unworthy of human life. It is for this reason that Jobst's death at the end does not make the Novelle a tragedy. His death is Keller's "reward" to him for the way he has "lived".

Yet Jobst and Fridolin are not the only losers in the Novelle. Though Dietrich "wins" Züüs and the comb shop, he doesn't find much joy in his life since Züüs rules it. And, Züüs is the greatest loser of all, for she never realizes the vanity and pettiness in her life.
Almost twenty years after passing judgement on "die drei gerechten Kammacher", Keller writes about seven more righteous countrymen in "Das Fähnlein der sieben Aufrechten". But just as Keller himself develops in those twenty years from 1856 to 1877 from the individual personality to the public citizen, so does the moral in his works change from personal to public and political.

The "sieben Aufrechten" in this Novelle are a group of seven middle-aged men, who fought together against the aristocrats before 1848 and who now are all businessmen or tradesmen in Zurich. Kuser and Syfrig are both smiths--Kuser, a silversmith. Bürgi is a carpenter, and Pfister and Erismann are both innkeepers. Frymann, the wealthiest and most capable speaker of them all, is a master builder, while Hediger, the poorest but also a leader in the group, is a tailor.

Hediger, as well as the others, had fought well and hard against the oppressors of the people. He is very proud that his gun has been used against the aristocrats and the Jesuits for such a noble cause. When his son Karl, who is an official in the government, asks for the gun to use during a drill of the sharpshooters, which Karl has just joined, Hediger refuses. He thinks that Karl should get his own gun.

Nor will Hediger lend his gun to anyone who doesn't know how to use it. When Karl shows that he doesn't have the slightest idea of how to put the gun together, Hediger refuses all the more vigorously. Anyway, Karl's three older brothers were never allowed to use the gun.

Still Karl must have a gun. So he turns to his mother, just as Fritz Amrain would certainly do in the same situation. He explains his predicament to her and, after giving several reasons why Karl's
father is right in refusing him, she agrees to help. Frau Hediger goes to her husband and tells him about a meeting of the "sieben Aufrechten" at the inn. She then gets the gun out of its case and puts it together herself, for she had helped her father with guns many times as a young girl. Karl is both amazed and grateful. He takes the gun and rushes to the drill field.

That evening Karl goes out to the lake and rents a small boat. He rows quickly to the vicinity of a lumber yard, sings a song in a low tone of voice and then rows slowly back out in the lake. The routine manner in which Karl does all this suggests that he has done it before. Then a slender girl gets into a boat that is tied near the lumber yard and rows out to Karl. The girl is Hermine Frymann, the daughter of the most prominent member of the "sieben Aufrechten". She and Karl talk for quite some time. Karl is the passionate suitor and Hermine plays the part of an aloof coquette. For, indeed, it seems to be a game to them and Hermine's cold remarks to Karl are part of the game. Before they part Hermine tells him that she only wants to see him every four weeks.

Meanwhile, the "sieben Aufrechten" are having a meeting at the inn. They are discussing plans to attend a shooting tournament at Aarau in the summer since all seven are members of the Swiss Rifle Club. They want to march into Aarau with their own flag and present a special gift. Now they must decide upon a worthy and proper gift. Five of the members make different offers, but Kuser's offer of a silver cup is the one finally accepted.

Once plans for tournament are made there is another matter to be settled. Frymann knows that his daughter Hermine has been seeing Karl Hediger, and he doesn't want his daughter to marry such a poor public official. First of all, public officials shouldn't have rich wives,
for the immediate result is laziness and inefficiency. Second, Frymann wants a businessman for a son-in-law, so that he can invest money in further developing Frymann's business. Lastly, Frymann and Hediger have been good friends for many years. They want to remain friends; "nichts von Schwägerschaft!"

Hediger agrees with Frymann wholeheartedly. He has trained all of his sons to be good citizens. But "warum soll einer meiner Söhne nach fremden Gute die Hand ausstrecken, ohne einen Streich darum gearbeitet zu haben?" Hediger also pledges "nichts von Schwägerschaft".

The other members of the "sieben Aufrechten" are amazed at the way in which these two ordinarily sensible men are trying to control such a matter as the love of their children with only themselves and their value system in mind. Bürgi says, "Wer würde nun glauben, daß ihr zwei, die in der Vaterlandssache erst so weise Worte geredet und uns die Köpfe gewaschen habt, nun im Umsehen so törichtes Zeug beginnen würdet!"

Still, the next day at dinner Hediger informs Karl that he is forbidden to have any type of relationship with Hermine Frymann. Karl and his mother both object, but Hediger holds fast to his decision.

Nevertheless, Karl goes to the lake that evening—and four or five evenings after that—sings his little song, and waits for Hermine to row out to him. But she never comes.

Soon comes the time for the training session of the recruits in the sharp shooters. Prior to this time Karl goes out on his own to practice. On one occasion Herr Hediger appears unexpectedly at one of

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41Keller, Werke, II, 346.
42Ibid., II, 345.
these practice sessions. When he sees how well Karl is doing, he accuses Karl of practicing secretly and without permission. Karl admits that he has shot before but only in his mind. When Hediger only laughs at him, Karl answers, "Es ist gewiß, daß von zwei Schützer, die an Auge und Hand gleich begabt sind, der, welcher ans Nachdenken gewöhnt ist, Meister bleiben wird."\(^{43}\)

A few days later Karl must move into the barracks for several weeks for his military training. Here he encounters another soldier named Ruckstuhl, who brags about his love for Herr Frymann's daughter, Hermine. Karl is infuriated not only from jealousy but also because it is Ruckstuhl who is doing the boasting. For Ruckstuhl is a true "Taugenichts". He quit working long ago and is living from the rent from old houses which he was somehow able to buy without actually having the capital for them. He has only one friend, Spörri, at the barracks; the rest mock him.

Nonetheless, Herr Frymann manages to invite Ruckstuhl to his home for dinner in order to promote a relationship between him and Hermine. For Frymann has long had the idea to build a number of large houses, and Ruckstuhl as a son-in-law, he believes, would be the asset he needs to fulfill this plan.

On the evening before Ruckstuhl is to have dinner with the Frymanns, Karl meets Hermine on the lake for the first time in four weeks. They try to think of a way to prevent Ruckstuhl from reaching the Frymann home so that Frymann will lose all respect for him. Karl decides to return to the barracks and to trick Ruckstuhl into getting in trouble with the officers on duty. Once at the barracks he asks a few other soldiers to help him carry out his scheme. Ruckstuhl

obliges by getting quite drunk, and when it is suggested at hours that they continue the "party" in their room, Ruckstuhl is the first to approve the proposal. When the noise gets out of hand, it isn't long until the guard appears. But, because the others hurry into bed, the guard finds only Ruckstuhl and Spörri causing the disturbance. So only these two are locked up—for three days. Needless to say, Herr Frymann is extremely angry the next day when his dinner guest doesn't arrive.

Soon comes the summer and the time for the shooting match in Aarau. The silver cup is ready. The flag is ready. Now the "sieben Aufrechten" must have another meeting to decide who will be the speaker for the occasion. None of the members want to speak, because they are all afraid of being mocked and ridiculed. Finally, the majority of the members choose Frymann, who has been their best orator through the years, and he cannot refuse. Yet, when the day arrives and the "sieben Aufrechten" march into Aarau with their flag and their silver cup, Frymann says, "Ich tu's nicht! Ich bin ein alter Mann und will mir nicht für den Rest meiner Jahre den Makel der Torheit und einen Übernamen aufpfeffern lassen!"\(^{44}\)

So the "Aufrechten" simply sit in a tavern without really knowing what to do. Hediger finally suggests that they return home, but just then his son, who has been standing in the doorway, asks for the flag and says he will speak for them. Six of the "Aufrechten" are overjoyed, but Hediger retorts, "Du? Wie kommst du hierher? Und wie willst du Gelbschnabel ohne Erfahrung für uns Alte reden?"\(^{45}\) The others, however,

\(^{44}\) Keller, Werke, II, 374.

\(^{45}\) Ibid., II, 375.
do not listen to Hediger. Instead, they cry "Onward!" and Frymann himself gives the flag to Karl. They march proudly to the location of the shooting match, where Karl steps forward to address his fellow countrymen. He presents the silver cup and explains the significance of the flag. The flag is inscribed with the words "Freundschaft in der Freiheit" and this is the hope that the "Aufrechten" bring to Aarau: that the separate cantons be bound not only by political ties but also by friendship.

These Mannigfaltigkeit in der Einheit, welche Gott uns erhalten möge, ist die rechte Schule der Freundschaft, und erst da, wo die politische Zusammengehörigkeit zur persönlichen Freundschaft eines ganzen Volkes wird, da ist das Höchste gewonnen! Denn was der Bürgerseinn nicht ausrichten sollte, das wird die Freundslebe vermögen, und beide werden zu einer Tugend werden!

As Karl finishes, cheers and applause are heard all around. The "Aufrechten" are especially pleased, for Karl said exactly what they themselves had wanted to say.

They all walk to a nearby pavilion for breakfast and then the advice begins. Hediger shakes his son's hand, but instead of praising him, he warns him of the dangers of his new-found talent. He emphasizes the importance of truth, modesty and "Pflichtgefühl" in public speaking. Then, as soon as Hediger finishes, Frymann shakes Karl's hand and adds his advice. Syfrig says, "Da seht nun diese zwei, die nicht für uns sprechen wollten und nun wieder reden wie die Bücher!"

Hermine goes along to the pavilion, and after breakfast she accompanies Karl, who has decided to try his luck at shooting. In

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47 Ibid., II, 381.
order to win a cup, he must shoot twenty-five numbers. However, he only has enough ammunition for exactly twenty-five shots, and he is sure he can't possibly accomplish the feat. But Hermine convinces him at least to try. With the help of Hermine's encouragement and a little luck, Karl hits all twenty-five numbers! Later he modestly accepts the cup.

Herr Frymann can no longer forbid the relationship between Karl and Hermine. So he agrees to their marriage and tells his old friend: "Leiste nun nicht länger Widerstand, alter Hediger, und gib mir die Hand als Gegenschwäher!"48

In "Das Fähnlein der sieben Aufrechten" Keller is concerned with the contrast of different generations. The older generation, on the one hand, has lived by the philosophy: "Hilf dir selbst, so hilft dir Gott!"49 They have fought for freedom and unity against the hated aristocracy with victory and a satisfied conscience their only rewards. They have believed that success is obtained only through hard work and that, therefore, material wealth is the best measure of success. They have been driven by a strong "Pflichtgefühl" and have tried to instill this same responsible sense in their children. Yet they lack faith in youth. Because of their age and their successes, they have lost much of the blind courage that once led them. They are now content with giving advice. Thus they make the same mistake of being set in their ways as their former, hated enemy, the aristocracy.

The younger generation, on the other hand, believes that success

49 Ibid., II, 367.
requires more than just hard work. This doesn't mean that Keller wants to de-emphasize hard work; he goes to great lengths ridiculing Ruckstuhl for his laziness and stupidity. But there is a new stress on hard work accompanied by intelligent reflection. The younger generation, as represented by Karl, also has a respect for public power and a love for the fatherland. They have a new courage to act, which is well worth the trust of the older generation.

Thus, the members of both generations have lessons to learn. The younger generation can learn directly from Karl, and the older generation can learn in a more negative manner from the "Aufrechten". The irony of the whole story is that the son teaches the older men the lesson. They learn that their group should be a "Verjüngungsbad" in which they don't simply give old advice to their children, but also continue learning themselves. The most important lesson that Keller teaches to everyone is that: "Jeder soll als feste Persönlichkeit an seinem Platze stehen und wirken und zugleich Auge und Hand fürs Ganze offen halten."\(^{50}\)

\(^{50}\)Ermatinger, Leben, p. 369.
"Romeo und Julia auf dem Dorfe" is the second Novelle in the first volume of Die Leute von Seldwyla. It is the most powerful and moving of all the Novellen. Keller's technique in writing sets this Novelle apart from the others. There is almost none of Keller's usual humor. Gone are his sarcasm and his humorous irony. Any attempt at sarcasm is lost in tragic overtones, and the ironic in the Novelle is transformed into the inevitable by the tragic mood. For example, Vrenchen, the heroine in the story, dreams about her lover, Sali:

"Wir tanzten miteinander auf unserer Hochzeit, lange, lange Stunden! Und waren so glücklich, sauber geschmückt, und es fehlte uns an nichts. Da wollten wir uns endlich küssen und dürsteten darnach, aber immer zog uns etwas auseinander,..."51

This premonition of what actually happens later is tragic irony, not Keller's characteristic irony.

For the first time Keller is no longer concerned with educating his characters. He is more interested in the description of the action and in the examination of the role of character in determining one's own fate. Yet there is a moral fiber in "Romeo und Julia" even if it is of secondary importance to the tragic plot. But the lesson is for the reader not the characters. Through Marti and Manz, Keller shows that loss of the humanness in a life results when evil sustains that life. He gives many insights through his characters into the value systems of men. He shows how pride makes men more vulnerable than their inherent weaknesses have already made them.

The first part of "Romeo und Julia" is a masterful description of Marti and Manz and their small children, Vrenchen and Sali, in a

51 Keller, Werke, I 205.
perfect state of happiness and prosperity. These two farmers work
diligently in their fields each day. The children play happily together.
Everything seems to be the picture of "Zufriedenheit".

Keller paints one particularly significant scene of the children
playing in an uncultivated field that is covered by all sorts of wild
growth, rocks and flowers. Vrenchen begins dressing her doll with
various blossoms that she has found. But Sali takes the doll from
her and throws it into the air until a leg comes off. Vrenchen cries
so loudly and so long that Sali soon stops torturing the doll. After
hitting Sali with the doll and hearing his cry of pain, Vrenchen is
satisfied. Then they continue dismembering the doll together. Already
"one may see in the children's play both the obvious picture of a pri-
meval paradise and, more deeply, the manifestation of that very force
of human cruelty (die menschliche Grausamkeit in den Kindern) that will
later bar their return to their chosen world." 52

The uncultivated land where the children play is located between
the fields of Vrenchen's father, Marti, and Sali's father, Manz. It has not
been plowed for years. Though it is commonly understood that the land
belongs to the "schwarzer Geiger", he has never been able to claim the
field because he has no birth certificate. These idle acres suddenly
become an irresistible temptation when an official from the city talks
to both Marti and Manz about selling the unclaimed field and giving the
proceeds to the government. Perhaps it is because each of the farmers
fears that the other will get the land that each "schnitt (ebenfalls)
eine ansehnliche Furche vom mittlern Acker." 53 "So gehen die Weber-

52Walter Silz, Realism and Reality (Chapel Hill, North Carolina:

Each year Marti and Manz cultivate more and more of the unowned field, and heap the rocks from the newly plowed land into the ever-narrowing area that remains uncultivated. After a few years the piles of rocks and the wild growth around them become so high that Vrenchen and Sali cannot see each other from their fathers' fields. Finally the middle field is to be sold at a public auction. But none of the other farmers are interested in buying the land because they know how Marti and Manz have annexed so much of the land for themselves. Thus only Marti and Manz bid and it is Manz, finally, who wins the bidding. From this time on "die zwei Fünfzigjähriger nahmen noch neue Gewohnheiten und Sitten, Grundsätze und Hoffnungen an..." Now that he owns the land, Manz demands the section that Marti has taken. But Marti refuses, and these two former friends become the bitterest of enemies. A rivalry follows that is characterized not by hard work, but by lavish spending. They quit work in the field altogether and spend their time gambling and losing money in lotteries at Seldwyla.

Marti's wife, too fine a woman to endure so much evil, soon dies. Thus Vrenchen is left to do the chores of a housewife while she is still a young girl. Manz's wife, however, is still very much alive and desirous of fine things. Soon he can no longer afford to buy her the fineries that she wants. So they decide to move into Seldwyla, where Manz buys a run-down tavern on a deserted side street. This is a true

54 Keller, Werke, I, 169.
55 Ibid., I, 174.
sign of Manz's moral and economic decline, for Marti and Manz had always ridiculed Seldwyla and its decadent inhabitants. And to become a tavern owner! Why, soon he would be fishing along the river with the other Seldwyler "Lumpenhunden"! This would be absolutely the lowest level of living possible.

Business goes well in the tavern for a few days because of the curious nature of the Seldwyler. But the newness wears off and the Seldwyler return to the taverns they have always patronized. The Manzes operate the tavern without customers for many weeks, and soon they have next to nothing to eat or drink themselves. Manz and his wife "hockten so ihrem Kneipchen, ohne leben noch sterben zu können." 56

Meanwhile, Marti's field has grown over with weeds. His home and all that he owns is in a state of deterioration. He and Vrenchen, too, have no food to eat.

Thus it is that Manz and Marti reach such a desperate condition that both are forced to go to the river and fish in order to have something to eat. One cloudy day as Manz and Sali are walking along one side of the river, they see Marti and Vrenchen on the other side. The two men are immediately filled with rage. Each hurries along the side of the river to find a bridge in order to cross and take revenge on the person he holds responsible for his present condition. When they come to a foot bridge they rush onto it and begin hitting one another, as if this is the only way left for them to fight the misery that has overcome them. Sali, who is now 20 years old, and Vrenchen, 17, hurry after their fathers in order to help them. But in a sudden flash of lightning Sali sees Vrenchen and how beautiful she has become, and at

56 Keller, Werke, I, 182.
the same time Vrenchen smiles faintly at him. Sali then attempts to restrain his father, and after he has finally succeeded Sali and Vren­chen hold hands for a moment. But by now it is raining in streams, so that all must return home. There are tears running down Manz's face as he walks home. Sali, however, is happier than he has been for years.

The next day Manz is completely demoralized and doesn't want to leave the house. He and his wife begin "den Tag über ein müdes halbtotes Zanken und Vorhalten mit dem andern, von unruhigen Tagträumen geplagt, welche aus dem Gewissen kamen und sie wieder weckten."57

Sali, however, decides to walk out to his old home to be nearer to Vrenchen. On the way he meets Marti who is heading toward Seldwyla. Now Sali decides to go directly to see Vrenchen. Vrenchen is afraid for Sali to be seen at her home, for she has been strictly forbidden to see him, so she suggests that they go out to the middle field where they had once played. Here they are laughing and talking together when the "schwarzer Geiger" appears on the rock pile. He is an ugly, dark figure with a horrible nose. He begins talking to Sali and Vren­chen who are both surprised and afraid. He explains how their fathers helped prevent him from claiming this land which was rightfully his. Then he jumps down from the rocks and is gone as quickly as he appeared. Sali and Vrenchen, stunned for a few moments, are soon laughing and teasing one another again.

But Marti had been somewhat suspicious when he saw Sali walking alone toward his home. When he reaches Seldwyla, instead of tending to his business there, he turns around and walks immediately back home.

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57 Keller, Werke, I, 188.
After he searches in vain for Vrenchen in the house, he heads toward the field. He finds Sali and Vrenchen together and is so furious that he starts for Vrenchen to chastise her. In an effort to protect her, Sali hits Marti with a rock. Unconscious, Marti falls onto the rockpile. Vrenchen is horrified. She is afraid for her father but also afraid for Sali. She says to Sali, "Komm, küß mich noch einmal! Nein, geh, mach dich fort! Es ist aus, es ist ewig aus, wir können nicht zusammenkommen." She promises that she will not tell anyone else how her father was hurt, and Sali makes his way back to Seldwyla.

Marti regains consciousness the next day, but his mind has been affected and he cannot remember anything that has happened. Weeks pass and he still remembers nothing of the misery in his life before the fall. On the contrary, he is exceedingly happy and plays and finds joy in things much as a child would. Finally, all hope of his returning to his former self is lost and he is admitted to a public asylum.

Now Vrenchen has only two days left at home before she must go to the city on her own and find a job. Sali has heard about her father and realizes that Vrenchen must now be alone at home. So he walks out to see her. She is very happy to see him, for she still loves him in spite of what has happened. They decide to attend a village festival the next day, the day before they will part forever, and then spend the night dancing. It has been a very long time since either Sali or Vrenchen has spent a happy day.

Sali comes for Vrenchen the next morning. Although he refused to take any money from his father, he has sold his gold watch to have enough money for them to eat well and to enjoy themselves. At the festival

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58 Keller, Werke, I, 201.
Sali buys Vrenchen a little gingerbread house with a love verse inscribed on it, and Vrenchen buys Sali a heart that also has a love poem. Both of them secretly buy gold rings for each other to give as a parting gift, for they realize that they will not be together again after this day.

Still, they feel uneasy at the festival. Many people from Seldwyla, who know them and their fathers, are there, and they continually stare at Sali and Vrenchen. So that evening, instead of going to a proper inn for middle class people, they go to an inn for poor people which is outside the village in a deep forest. Here they dance to their hearts' content. Here, too, they meet the "schwarzer Geiger" and his friends the "Heimatlosen". They are very friendly toward Sali and Vrenchen and even ask them to join their group--to forsake the material things in life and the values of society. Sali and Vrenchen leave with this gypsy-like band, but when they pass near their old homes, they break away from the group. Vrenchen's conscience will not allow her such a life. Nor can she marry Sali in the usual manner, for, as a result of the "Steinhieb" incident, he has robbed her father of a sane mind. Sali says, "Diesen (die Heimatlosen) sind wir entflohen, aber wie entfliehen wir uns selbst?"59 Their love will not let them part, yet their minds will not allow them to marry. Thus they realize there is no other path for them to follow than to die together. They untie a loaded hay boat on the river near their old homes, and after spending one night of bliss on the boat adrift, they slip into the water at daybreak and drown.

There are two tragedies in "Romeo und Julia auf dem Dorfe". One is the moral tragedy represented by Marti and Manz. For their weakness

59 Keller, Werke, I, 224.
against the temptations of evil is a weakness found in much of humanity. When they first begin plowing the middle field, Keller writes "daß sie nichts weiter getan hatten, als was zwei Drittel der übrigen unter diesen Umständen auch getan haben würden." Thus Keller warns against submitting to temptation and shows how very painful the consequences can be. Nor does he slight the importance of hard work. As in the other Novellen, it is precisely when the characters quit working that the worst comes to them.

The second and most moving tragedy is, of course, the tragedy of Sali and Vrenchen. Their tragedy, as particularly exemplified by Vrenchen, "is based on the tragic limitedness of the bourgeois mind, immolating itself to its own ideals of respectability." Certainly they could have married, but Vrenchen's middle-class conscience and value system forbids it. The most unfortunate part of the tragedy is that this same conscience that destroys Sali and Vrenchen could have saved Marti and Manz. Thus Sali and Vrenchen "exemplify that maturest species of tragedy in which a character is ruined not by outward circumstances merely, but by his own mind and will and not by his worse, but by his better nature."62

60 Keller, Werke, I, 170.
62 Ibid., p. 91.
CHAPTER III

THE FEMALE CHARACTERS

"Kein Dichter hat den Frauencharakter besser verstanden als Keller,..."¹ The strong influence of his mother and his many love "affairs" serve as an excellent background for his masterful description of the female character. The importance of women in his life is reflected in his works. Though his women always play a significant role in his writings, their role is usually of secondary importance to Keller's main purpose of educating his hero. Their main objective is to influence the male figure in the story--either to right or wrong action.

"Von den 'Leuten von Seldwyla' an scheiden sich die Frauen in seinen Erzählungen in zwei Gruppen. Auf der einen Seite stehen die herzlosen geistreichen Koketten,... Auf den anderen die gemütstiefen und echten,..."² The first type of woman is not all bad, but her evil traits simply outweigh her good ones. She is usually prone to be quite garrulous, as Frau Manz in "Romeo und Julia". She is concerned with affairs such as christenings and burials, but would never be able to think to the extent necessary to be involved in matters such as politics. She also has a habit of keeping useful friends. Her relationship with the hero in Keller's Novellen is a playful one, because she is much

²Ermatinger, Leben, p. 229.

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too self-centered to have a deep, meaningful relationship. Lydia in "Pankraz" is an especially good example of this last trait of Keller's coquettish females. When Pankraz confesses his love to her on the evening before he leaves, she answers: "Um so lieber ist es mir nun zu sehen... daß ich an meinem eigenen Werte nicht länger zu zweifeln brauche; denn was mich am meisten kränkte, war dieser Zweifel an mir selbst, an meinem persönlichen Wesen, der in mir sich zu regen begann. Übrigens, bester Freund, empfinde ich keine Neigung zu Ihnen..."3 Züs Bünzlin is another of Keller's females with a shallow character. She is selfish and heartless, though not to the extent Lydia is. For at the end of "Die drei gerechten Kammacher" she is overcome by Dietrich, the comb-maker she has already determined not to marry. Her collection of small objects represents her greed, which is actually just an extension of her selfishness. Frau Manz is also an avaricious female. She demands fine things even when Manz cannot afford them.

Their are some traits that are characteristic of both Keller's coquettes and his genuine women. For example, almost all of his women, with the exception of Frau Regel Amrain, are prone to laughter. They are usually high-spirited, but change moods easily. Estherchen, Pankraz's sister, possesses these traits. At the same time she isn't very influential in the Novelle. The determining factors in deciding which group she belongs to are her intelligence and her sincerity. These are fine traits, and thus Estherchen is a member of Keller's second group—the "Echten". A further characteristic of the second group is its rather strict morality. Necessarily, the members of this group are righteous individuals. Hermine maintains strict morality in her

3Keller, Werke, I, 145.
relationship with Karl in "Das Fähnlein", and her morality influences Karl. This moral influence is even more important in "Frau Regel" and in "Romeo und Julia" in the figure of Vrenchen.

What for the members of the first group is enticement of men for personal gain, is transformed into encouragement to better action for those in the second group. Without Hermine's coaxing Fritz would never have attempted to win a silver cup at the rifle shoot.

One of the strongest of Keller's "Echten" is Frau Regel Amrain. When her husband leaves Seldwyla she takes over management of the stone quarry. She is a very determined woman, industrious, organized. "Sie mußte Tag und Nacht mit Mut, List und Kraft bei der Hand sein, sinnen und sorgen, um sich zu behaupten." She is a particularly strong influence on Fritz's life. Indeed, she plays such an important role that the Novelle almost becomes her story instead of Fritz', though her only motive has been her love of Fritz. But a passive resentment of Frau Regel on the part of the reader sustains Fritz as the true hero of the story.

Perhaps the strongest of all Keller's female characters, though, is Vrenchen. She is a good-natured person even though she must suffer much from her father and work very hard in her mother's place. She holds a tremendous amount of influence over Sali. Indeed, it is her morality and his acceptance of it that brings about their death. In "Romeo und Julia" "the most important character is Vrenchen, and her temperament is an indispensable factor in the tragic motivation... That she, who at important turns in the action leads and initiates,

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4 Keller, Werke, I, 239.
is of such a senuous, ardent nature, is one of the conditions of Keller's tragedy.\textsuperscript{5}

Thus it is seen how Keller "räumt der ungekünstelten, natürlichen Frau einen großen Wirkungskreis ein."\textsuperscript{6} Their role is of great concern to Keller, and they play a vital part in his overall objectives.


"In most of the Novellen of Keller there is a strong element of humor... It ranges over a great wealth of expression: crudely domestic, ironic, graceful, subtle and playful."¹ Keller uses humor as a potent tool in creating the proper atmosphere for his stories. For example, if Keller writes sarcastically about a particular character's action and personality traits, the reader knows that Keller is warning against these traits. Keller knows that the "Torheit der Schlechten" often seems to be the "Weisheit der Gerechten".² Thus he uses his own particular brand of humor to help in distinguishing appearance from actuality—right from wrong. Certainly, this method proves much more effective than the sermon approach.

Keller's favorite victims are the ordinary people of Seldwyla. It is virtually impossible for these people to have any good qualities. So Keller's treatment of them is almost always of a biting nature. Frau Regel tells her son sarcastically, "Du mußt außerdem noch tun gerade, was sie (die Seldwyler) für lächerlich halten; denn was diesen Eseln so vorkommt ist gewiß etwas Gutes und Vernünftiges!"³

Of the six Novellen discussed in this study two are particularly humorous: "Die drei gerechten Kammacher" and "Der Schmied seines Glücks".

²Keller, Werke, I, 325.
³Ibid., I, 276.
Even their titles are ironic. In the "Kammacher" Keller's descriptions of Jobst, Fridolin, Dietrich and Züs Bünzlin are all sarcastic. The general concensus—the characters themselves included—is that these four are all fine, intelligent, worthy, industrious individuals. They are, to be sure, hard-working, but their work is without purpose. Through his sarcasm, Keller leaves no doubt in the minds of his readers that each one is really quite stupid and worthless. Züs confirms this fact in her speech near the end:

"... nirgends in dieser weiten Welt sitzen vier so rechtfertige und gutartige Seelen bieeinander versammelt, wie wir hier sind, so sinnreich und bedachtsam von Gemüt,... Oh, könnten wir doch ewig hier so sitzen in diesem Paradiese und in solcher Unschuld! ja, meine Freunde, es ist mir so, als wären wir sämtlich im Stande der Unschuld, aber durch eine sündenlose Erkenntnis veredelt; denn wir alle können, Gott sei Dank, lesen und schreiben und haben alle eine geschickte Hantierung gelernt..."

The irony in Züs' speech should be, and is, quite humorous. But isn't it tragic that people could be so ignorant, so blind, so self-centered, so utterly worthless? Indeed, this tragic overtone to his humor is as characteristic of Keller as his humor itself. It is in the tragic mingled with the comic that Keller's moral purpose is truly accomplished.

In "Der Schmied seines Glücks", as well, the stupidity and the ridiculous reasoning of John Kabys make the reader shake his head. Yet once he knows the story, the reader cannot help but chuckle everytime he reads "der Schmied seines Glücks". There are many other ironic situations, too. The description of Litumlei's mansion—"ein Paradies, in welchem kein Sündenfall möglich schien"—is one of those instances in light of John Kabys' later submission to temptation there.

Thus there are two sides to Keller's humor and two objectives:

4 Keller, Werke, I, 315,316.

5 Ibid., II, 68.
entertainment, but more than that, education. "So gibt Kellers Humor nicht nur heiteres Spiel und einen Anlaß zu lachen, sondern es ist der Ausdruck der Sittlichkeit des Dichters, Die Pritsche des Narren wird zum Stabe des Richters, der mit unbestechlichem Gefühl und höchster Weisheit zu Gericht sitzt über Gerechte und Ungerechte und unterscheidet, was echt und unecht, groß und klein ist."\(^6\)

\(^6\)Ermatinger, \textit{Leben}, p. 325.
CHAPTER V

CONCLUSION

There is absolutely no doubt of Keller's moral intentions in his writings. Furthermore, his moral teachings are always strongly dependent upon his characterizations. "Er nimmt ein Stück Wirklichkeit, einen bestimmten Charakter, sieht und fühlt Ideen in ihnen, die er auch etwa in Form einer Moral ausspricht, wie am Schluße des 'Pankraz', und gestaltet die Entwicklung so, daß alle Elemente der Handlung und Charakteristik sich auf diese Ideen wie Lichtstrahlen, auf einen Brennpunkt beziehen. Immer aber liegt die Idee in der Besonderheit eines menschlichen charakters." Keller teaches his readers and his characters the importance of personality in determining the course one's life will take. He shows the advantages of self-examination in overcoming weaknesses of character. Indeed, responsible self-control is a necessary requirement that Keller's characters must meet before he will reward them. They must take "mit festem Mute die Schnur ihres einzigen irdischen Lebens in die Hand, als die verantwortlichen Meister ihres Geschickes..." Keller's system of reward and punishment is basically a simple, direct relationship: those who meet up to his specifications are rewarded; those who do not are punished. The qualities that Keller requires of his heroes are, of course, the basis of his moral teachings for his readers. The most important one, mastering individual faults, has already been

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1 Ermatinger, Leben, p. 323.
2 Ibid., p. 321.
mentioned. He also wants men to be friendly, efficient and courageous. They shouldn't be concerned with material wealth, "Kleinigkeiten", or appearances. Yet Keller doesn't require them to forsake society. Rather, Keller wants his heroes to accept the responsibilities of a conscientious citizen. These responsibilities include active participation in politics and intelligent reflection on the problems of the times. Keller believes that men should be willing to work hard, for work is the key to a useful, active life. Yet enjoyment of the work is just as important for them as the work itself. For Keller wants men to work within human limits. His heroes are not martyrs. Each of them is a human being--everyman--on whom he may place certain demands, but the greatest demand is to live life within its natural and proper limits. Thus when Keller calls for a "useful man", the stress is on "man" even more that on "useful". His greatest moral, then, is expressed by Hediger near the end of "Das Fähnlein": "Darum preisen wir ewig und ewig die neue Zeit, die den Menschen wieder zu erziehen beginnt, daß er auch ein Mensch wird, und die nicht nur dem Junker und dem Berghirt, nein auch dem Schneiderkind befiehlt, seine Glieder zu üben und den Leib zu veredeln daß es sich rühren kann!"  

3Keller, Werke, II, 391.
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