PICTORIALISM IN THE FICTIONAL MINIATURES

OF

ALBERT PARIS GÜTERSLOH

By

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Abstract

The purpose of this study has been to investigate and analyze the "fictional miniatures," i.e., the short prose works, of Albert Paris Gütersloh. The assumption was that a marked interrelationship exists between these and Gütersloh's painted miniatures. Given the fact that Gütersloh was both writer and painter, and since many of the questions which logically arise out of this duality either have not been addressed at all in the scholarly literature on Gütersloh, or dealt with only superficially, it was felt that the approach used in the present study had to focus, to some extent, on the artist's dual talent. The study attempts to illustrate Gütersloh's artistic nature in conjunction with an investigation of one area of artistic expression, namely the short fictional works.

The method was one of proceeding from the general to the particular, i.e., by first examining the complex phenomenon of the "painting writer," or "writing painter," as well as the widely discussed notion of "reciprocal illumination" of the arts. This, together with the detailed analysis of scholarly works on Gütersloh as well as his own
theoretical writings on art was seen as part of the necessary "anatomy" of the study. Although the narrational quality of the painted miniatures has been alluded to by several other critics, the inherent similarity between Göttersloh's painted and "literary miniatures" (i.e., his short prose works) is being analyzed for the first time in this study. It aims at proving the claim that the former's overriding characteristic is their distinctly narrational quality. As such the paintings are permeated with a writer's imagination, a feature which makes their narrative component as important as the pictorial. Each of these small-scale paintings depicts some crucial point in a "story," thereby forcing the viewer to imagine a "before" as well as an "after" of each specific scene—in other words, to see these paintings in epic terms.

By isolating such elements as delineation, framing, staging, setting, and colour (both descriptive and metaphorical) among others, it could be shown that the fictional miniatures give evidence of Göttersloh's persistent inclination to think, and write, in "pictures," hence to work from a largely pictorial conception: the story-line frequently is developed as a series of static "pictures" which are given as much compositional weight as the chronologically progressing plot. It could also be demonstrated that the general phenomenon of Fantastic
Realism is a pronounced feature not only of the painted but also of the literary miniatures.

The conclusion the study reaches is that Gütersloh's artistic expression, whether as writer or painter, is of a much more unified nature than has previously been argued; that both forms of artistic expression are of a complementary nature, and that this phenomenon is exemplified most succinctly in his fictional miniatures.
Magistris patribusque dedicatum:

Alfred    Amos    Eberhard    Hans    Jürgen    Leslie
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Introduction

I. Albert Paris Gütersloh: Biographical Note

Albert Paris Gütersloh (the pseudonym of Albert Conrad Kiehtreiber) was born in Vienna on the 5th of February, 1887. Prolific as both writer and painter throughout his life, he achieved early literary recognition with the novel Die tanzende Türin (1910), now considered to be one of the earliest works of literary Expressionism. Other novels, poetry, short fiction, essays and articles followed, as well as his collaboration, with Franz Blei, on the journal Die Rettung (1918 to 1919). In 1923 Gütersloh was awarded the Fontane Prize. Until then he had also worked as a stage designer, producer and actor in Vienna, Munich, and Berlin.

As of 1923, painting was more prominent in the artist's life; living in France from 1923 to 1928, he devoted himself almost entirely to painting. During this period, Gütersloh received the Grand Prix for a tapestry design. In 1929 he became a professor at the Vienna School of Applied Arts (Kunstgewerbeschule), and held this position until the annexation of Austria when he was classified as one of the
country's "degenerate" artists, which meant that he was forbidden to write or paint. As a result, Gütersloh was forced to work as a labourer and minor clerk during the war years. He was given a professorship at the Vienna Academy of Fine Arts in 1945, and there became instrumental in the founding of the Vienna School of Fantastic Realism, among whose first exponents were Erich Brauer, Ernst Fuchs, Rudolf Hausner, and Wolfgang Hutter. Gütersloh served as the director of the Academy from 1953 until 1955.

Although Gütersloh produced many portraits, landscapes, still lifes and other types of painting during his life, he is given particular recognition now as a painter of hundreds of miniatures (watercolours) which were created from approximately 1925 on. In terms of numbers, they far exceed anything else that he has painted.

As a writer, Gütersloh became a figure of major interest once again with the publication of his novel *Sonne und Mond* (1962) on which he had begun work as early as 1935.

The majority of the short fictional prose works, written between the early 1920's and the 1960's, was published in a variety of (now defunct) small literary journals, as well as newspapers; a number of them were collected in *Die Fabeln vom Eros* (1947, and 1963), and *Lasst uns den Menschen machen* (1962). Individually or
collectively, the stories do not assume the importance of his novels, yet they nevertheless constitute a significant contribution to Austrian literature.

Gütersloh died in Baden, near Vienna, on the 16th of May, 1973.
II. Scope and Objective of the Present Study

The major concern of this study is to demonstrate the pictorial nature of Gütersloh's short fiction. The artist's painted miniatures serve as a "model" for the illustration of the writer Gütersloh's pictorial perception. It should be clearly understood that this is not a comparative study of the two art forms; one is merely utilized to elucidate the other. Since very little secondary material exists which deals with these paintings, and since it has long been established that they do not belong to any recognized school, the nature of the painted miniatures had to be discussed before making use of them in my analysis. A literary study which refers, for example, to Picasso, Gauguin, Kokoschka or another "established" painter needs no specific introduction of or elaboration on the nature of the artist's work, since invariably this will have been done already in another discipline and become generally accepted. Gütersloh's relative obscurity makes it necessary to explain that the critic cannot start from a premise of foregone conclusions since these do not exist; hence it can be argued that this type of critical investigation is far more complex as well as challenging than a study which utilizes already established and "codified" facts.
A "theory" of Güttersloh's painted miniatures does not exist at the present time; it would be presumptuous of a critic who is not an art expert to try and establish one. Furthermore, since this is not a study which, strictly speaking, compares literature and painting, an approach on the basis of theory as far as the paintings are concerned—even if such a theory existed—would be peripheral only for my topic and would, at best, yield relatively little.

This is the first time that an approach of this sort has been attempted in a large-scale study; so far, the relatively slight body of critical literature on Güttersloh does not include any articles or major studies whose target is the considerable body of short fiction, nor is pictorialism the focus of existing studies of Güttersloh's novels.

The chance discovery of Güttersloh's novel Die tanzende Türin marked the beginning of my fascination with a writer who, until then, had been entirely unknown to me; the decision to make this author the subject of a doctoral thesis was reached within a few months. The topic of the present investigation evolved gradually, however, while I familiarized myself with primary as well as secondary texts. This proved to be a time-consuming endeavour due to the absence of a collected works as well as a complete
bibliography, the fact that many texts were out of print, and the difficulty of obtaining most of the materials from other libraries. Eventually, all primary as well as nearly all secondary texts (including newspaper and similar articles) were examined.

My specific interest in Gütersloh's stories arose when I happened to see two of his painted "miniatures" in the Vienna Stadtbibliothek. These small-scale watercolours—painted, it seemed, with an extremely pointed brush, since every object is depicted in the most detailed manner—immediately made me aware of their very pronounced literary or theatrical character, inasmuch as each one presents the viewer with a scene one might encounter in a novel or short story, or with a tableau ostensibly created for the stage. This first impression was confirmed by subsequent viewings of other miniatures which have appeared in a couple of (limited) editions.

The creative impetus behind each miniature seems to be of a narrative nature, the painter adopting the rôle of storyteller. The visual medium obviously dictates the static quality of the "story"; yet each picture somehow transcends the static, since the viewer has clues with which to discover a "before" and "after," and what is visible is obviously one scene of the narrative or play the painter
seems to have envisaged. Figures (usually depicted as couples, or in constellations of three and four) are either in motion, or in positions denoting some dramatic confrontation which has taken place, or is about to happen. Costuming, and often exterior and interior settings, are not easily identifiable as to time and place; the overall impression the viewer is left with is that of a kaleidoscope of scenes which are just one step removed from perceptual reality, in the sense that they are slightly fantastic. One is constantly aware of the writer looking over the painter's shoulder, so to speak. As illustrative examples, three of the miniatures will be looked at in terms of their narrative quality (see Chapter Two: Gütersloh's Painted Miniatures). It might be mentioned here that the miniatures are not readily accessible, neither the originals nor their reproduction in their actual size. Heribert Hutter's Beispiele (see Chapter Two) has been the main source for closer study.

The question then presented itself: does the painter "intrude" upon the writer in the same manner? After reading Die tanzende Törin as well as Sonne und Mond, it became clearly evident that he does: the novels abound with scenes that are predominantly pictorial, i.e., depicted with the careful attention to detail, perspective, colour and overall composition a painter would give to his work. The closest
collaboration between painter and writer seemed to occur in the stories, however, where the small format itself would seem to suggest a close relationship between the literary and the painted miniatures.

The similarity between some of the painted works and the literature has been pointed out before; indeed, it can hardly be overlooked in a discussion of the artist's oeuvre. Yet this conclusion has never been taken a step further by other critics, i.e., by going beyond a brief commentary to a detailed study.

My interpretation of Güttersloh's literary "miniatures"¹--i.e., the short prose works--is based on the postulate of their inherent close relationship to the artist's painted miniatures, and of the pronounced degree of interpenetration of his visual and literary oeuvre. It was seen as necessary to depict the epic quality of the one before attempting the definition of the pictorial nature of the other. First, however, it seemed essential to discuss the rather complex phenomenon in general terms, and to present and discuss the main argument of painter versus writer as it has been handled in Güttersloh's case before dealing with the short fictional works. The latter part of this study constitutes an original contribution to Güttersloh scholarship, the former some necessary scholarly spadework.
whose claim to originality lies in the fact that the complex argument has never been presented or discussed in detail before.

It should be kept in mind that discussing the writer Gütersloh in terms of genre or period is rendered as difficult for the critic as is the discussion of the painter, and for the same reasons touched upon earlier: despite the fact that he wrote over a period of many decades, all of which have now been "labeled" to facilitate the discussion of specific writers in any one period (e.g. Expressionism), Gütersloh's oeuvre is too diverse to fit comfortably into any one historical period or literary category. The artist defies "classification"; this may very well be the main reason that only half a dozen studies exist at the present time.

As far as this study is concerned: it is, perhaps, natural that after years of literary study where writers tend to be discussed as belonging to some specific school of or trend in literature, my own initial efforts in elucidating Gütersloh's work should have been guided by an impulse to "pigeon-hole." Like other literary critics before me, I had to abandon this notion before too long. As far as the painted miniatures are concerned, the two or three studies in fine arts which make brief mention of
Güttersloh's paintings (see Bibliography) stress the fact that a "theory" which could be applied to the miniatures does not exist—unless one takes these critics' verdict that the miniatures defy classification as a theoretical declaration in itself. As recently as 1985 Heribert Hutter, professor and art historian, and arguably the scholar who is most intimately acquainted with Güttersloh's work, once more confirmed the findings of other critics.²

Given the rather complex nature of the investigation, a number of questions which presented themselves had to be answered before I could proceed with the analysis of the stories; for example: what is the nature of the dual artistic talent, and is Güttersloh generally recognized as such? Since one of his most prolific periods of creativity coincided with the Expressionist movement which was noted for its extremely close relation between the arts, one artist's creativity in different areas would not appear to be an unusual phenomenon in itself. Jost Hermand, among other critics, is convinced of the influence of one art form on another, and maintains that specifically between 1870 and 1920 painting had a dominating influence on literature.³ However, strictly speaking, Güttersloh cannot be counted among the more representative artists of that movement, or any other movement, but rather presents a unique case of an artist whose style, in both media, changed considerably
after an early Expressionist phase. As far as a specifically Austrian form of literary Expressionism is concerned, the most distinct difference between works of that movement in Germany and in Austria is the almost complete absence of a radical, political activism in the latter.\(^4\) Inasmuch as Gütersloh can be called an Expressionist writer at all during any period of his life, his one major work of that time, \textit{Die tanzende Törin}, demonstrates this absence as well.

Are Austrian artists particularly difficult to "categorize"? Kristian Sotriffer, although pointing out that more than "anywhere else" the artist in Austria is steeped in tradition, claims:

"Im Grunde genommen sind die Österreichischen Künstler alle mehr oder weniger Einzelgänger, gemeinsame Ziele verfolgen sie selten, Gruppenbildungen sind daher auch nicht anders als Interessenverbände zu verstehen.\(^3\)

Gütersloh himself makes a very strong statement against the too rigid categorization of authors on the basis of period and nationality:

"Die üblichen Literaturhistoriker sind der Ansicht, und müssen auch wohl der Ansicht sein - denn wie die meisten Lehrpersonen werden sie ja mehr für die Quantität als für die Qualität ihres Wissens berufen - dass das möglichst lückenlose Herzählen und Addieren der schreibenden Personen und ihrer Hervorbringungen die volle Summe des Geistes"
While one can readily acknowledge the fact that Gütersloh writes within a literary tradition and a distinctly Austrian cultural environment, the scope of this study does not trace influences on, or the traditional features of, Gütersloh's works; as has been pointed out earlier, there will be little or no attempt made to "classify" the author as a writer in the Expressionist, Naturalist, Realist or any other tradition. Regarding the stories in particular, a discussion of this sort would not add significantly to a greater understanding of the works in question. With the possible exception of a couple of early short stories which might be seen as having predominantly Expressionist characteristics, an analysis of the short prose works along these lines would lead away from the main point of this study.

As the painted miniatures differ in essence from Gütersloh's other paintings, so do the short narratives differ from the novels: they cannot be seen as mere "reductions" or miniaturized versions of the large-scale
works. The word "miniature," when referring to modern painting, is of course indicative primarily of a work of small scale, and does not necessarily refer to its actual subject matter or style of execution except where the small format dictates certain qualities. In literature, the word can be used—as Kurt Kusenberg has done—to define the short story genre whose relative conciseness, brevity and narrow scope separates it from the format of the novel. In the case of Gütersloh, the most obvious common denominator with regard to his novels and the stories would seem to be a persistent adherence to a form of "bildhaften Denkens," a natural inclination to think and write in "pictures." Gütersloh, in other words, works from a pictorial conception, thus aiming at bridging the gap between the visual and verbal art forms.

The question arises as to the reasons why scholars so far have not addressed themselves to Gütersloh's short prose works. The answer might conceivably lie in another fact which separates Gütersloh's work from the mainstream of literature: rather than representing a cohesive, recognizable compositional unity in terms of the artist's personal approach, the stories' structural diversity must be recognized as a very basic criterion. A neat division into anecdote, fable, novella or a number of other short fiction categories is impossible; each story, at first glance,
appears to contain certain features pertaining to one or the other category, but in fact has as many features which separate it from a particular type of short fiction. It is not surprising, then, that editors of short fiction anthologies which focus on one or the other category have chosen not to include Gütersloh's works since they are, generally speaking, not representational. Therefore the expectation of achieving results from a closer investigation of the stories on the basis of established genres is unrealistic. Pictorialism is the one principal compositional feature which unites all stories and which should provide tangible results.

Another question which had to be answered: is there general agreement, among the few critics who have addressed the topic of artistic affinities, as to the complementary nature of Gütersloh's written and painted work? The painter Wolfgang Hutter makes a strong claim for the conceptual relationship between the two art forms:

Die eigenartigen bildhaften Sätze in seiner Schreibweise sind meiner Meinung nach genauso aufgebaut wie die Aquarelle. Ich sehe hier keinen Unterschied, und nur wenn man sich an diesen Gedankengang anschliesst, wird man in diese Zweisamkeit des Gütersloh eindringen können.

As will be pointed out, this view has not been generally accepted; the various arguments for and against this claim
were also, in some measure, instrumental in arousing my
interest in the topic, and made it necessary to discuss this
aspect.

In Gütersloh's stories, most of the distracting yet
intriguing "ballast"—essayistic digressions, obscure
philosophical speculations, often amounting to the
cultivation of near-incomprehensibility—with which the
writer's major novels are encumbered has been dropped. The
size of the literary "canvas" would appear to have acted as
a natural check on the author's persistent inclination to
digress; quite obviously the length of works belonging
to different genres would account for a very basic
dissimilarity. A certain compactness is of course a basic
determinant of the short fiction genre: what makes
Gütersloh's stories unique, however, is their very explicit
pictorialism, the interruption of the story-line by a series
of static "pictures" rather than the construction of a
narrative where events are presented in fairly rapid
chronological order, without too much delay. This unique
use of visual elements, which results in a peculiarly static
quality of the stories, accounts for the complementary
nature of the written and painted miniatures.

The term "pictorialism" is used throughout this study
to denote the description of visual images in the author's
handling of plot, characterization, and language through the use of primarily graphic (pictorial) elements such as framing devices, delineation, colour, etc. Dictionary definitions of "pictorialism" are varied; Viola Hopkins' definition was selected because it seems to be the most pertinent and comes closest to what the German word "Bildhaftigkeit" implies, i.e., "... the practice of describing people, places, scenes or parts of scenes as if [one] were describing a painting or a subject for a painting." Jean Hagstrum is another critic whose general definition of the pictorial in literature would seem to be applicable to artists such as Güttersloh:

It approaches the condition of good painting because selected details are presented in a united form that is intellectually cogent, emotionally effective, and at the same time essentially imagistic and visual.

It should be noted that recent scholarship in this area, despite its contemporary "theoretical" terminology, still makes good use of these older seminal texts. In the introduction to her study published in 1985 and entitled *The Visual Arts, Pictorialism, and the Novel: James, Lawrence, and Woolf* (see Bibliography), Marianna Torgovnick refers to both Hopkins' and Hagstrum's definitions of pictorialism as relevant to her analyses.
There will be no attempt made to "compare" a specific short fictional work with a specific painted miniature, since they are never completely identical as far as their thematic content is concerned. Rather, the characteristics of the painted miniatures will be used as reference points for the elucidation or "illumination" of the fictional miniatures. This writer does not claim to be an art "expert" in the academic sense; painting theory will not be discussed, since it does not exist, nor does it seem necessary for a discussion of the literary quality of the miniatures. This attitude appears to be shared by other critics concerned with literature and the visual arts; Marianna Torgovnick states:

As a literary critic, let me frankly say what will become apparent in the pages that follow: I make no claim to usurp the rôle of art historian and expect that art historians specializing in these areas could say more about the movements in and of themselves than I possibly could. My study, however, is primarily intended to illuminate literature, though I hope that some of what I say will be interesting and provocative to those with primary interests in the visual arts (13).

A general background in and a keen appreciation for the arts would seem to be sufficient for a critical look at the miniatures, augmented by knowledge gained through research on both Gütersloh himself and the writings of the few art experts who have commented on the miniatures.
Regarding the method of my literary investigation, I have attempted to let it arise from the very nature of the works investigated. It would seem to be dangerous to try and "superimpose" a specific model or pattern simply because it is one that is currently in vogue, or one for which the critic has a personal preference and with which he is familiar; studies of that nature have the potential of doing harm to the individuality of the artistic creation. Nor does the secondary literature on a random selection of writers attest to the fact that all critics have automatically jumped on the bandwagon, so to speak, of the latest trend or fad in literary analysis in order to be taken seriously. Frequently these investigations are hardly in the spirit of the author's intentions but merely satisfy the critical predilection of the investigator. The so-called "scientific" methods (e.g. semiotics, structuralism, etc.) are not necessarily espoused by all critics as either viable or as the only approaches to literature generally, nor would any reasonable practitioner of any one of these methods insist that it fit every work of literature. My own stand is one of suspicion of anything that approaches systematizing the study of literature along "scientific" principles, and treating literary works as scientific "material." All too frequently, critics are more concerned
with categorizing than with exploring the uniqueness of a work of art.

After a close study of secondary material in the general area of art and literature interrelationship (see Bibliography), I did not come across any major study, or article, which dealt with an analysis of a writer's short fiction in the light of his own paintings. Can one assume that literary genre is immaterial when pointing to the relationship with painting, and that it is equally insignificant whether or not one illustrates the nature of a literary work on the basis of the writer's own paintings or those of another painter? My answer is that it is significant, and that it is unproductive and often impossible to apply the methods used in the study of one genre to the study of another. Most writers who deal in "parallelisms" between literature and painting choose their examples with care. They tend to quote paragraphs from a novel, or a poem, and point to the textual peculiarities as being similar to aspects of a painting by Dali, Magritte, Renoir or a host of others. But is this the only "legitimate" method to be used in interdisciplinary studies? If affinities between one writer and another painter are pointed out and illustrated, does it not stand to reason that these affinities would be even more pronounced in an artist who was both a painter and a writer? There are of course a
number of studies of this type of artist, e.g. Kokoschka (see Bibliography); yet the criteria for analyzing a novel or a play are decidedly different from those applied to the short fiction genre, even if the "scaffolding" behind it consists of the artist's own paintings. Hence no viable model was found among the many texts studied, least of all among those which deal with either poetry, drama, or the novel. In addition, these studies invariably focus on an "established" writer as well as painter, in the sense that each is associated with a specific, recognized school and/or period; under these circumstances it might be relatively easy to isolate existing criteria applicable to that school or period, and then determine where the artist conforms or deviates. A critic of Gütersloh is not in a position to proceed in the same manner: as mentioned earlier, there is no school or other established framework to which the artist could be related, and no agreed-upon evaluation from which a critic could proceed. If this absence of established criteria is seen as intimidating by a critic, chances are that he will abandon the idea of investigating such an artist.

Where established investigational criteria do not exist, the critic has every right to create his own, as long as the results are as "viable" as those achieved by any other method of analysis. What separates a literary from a
scientific "experiment" is, quite obviously, the fact that the results of the latter can be proven; as far as the former is concerned the results, beyond certain verifiable factors, are intrinsically subjective inasmuch as they cannot offer ultimate "truths," much less please other critics with a completely different approach to literature and different personal expectations of the nature of a literary investigation.

The method of literary analysis in the present study is in the spirit of Walzel's "reciprocal illumination" of the arts, but only in the broadest sense of the term, i.e., the illustration of one form of artistic expression for the purpose of critical analysis of another. As Walzel has stated:

Schöpfungen eines einzelnen Künstlers haben ihre gemeinsamen Züge. . . . Dies Gemeinsame zu erkennen und auszusprechen scheint mir . . . eine lösbare Aufgabe.

Among all other possible points of departure, the pictorial approach to Gütersloh's fictional miniatures, i.e., extending the traditional analysis of fiction to include the representational characteristics of the visual arts, seemed to assure the most comprehensive results.

Since literary scholarship did not concern itself with the treatment of an artist's dual talent to any extent in
the decades following the Expressionist period, a discussion of this phenomenon was another requirement as far as this study is concerned. More recent bibliographies of literature and art show that scholarship is once again giving some attention to the complementary nature of the two forms of artistic expression. However, as noted earlier, these studies usually focus on the similarities in the works of one writer and another painter; very few deal solely with one artist.

In connection with the investigation of Gütersloh's dual talent on the basis of the short fictional works, I felt it necessary to include a critical examination of the artist's own major statement as to the nature of the artist, i.e., Die Bekenntnisse eines modernen Malers; this work has not been dealt with before in the literature beyond a few brief comments here and there. Critical assessments by other authors have also been explored, in particular Heimito von Doderer's complex study entitled Der Fall Gütersloh. Furthermore, the attempt has been made to give an overview of the literature on Gütersloh, at least of the major studies (see Appendix A). At the present time this is still possible in view of the relatively few existing investigations. Hence Chapters One and Two (as well as Appendix A) are conceived of as expository sections, inasmuch as they address the broad area of my topic
generally, and the existing scholarship on Gütersloh specifically. It was felt that without this background the specific investigation of the stories could not be placed into the proper scholarly context.

To do the stories full justice, i.e., in the sense of exploring and illustrating major facets of composition, some of their more literary aspects had to be investigated as well; theme, point of view, and characterization are discussed in this context. Because of the theatrical nature of many of the narrative pictures (which is a feature of the painted miniatures as well), stage effects are also discussed. Moreover, since the stories have not received thorough critical attention, the question of genre as well as the publishing history of the stories will be dealt with. Materials which appeared at first glance to consist of individual short stories but proved to be fragments or excerpts of unpublished or published novels will not be part of this study, since the author did not write them as separate and complete works.

As it is exceedingly difficult to obtain much of the primary material as well as the major secondary works (most of which are out of print and circulation), lengthy selected quotations from primary and secondary sources--rather than brief synopses--are intended to provide a clearer picture
of the area under discussion, as well as to illustrate the
tools of some of the texts as fully as possible. The
writer of this study was convinced from the outset that its
complexity warranted extensive documentation and that
only by providing this would one be able to fill in the
background against which an analysis of Gütersloh's stories
could be set.

My own approach to Gütersloh's stories is based on my
initial awareness of the similarities between reading a text
and "reading" a painting. As M. Torgovnick states:

. . . both interpretive activities involve
seeing wholes, seeing parts, and reseeing
wholes, even though the sequence of these
acts and the amount of time elapsed between
them differs in reading paintings and reading
literary texts (34).

As this critic points out, various scientific studies have
shown that visual perception of a painting is not really
holistic, nor is the reader's perception of words
sequential:

In viewing a painting, the eye fixes at a
number of points, the points varying with
the observer and his skill as a reader of
paintings. Similarly, a page is read with
patterns of eye fixations that vary widely,
not at all in accord with the traditional
idea . . . that we read simply from left to
right, word by word, line after line (32).
Torgovnick's study is not only concerned with pictorialism but the visual arts as well; she makes the point—as does Hagstrum many years earlier—that pictorialism, i.e., images or pictorial descriptions, need not resemble a school of art, or some particular painting (27). Although looking at the visual arts in relation to literature should be recognized as a legitimate occupation of literary critics, Torgovnick feels that if the reader's visual imagination is referred to an existing painting, it merely performs an act of memory "rather than a creative act of collaboration with the author." In a sense Gütersloh's stories provide the possibility of what might be called a "creative encounter" between reader and text, since the writer does not refer to existing paintings by other artists, nor specifically to his own. Despite the fact that no literary work—or separate unit of a work—can be totally pictorial because literature obviously is a verbal medium, Gütersloh's handling of his material shows a great predilection for "painting a picture" by using the writer's tools, i.e., language.

Viewing Gütersloh's painted miniatures can be summarized as a two-pronged endeavour: the primary recognition of all surface details—i.e., of that which is actually portrayed—will lead subsequently to speculation about the artist's intention, the deeper "meaning" of the
painting. Thus the artist creates the exterior and the viewer the interior "landscape." To a large extent, the exterior and the interior landscapes are linked by one specific element, i.e., the artist's use of Fantastic Realism. The realistic depiction of fantastic images not only entices the viewer to speculate about the painting's significance, but also serves as a guide in the process of interpretation. That the viewer's interpretation must of necessity be pure conjecture--since there is neither a theoretical "model" for these paintings, nor do we have the artist's "blueprint" which would explain the pictures' deeper significance--is of little or no consequence. On the contrary: it brings about the most desirable creative collaboration between painter and viewer--in other words it achieves a primary artistic goal: that of communication.

Five progressive stages of looking at the exterior landscape of the painted miniatures have been established. First, there is an initial impression of the totality of the picture, its delineation: an instant visual recognition of its harmony or imbalance. The stories can be "looked at" in the same manner, hence delineation is one of the pictorial devices which has been isolated for specific analysis. Next the eye is drawn to the foreground, to the figures and objects which constitute the picture's focal point. In the context of the stories, the figures depicted will be given
critical attention; **theme** and **point of view** are two further characteristics which tie in directly with the former. The eye then moves to the painting's background; **setting** can be discussed as another pictorial device evident in the stories. **Colour** as such is not a pronounced compositional feature in Gütersloh's painted or fictional miniatures. However, in the latter the discussion of colour will also include its linguistic and symbolic equivalencies. Finally, there is an awareness of compositional detail and the intricacies of the artistic execution. Regarding the stories, **framing** and **stage effects** have been singled out for closer scrutiny.

In the analysis of the **interior** landscape, a number of devices prevalent in the discussion of the **exterior** landscape will be examined regarding their potential for offering the "key" to a more complete comprehension of the stories, e.g. **theme**, **point of view** as well as **humour** and **irony**. The last segment of the study revolves around **Fantastic Realism**. It will attempt to elucidate the writer's externalization of the interior landscape by means of a realistic depiction of "fantastic" images.

The present study is divided into three chapters. In **Chapter One**, three fundamental questions relative to my investigation will be dealt with:
1. Since many critics, from the time of Lessing to the present, have insisted on the "separateness" rather than unity of all art forms, is an illumination of one art form on the basis of another really justifiable?

2. If one speaks of a "writing painter," or a "painting writer," is not the general assumption that one artistic expression overshadows the other?

3. Is there such a thing as a genuine "dual talent"?

Chapter Two is devoted to an examination of the painter Götersloh, and a discussion of three of the painted miniatures. Chapter Three deals with the writer, and specifically with the analysis of the fictional miniatures. Appendix A concludes the investigation with a brief look at existing major literary studies.

The Bibliography of primary titles is "select" in the sense that it includes all of Götersloh's major works, i.e., novels, editions of essays, short fiction, and poetry. It also includes those separately published essays, articles, short fictional works and miscellaneous writings which could be obtained for examination, and where conflicting bibliographical details given in other studies could be verified. Of these materials, only those are included which have some relevance to my topic.
A complete bibliography does not exist at this point in time, either as part of a major study or as a separate publication.
Chapter One

I. The Question of the "Reciprocal Illumination" of the Arts

While the unity of the arts was a generally accepted concept during several periods in the past, as for example the Classical and Romantic eras, the point has been made that "... throughout the nineteenth and twentieth centuries the process of bringing together and separating the arts ... has gone on." Using the "tools" of analyzing one art form to illuminate another has been a legitimate occupation of comparative literary scholarship for some time; many inquiries--particularly during the past twenty years--focus on the argument of the interconnectedness of literature and the pictorial arts. Ulrich Weisstein claims that the reciprocal illumination of the arts should belong "... zum Instrumentarium eines jeden Literaturforschers." He goes on to say:

Wie beschränkt ist doch der reine Literaturwissenschaftler, der sich durch das Anlegen ästhetischer Scheuklappen davor bewahrt, von den Schwesterkünsten der Dichtung abgelenkt und in seiner Konzentration gestört zu werden! (155)
Weisstein is one among many contemporary scholars who point to the fact that in the Middle Ages and even earlier (Late Antiquity), literature was not an independent art but an adjunct of the "artes" of the "Trivium der akademischen Unterstufe, d.h. der Grammatik, Dialektik und Rhetorik" (153). Jean Hagstrum shares his views and points to the dictum "Ut pictura poesis erit; similisque poesi sit pictura" (The Sister Arts, 174). Plato, Aristotle and, more particularly, Horace considered poetry and painting to be analogous arts, as did the artists of the Renaissance.

Weisstein maintains that there is a recurring phenomenon of "rhythmic" succession of such periods where the unity between the arts is relatively unquestioned and "programmatisch gefordert" (153)--as, for example, in the Romantic and Expressionist movements. Jost Hermand (Literaturwissenschaft und Kunstwissenschaft) traces the cyclical nature of literary criticism as being either for or against the theory of the interpenetration of the arts, and sees the Expressionist period primarily as one of artistic simultaneity with the expected backlash in the late 1920's:

Man wollte endlich wieder zu den 'exakten' Ergebnissen gelangen, um der 'Wissenschaft von der Literatur' nach den vielen geistesgeschichtlichen Entgleisungen ein neues Renomme zu geben. Aus diesem Grunde setzte man alles daran, wieder zu den ästhetischen Urkategorien zurückzukehren, selbst wenn man dabei gegen das unabweisliche Prinzip der
Hermand points to a resurgence of critical study, by literary scholars, of artistic multiplicity in recent years, "... eine neue Fühlungnahme mit den anderen Geisteswissenschaften, darunter auch der Kunstgeschichte" (64). Even a cursory look at the titles appearing in literary journals since the 1960's would appear to bear him out.  

Yet, while there can be little doubt regarding the existence of a certain fundamental unity in the area of artistic expression, the theory of a strict division between the arts is still upheld by many scholars in the various disciplines. As Henry I. Schvey states, it is only recently that the "scepticism with which the parallels between the arts have been considered" has become somewhat diminished. However, some critics still accept Lessing's theory of the strict and implicit division between literature and the representational arts, his conviction that the pictorial is fundamentally opposed to the dynamic, as some sort of ultimate truth. As E. Allen McCormick points out, these views still find acceptance here and there, despite the fact of the "somewhat obvious rebuttals to what we now recognize as one-sided views of painting particularly, which has the impossible task of standing for sculpture as well" (197).
Thomas Munro argues in the same vein:

Later on [after Lessing], the notion that each art had necessary limits or boundaries became regressive in its turn, when interpreted to mean that each art should avoid effects deemed proper to another. This notion is far from dead today. . . . The history of the arts is full of overlapping between them, as well as of divergences. Various types of effect are constantly being taken over from one medium to another, with appropriate adaptations. The adventurous artist is not likely to be deterred from doing so by theoretical prohibitions.

The division between art forms would also seem to be at variance with both the theory and practice of such a movement as Expressionism, as the most obvious example; many of these artists saw little distinction between objective reality and individual, subjective perception, but placed great emphasis on the visionary character of their creations. Ultimately, one cannot ignore the fact that such figures as Kandinsky, Klee, Kokoschka, Kubin, and Barlach all practiced more than one art form competently, with recognizable analogies between each of them. Gütersloh as well must be counted among such artists whose "technical and formal concerns were subordinated to the artistic drive," as Schvey maintains of Kokoschka and others (Oskar Kokoschka, 29).

The present enquiry is based on the acceptance of the "natural affinities" between literature and painting; one
would agree with Mary Gaither's statement that these affinities themselves will ". . . suggest the parallels, the influences, the borrowings that become the basis" for this type of investigation. There will be less concern with the enumeration of analogies and parallels between the two art forms, but rather more with the illustration of the same creative impulse and artistic execution governing both.

Specific principles for analyzing a work would, then, grow out of its very nature; the main concern would not be the academic "legitimacy" of parallels and analogies but whether or not one can demonstrate some conceptual pattern in the two art forms, or what Kurt Wais refers to as "Grundzüge":


Above all, one should keep in mind that the affinity between literature and the arts is not an invention of the critics, but that it is a fact acknowledged by many artists as well. If the interpreter or critic of any art form, of any historical period, is to arrive at the sources of the creative impulse, he must give credit to its expression not only in his own "specialty" of a given art form, but also
in the related arts of the very same period. What Schvey maintains regarding Kokoschka would be equally applicable to Gütersloh:

A play by Kokoschka is only a variation on his paintings, and vice versa. The tone and melody, rhythm and gesture of his words are parallel to those of his paintings (Preface).

It is reasonable to assume, then, that any similarity seen between literature and the visual arts is particularly justified in cases where an artist is equally at home in both arts, as Gütersloh undoubtedly was. That the productions of an artist who works in a variety of media should therefore display some form of visible, recognizable unity is more than idle speculation.
II. The Painting Writer, and the Writing Painter

Modern literary scholarship has concerned itself relatively little with the phenomenon of the "painting writer," and the "writing painter." Notable exceptions are the authors of Dichter als Maler. Rather than recognizing the existence of a genuine dual talent, other published comments concerning twentieth-century artists contain more than just a hint of misgiving and a great reluctance to include a contemporary figure among the ranks of Michelangelo, Leonardo da Vinci, or Blake, whose prominence in a number of areas of artistic endeavour is hardly to be disputed. Wellek and Warren, for example, while conceding that in Blake "artist and poet are identical," are less convinced that a comparison between his paintings and poetry will demonstrate their essentially identical character: "A grotesque little animal is supposed to illustrate 'Tyger! Tyger! burning bright.'" This comparison would appear to address itself exclusively to the illustrative nature of Blake's painting in this one instance, and does not address the qualities of either art form when one is not used to illustrate or "illuminate" the other.

Böttcher and Mittenzwei concede that the "zeichnerischen und malerischen Produktivitäten" of a writer such as Kafka allow a greater understanding of the emotional as well
as intellectual structure of the artistic personality, and hence "Rückschlüsse auf das Eigentliche, das dichterische Werk" (9)--but the argument is, obviously, in favour of the literary work as the most important in the case of Kafka.

While they are largely sceptical on the topic of dual talent, both critics recognize, however, some "... durchaus gleichwertige oder nahezu gleichwertige Ergebnisse im Literarischen wie im ... Malerischen" (9), as in the case of Stifter, Kokoschka, and Gütersloh, among others (9). **Dichter als Maler** is one of the few major contemporary contributions to this particular field of research, despite the fact that the authors' opinion regarding Stifter has not been substantiated: to date, Stifter is not generally given serious consideration for anything other than his written work, nor has Kokoschka's literary oeuvre received the unanimous critical approbation accorded to his painting. In general, the authors see their study as a

... Beleg, das Vorweisen von Ergebnissen künstlerischer Doppelbetätigung, also auch um die Erhellung der wechselseitigen Einwirkung des literarischen und bildkünstlerischen Schaffens beim einzelnen Künstler und im Ablauf der Geschichte. (9)

Generally speaking, any form of reciprocity between the arts in the case of the same artist must be seen, at best,
as problematic and difficult to "prove." It seems self-evident, however, that this reciprocity as an aesthetic phenomenon is found more frequently after the beginning of this century. There can be no doubt that the Expressionist movement—both in the visual and verbal arts—engendered a proliferation of so-called "dual" talents, although a careful enumeration of a few dozen artists of that period seems to indicate that there were far more "malende Dichter" than "dichtende Maler." The very use of these terms suggests a certain negative value judgment on a writer's competency as far as the visual, and a painter's as far as the verbal medium is concerned; in most cases, these versatile artists are viewed with suspicion, and generally considered—even by other artists, as for example Rilke—as "unnatural."

The more conservative branch of scholarship in either discipline is still intent upon keeping the arts rigorously apart if for no other reason than sanctioning time-honoured precepts. For Wolfdietrich Rasch, for example, this acknowledged dissimilarity lies in the very nature of each respective artistic formulation, ruling out, therefore, the exact demonstration of equal, formal intention. He poses the question: "Entspricht irgendetwas im sprachlichen Kunstwerk der Flächenordnung, der Linie eines Bildes?" (8) For Rasch this is merely a rhetorical question since he
considers a similarity between brushstrokes and words an impossibility. His assertion is inconsistent, however, in the light of a subsequent statement:

Natürlich dürfen wir die Mittel der Dynamisierung im literarischen Text nicht den visuellen Mitteln der bildenden Kunst einfach gleichsetzen. Aber wohl sind die Mittel sehr vergleichbar. (18)

In essence, then, Rasch and others would seem to argue in favour of a marked degree of relative similarity between art forms, as seen in various artists. As Jan Brockman puts it: "Nicht die Einheit der Künste aufgrund einer absolut feststehenden Trennung ist das von der Praxis des Künstlers Bewiesene, sondern ihre Relativität."17 It would stand to reason that this relativity is especially pronounced in an artist expressing himself in more than one medium.

Studies of the relationship between two different artists are far more frequent.18 During the last few years a number of comparative examinations have been published which would appear to point the way to similar studies of one artist working in two media. As has been pointed out earlier: if it can be demonstrated that a certain imaginative affinity exists between a painter and another writer,19 it would follow that one is justified in ascribing the same—or greater—validity to a study of the two means of artistic expression in any one artist, such as Gütersloh.
III. Gütersloh Scholarship: The Artist's Dual Talent

There is no question that Gütersloh's creative talents went beyond painting and writing; the term "painter-writer" or "writer-painter" would therefore fall somewhat short of the mark when describing the artist. As Alfred Schmeller observes:

. . . und wenn man sagt Malerdichter, dann muss man auch sagen Schauspielerphilosoph und Theologieoberregisseur, Vorleser lebender Bilder. . .

Yet Gütersloh's artistic legacy is primarily in the areas of painting and writing. The artist himself applies no labels, but at least at one point views painting and writing as complete opposites from a seemingly emotional point of view. In his diary entry of November 1948 he makes a strongly worded plea for understanding the basic dichotomy between the two arts:

The artist's rather questionable linking of psychological states to artistic modes has been accepted without criticism, despite such obvious examples as Van Gogh, Munch, Schiele, and many other painters whose creative impetus hardly stemmed from their "happy" natures; and no doubt one could find quite a number of writers who were not motivated to put pen to paper out of a feeling of personal anguish. Heribert Hutter uses the same quotation to preface his brief argument that this personal assessment on the part of the artist defines a certain polarity "... die sich durch sein ganzes Leben zieht und in allen Werken auftritt."22 Hutter states, however, that this polarity manifests itself within each field of artistic expression and that there is, in fact, a significant concurrence between Gütersloh's written and painted work, a constant and formal "reciprocal reflection."23

Hutter points to Gütersloh's many-sidedness particularly in the area of painting, suggesting a direct parallel, for example, between the watercolours, illustrations, and scenery designs, and certain stylistic devices in literary works. He states that from a thematic as well as compositional point of view, Gütersloh's early watercolours find their counterpart in his writings of that period (early 1920's). Hutter speculates briefly on the parallel nature of colour and language, and suggests that the exaggerated
vanishing lines in the paintings have their literary counterpart in the writer's use of subjunctive constructions, dashes rather than periods at the end of a sentence, and the frequent change of tense. Regarding subject matter, he points to what he calls the "Dualität" of the sexes as a constantly recurring theme in both the written and the painted works, and stresses the characters' general lack of depth (5).

Hutter implies that Gütersloh's painted and literary works underwent a number of changes after 1918: he sees a more pronounced "turning to the object" on the part of the painter, a more compact utilization of the canvas, and a less complex delineation of each object depicted. (He does not refer to the miniatures in this connection.) Hutter equates this change with Gütersloh's development as a writer whose language has become more controlled and imbued with "factual sobriety," and who now constructs plots with greater density and tautness. However, in an earlier publication Hutter appears to be less convinced of the parallel nature of Gütersloh's written and painted works, and sees writer and painter confronting each other as protagonists. Although Hutter draws certain analogies between the graphic language of the novels on one hand, and the "literary content"--i.e., the notion of a story--of Gütersloh's painted miniatures on the other (5), he seems
to feel that a direct comparison would tend to be largely superficial:

It should be emphasized that Hutter is putting the main emphasis regarding Gütersloh's literary achievement on the larger works, i.e., the novels with their specific philosophical-religious underpinnings; here the correlation with the painted works would be, quite obviously, minimal or non-existent. Hutter ignores the short texts, and yet it is precisely here that a comparison with the painted miniatures is fruitful. Hutter states that the painter was fascinated primarily by the "surface of objects" (6); this study will demonstrate that the writer of the short stories exhibits the very same fascination.

Generally considered to be the "preeminent authority on the man [Gütersloh] and his work,"²⁶ Heimito von Doderer has published the most exhaustive biography of Gütersloh so far, i.e., Der Fall Gütersloh.²⁷ First published in 1930, it is a somewhat unusual "biographical" work inasmuch as it stays
away from detailed biographical data, anecdotes and the attempt to analyze and define either the private individual or the artist in psychological terms. The nature of this work is more creative than scholarly, its language often abstruse, and many of the assertions made in one paragraph are contradicted in another. On the whole, however, it stands as a valid—if idiosyncratic—contribution to Gütersloh scholarship, and as such should not be ignored; by and large, it has not been given specific attention so far.

Doderer rejects the notion that the understanding of an artistic personality can be reached by looking at what he calls the artist's "personal life." He advocates that one should rather focus on the "eternal nucleus" of the individual. Doderer uses his treatise as a scaffold for his own conceptions regarding the creative individual, and Gütersloh merely as "... exemplarischen Fall doppelter Ausdrucksmöglichkeit" (30).

There can be little doubt that Gütersloh played an important rôle in Doderer's own creative development, and that there existed a certain degree of intellectual affinity between the two; however, their relationship was not without ambivalence which is reflected in Doderer's assessment of Gütersloh. Wendelin Schmidt-Dengler, in an article entitled "Die Anfänge des 'Falles Gütersloh,'" claims:
... auf Grund zahlreicher Divergenzen scheint diese Beziehung im grossen und ganzen fragwürdig und pragmatisch durch eine negative Feststellung--den Kampf gegen ... die Überwindung des Psychologismus im Roman--noch am ehesten bestimmbar.

As other critics have pointed out, the entire work itself--an overlong example of Doderer's uniquely abstruse prose--is difficult to understand fully. That it has largely been ignored or at best treated superficially in scholarly literature therefore comes as no surprise.

Doderer does not claim to be an expert in either literature or art; but despite the fact that he shies away from criticizing individual works, he nevertheless sets out to define what he sees as the disparate nature of the two art forms. In essence, Doderer seems convinced that Gütersloh cannot be considered a "schreibender Maler" or "malender Dichter" (23). He is of the same opinion regarding Barlach and Kokoschka where he sees one talent predominating, thereby relegating the literary expression of both these artists to second place (33). But even though, in the case of Gütersloh, both art forms are given equal value and legitimacy individually, this very duality of talent is seen by Doderer as negative, even as "catastrophic" (23). His theory of the artist's "eternal essence" (21) and its strict separation from artistic talent and endeavour would seem to be at the root of his
assessment: for artists such as Gütersloh, Doderer claims the individual's "eternal essence" to be in pronounced conflict with his artistic talents which have their origins in the outer confines of the psyche. One could argue, of course, that Doderer makes far too much of the battle between Gütersloh's "ureigene Welt" (24) on the one hand, and his talents--"böse Feinde" (24)---on the other, and that any mature artist's "very own world" would have to be regarded as encompassing his talents as well---that they, in fact, make up this world to a large extent.

That a "fragmentation" of Gütersloh's artistic personality did not take place, Doderer ascribes to an "act of grace not to be fathomed" (23). In his opinion, the internal battle waged by Gütersloh is intensified by the diametric opposition between the two art forms: on the one hand, there was Gütersloh the writer who outgrew contemporary literary modes and conventions after his first novel, Die tanzende Türin, adopting a grammatically precise yet complex language rather than retaining one of expressionistic excesses and, at the same time, turning away from the purely belletristic and representational (65). On the other hand, there was Gütersloh the painter whose brushstrokes became more and more "sensual and descriptive" (27). Doderer goes so far as to ascribe what he calls
certain physiognomic differences to the "painter" and the "writer":

Den Maler als Ehemann oder Frauenfeind sich zu denken ist fast selbstverständlich. Der Dichter lässt sich in solchem Zusammenhange kaum vorstellen. Sein Wesen ist durchaus mönchisch, einsiedlerisch, unfamiliär (77).

Here he would seem to agree largely with Gütersloh's own ideas on this subject, as cited earlier, namely the implied fact that a dual talent is synonymous with a "dual" personality. But since the psychological ramifications of Gütersloh's personality do not really concern this study, any speculation on the "truth" of these observations would seem to be largely irrelevant.

It is debatable whether or not Doderer's own aesthetic individualism and the desire for "absolute" definitions and conclusions within his--albeit vague--Weltanschauung led him to make rather extensive generalizations about Gütersloh, in particular regarding the artist's complete oeuvre. Doderer, writing in 1930, quite obviously was not in a position to assess Gütersloh's literary achievement definitively. However, the fact that he did not reevaluate and revise his views in the second edition of his treatise, thirty years later, when Gütersloh's oeuvre had reached near-completion, would seem to indicate that Doderer did, in fact, consider his original conclusions as definitive. At the same time,
statements which would consistently and in a clear-cut manner defend one point of view are seldom to be found; statements such as "... niemals stiessen sich die beiden [Begabungen] im Raume und in der Zeit oder entzogen einander die Kräfte" (29) are certainly not indicative of a state of war existing between Gütersloh's two creative natures but would rather indicate that they are complementary. In this context it is interesting to note that reviews of the second edition do not deal with these obvious contradictions but remain descriptive and non-analytical. 33

The end result of Doderer's intellectually provocative deliberations—which lack linguistic lucidity and are over-endowed with abstruse and ambiguous formulations—would seem to be that both talents, having reached maturity through a process of integration with the intellect, now confront each other as "... zu Fremdlingen gewordene Zwillinge" (38), or as "rebellische Knechte" (69). The allegorical confrontation staged by Doderer—complete with "advocatus Diaboli"—between the "master" and his two "servants," in the chapter entitled "Der Prozess," ends on yet another ambiguous note in the light of preceding statements, namely with writer addressing painter:

... nicht früher wirst auch Du Dich eines gesicherten, unbekümmerten und wahrhaft ungestörten Werktags erfreuen können, bis
nicht der Fluch, der mich fortan belastet, zu Ende gelebt, gelöst und versöhnt ist (93).

This would seem to indicate that Doderer believes at least in the remote possibility of harmony between the two "ewig getrennten Personen" (92).

Yet ambiguity is once again the keynote if one looks at the chapter entitled "Der Maler Gütersloh." In conclusion, Doderer states here:

Ursprünglich schlugen die beiden Adern, nur ihrer Natur folgend, nicht aber dezidiert, ihre eigenen Wege ein ... Sie bewegten sich ... zu den Grenzen ihrer Begriffe hin. Diese erreicht, und nachdem sie sich gleichsam selbst eingeholt hatten, jede ihre spezifische Physiognomie als konsekriertes Amt empfangend, trat ein Nachlassen der Spannung zwischen ihnen ein ... Wir glauben jedoch nicht ... dass dieses Nachlassen der Spannung ein Hervortreten völlig neuer Bahnelemente bedeutet, so etwa dass nun eine continuierlich bis zu einem Maximum fortschreitende Annäherung für die nächste Zukunft zu erwarten wäre. ... Beide [Talente] haben sich gestaltweiser Arbeit zugewandt, und allein das wirkt schon zwischen ihnen eine Analogie, ja Harmonie. Ihr natürliches Auf- und Absteigen wird wohl bemerkenswerte Interferenzen nicht mehr entstehen lassen (114).

The erstwhile "hostile brothers," in other words, have reached a stage of harmonious interaction. Doderer, here as elsewhere, is disconcertingly inconsistent, arriving at this conclusion not by logical argument but by seemingly unmotivated leaps of the imagination; yet he is a master of
the pseudo-dialectic argument, however unconvincing his analyses are.

Doderer reflects only once, and very briefly, on the short fictional works, mainly wondering how Gütersloh found the time to engage in this specific literary form while hard at work—as of 1928—on a number of novels. He seems to have grasped, however, one of the basic elements of Gütersloh's stories when he writes:

Es ist bezeichnend, dass der Dichter diese so rein erzählende, und gar nicht reflektierende, technisch überaus heikle Gattung ergreift, um sie immer aufs neue zu meistern (113).

It is evident that Doderer does not consider this genre to be negligible when assessing Gütersloh the writer.

As has been pointed out earlier, dissertations on Gütersloh are few; none of them investigates the short prose works; they address the specific issue of writer versus painter only peripherally. In her study focusing on Gütersloh's novels, Mayrhofer touches on the latter only in a brief comment on painting as one of Gütersloh's thematic preoccupations in his novel Sonne und Mond. Quoting from another source, and in agreement with its premise ("In Gütersloh sind der Maler vom Dichter und der Dichter vom Maler nicht zu trennen"34), Mayrhofer states:
... und so ist es nicht verwunderlich, dass in 'Sonne und Mond' viel über Malerei reflektiert wird. Es sind zwischen Seite 230 und 452 etwa 16 Einschübe, die sich fast ausschließlich mit diesem Thema beschäftigen (218).

Mayrhofer adds that a further four pages of the novel are directly concerned with what she calls Gütersloh's "central question," namely the differences and similarities between painter and author (219), but offers no critical commentary; her study is not concerned with the short prose works, nor does she comment on Gütersloh's paintings per se.

In the context of her discussion of Fantastic Realism, Susanne Lüdtke addresses herself briefly to the similarities between Gütersloh's written and painted work which she views as "one unity":


Her deliberations do not go beyond the confines of Sonne und Mond, but the parallels drawn between Fantastic Realism and more traditional styles, and the frequent reference to dissolving time structures would seem to apply to the novels
generally—as well as to the short prose pieces—if to a slightly lesser degree.

In his dissertation dealing exclusively with Gütersloh's novels, Felix Thurner attempts to establish the similarity between painter and writer in his discussion of Die tanzende Törin. His observations are kept to a minimum, and he refrains from making specific comments on Gütersloh the painter, yet reaches the conclusion that the writer practices a predominantly "optic" form of literature:

Als Augenmensch (Maler, aber auch Regisseur und Bühnenbildner) sieht er perspektivisch, d.h. in Bildern mit Vordergrund und Hintergrund. Das Bedürfnis, einen bildhaften Handlungsrahmen zu schaffen, wird wohl damit zusammenhängen (27).

It is interesting to note that Thurner points to the optic, pictorial quality of Gütersloh's writing without addressing himself to the painted oeuvre. And like Mayrhofer and Lüdtke, Thurner makes no reference to the short fiction where pictorialism should have provided a fruitful topic of investigation, however peripherally for him. It is therefore clear that the central question addressed in the present study has received little or no attention in the scholarly contributions to Gütersloh criticism.

Other published comments on the interrelationship of Gütersloh's two talents are, generally speaking, even
shorter, and cover a spectrum of epithets from "genius" to "dabbler." Most of these articles have appeared in newspapers and similar publications; since there is a great lack of scholarly articles on Gütersloh, the former have been scanned as well.

Gütersloh earned the term "Dilettant" from Hugo Ignatus after the publication of Die tanzende Törin; Ignatus uses it, however, alongside the conciliatory—if somewhat contradictory—adjective "genial." A later critic, Claus Pack, regards many-sidedness as a certain artistic incompetency on the part of Gütersloh, "... der als Schauspieler, Regisseur und Bühnenbildner begann und sich in seiner Vielseitigkeit als echter Dilettant erweist. . . ." An earlier critic, Karl Kraus, with his usual sharp wit delivered himself of a brief, vitriolic observation after the publication of Die tanzende Törin, leaving Gütersloh's work without any artistic merit whatsoever:


For Kraus, the question of predominance of one or the other art form is largely irrelevant as far as Gütersloh/Kiethreiber is concerned; in fact, Kraus considers him to be
a master of neither art form, and would seem to regard the entire phenomenon of a dual talent as highly suspect:

Vom dem Roman habe ich nur gehört, dass darin das Wort 'Transsubstantiation' vorkomme. Es dürfte sich um jene neuste Nervenkunst handeln, die Fremdwörter nur so hintupft. Der Meister soll sich aber tatsächlich auch als Zeichner hervortun. Nach Kokoschka blüht jetzt dies unbefugte Doppelleben (23).

Peter von Tramin stresses what he conceives to be the inherent ambivalence between Gütersloh the painter and the writer: "... der Maler steht dem Dichter nie Auge in Auge gegenüber; beide schliessen einander temporär aus, freilich nicht so sehr, dass der eine die Tilgung des anderen bedeutete."39 Otto Breicha sees Gütersloh as an artist "zwischen den Fakultäten der Kunst, der noch immer 'hüben' die Feder verloren hat, um 'drüben' den Pinsel zu ergreifen (und umgekehrt)."40 For Ernst Randak, the appellations "painter" or "writer" are no longer relevant for Gütersloh, "... der den Maler und den Schriftsteller in sich überwunden hat, um Philosoph zu werden."41 Hans J. Fröhlich stresses both Gütersloh's stature as a painter as well as a writer, rather than as a "schreibender Maler oder ein nur malender Schreiber."42 He comments that "... keine Partei, weder die der Freunde seiner Bilder noch die der Freunde seiner Bücher, konnte Einigkeit darüber herstellen,
welcher Kopf der Begabtere sei" (193). The observations by all of these critics are, at best, ambiguous.

Franz Blei who is, perhaps, the writer most intimately acquainted with Gütersloh's early written work regards any artist's dual talent as somewhat questionable:

Ein Schriftsteller, der malt, ein Maler, der schreibt: so liberal einfach in den Talenten, diesen Nachwerterzeugern, liegt der Fall hier gar nicht . . . Das Talent als Dominante eines Lebens gibt Fratze eines Lebens, verwirrt und zerstört das Leben überhaupt.

In his opinion, it is only the "genius"—not someone with enormous talent but rather with a specific array of largely undefined artistic and human qualities—who is able to come to terms with this "verhängnistächtige Wiegengeschenk der guten oder bösen Fee, man weiss es nicht" (72). Undoubtedly, Gütersloh fits into this "genius" category as far as Blei is concerned, but primarily as a writer rather than a painter. As Blei states:

Sein Maltalent erzeugte Sachwerte, aber es war und ist ihm keine Personsvermittlung, denn als solche erschien es ihm frevelhaft und in der Behauptung anderer Maler nürrisch.

For Blei, "pictures are pictures" whose meaning is exhausted after one has looked at them for a while; "... das Rätselvolle und daher das Deutbare ist immer und allein das
menschliche Wort" (70)—like Doderer, Blei also deals in ambiguities and false logic much more than in lucid observations. Be that as it may, it is doubtful that Gütersloh would have agreed with either of these statements. Blei's disdain for painting had been expressed some years earlier (1925) in a letter to Gütersloh criticizing, in essence, Gütersloh's written stylistic excesses and exaggerations, and drawing an unfavourable comparison with the painted miniatures:

Die Technik Deines Malens, auch auf Quadratzentimetern ein Nebeneinander von immer weiteren Geschichten zu geben, ist auf die schreibende zeitliche Abfolge nicht Übertragbar. Ich weiss nicht einmal sicher, ob sie im Bilde ein Vorteil ist ... Wer eine Lupe hat, mag nach Jahren noch Details entdecken, die ihm bislang entgangen sind. 48

For Blei, the miniatures are "ein Spass, ein Kunstpass" (112), and as such hardly to be taken seriously.

Quite unequivocally, the painter Wolfgang Hutter 49 takes a stand not only for the undisputed existence of Gütersloh's dual talent, but also for the harmonious inter-penetration of the two forms of artistic expression:

Meine Meinung ist, dass diese so erstaunliche Doppelbegabung . . . nicht zu einer Schizophrenie der einen Begabung zur anderen geführt hat, und man in zwei Lagern verharren muss, sondernd, dass diese Talente ununterbrochen zueinander auszutauschen waren. Für mich sind diese so gleich wie das Muster
eines Schachbrettes. Wenn die Hälfte der Muster Aquarelle wären und die anderen Sätze seines Schreibens, haben sowohl diese als jene dieselbe Materie, die gleiche Oberfläche, den gleichen Durchmesser. 50

As is quite evident, there is little concurrence between the various opinions offered, nor does Gütersloh himself present a concise as well as consistent frame of reference in his comments on the subject of writer and--or versus--painter; in this respect he would seem to be little different from many of his critics. He is quoted in Dichter als Maler:

Über die gegenseitige Befruchtung, die von der künstlerischen Doppeltätigkeit ausgeht, ist viel gerütselt worden. Die Akteure selbst kommen zu recht widersprüchlichen Meinungen. 39

It is obvious that these various points of view ultimately serve only to reveal the complexity of the question. Like Wolfgang Hutter, the authors of Dichter als Maler would seem to be inclined to rank Gütersloh among the artists to be "taken seriously" on both accounts, writing and painting--a stand which this writer has assumed since the initial research was completed. Böttcher and Mittenzwei see the two areas of artistic expression as connected and "durchaus aufeinander zu beziehen" (265), as is proposed in this study. To quote these critics:
Wir wollen uns darauf verständigen, im Phänomen der malenden und zeichnenden Schriftsteller ein reizvolles—Übrigens ebenfalls so gut wie nicht untersuchtes Randgebiet der Literaturgeschichte—zu sehen... (8).
Chapter Two

The Painter Gütersloh

I. "Die Bekenntnisse eines modernen Malers"

An investigation which tries to establish that the most prominent characteristic of Gütersloh's stories is their explicit pictorialism--the creation of "pictures" or visual images--should include an examination of the author in his role as painter. Where the artist/author has expressed himself at some length on the subject, we must inevitably turn to what he has said, or written.

Gütersloh, ever fascinated with the determinants of creativity and the creative process, has written extensively on the subject of art, primarily as a kind of "Selbstbespiegelung" which took the form of an "allegorical biography." He has also written as a critic of art generally and of contemporary artists specifically. In an esoteric discourse on the painter and his craft entitled Die Bekenntnisse eines modernen Malers (1926), Gütersloh formulated his personal credo, encompassing the artist and the man. It is quite evident now that, in the following
decades, most of his more fundamental ideas changed very little if at all, and that for a greater understanding of the man and his work this document is indispensable.

Like all of Gütersloh's writings, philosophical and fictional, *Bekenntnisse*—for all its linguistic fireworks and imaginative intellectual leaps—abounds with abstruse and often contradictory passages. Very little sense can be made, for example, of such statements as: "Als ich erlebt habe und nie mehr erleben werde, das lebt nun von mir, dem bin ich nun mehr, als es mir war" (153). And to a contemporary reader, sentences such as the following are nothing if not comical: "... wogegen alle Lotterbetten nach mir klafften und die Einflussreichen mit Lorbeerzweigen nach mir schlugen" (153).

The author sees his treatise, the opportunity to talk about himself, "... als eine ausgemacht gute Gelegenheit, mich mit unendlich Wichtigerem zu beschäftigen" (1); and although he states that he is neither writing a self-portrait nor a scientific or political book (1), the work is also an "excuse" to write about history, religion, politics, and a host of other topics only peripherally connected with the pictorial arts. Gütersloh appears to see himself as a Renaissance man, a representative of an earlier era where a belief in the unity of all human endeavours was the hallmark
of an intellectual: "Zum Betreiben der Wissenschaften gehört für mich auch das Üben der Künste. So bin ich Humanist in einem nicht mehr verständlichen Sinne" (162).

In essence, Bekenntnisse is a predominantly moralistic piece of writing. Gütersloh deplores the lack of spirituality in the arts of his day—which he sees coupled with a generally anti-religious attitude (109)—and the general decline of moral values. As a deeply religious individual (in the non-orthodox, broadly Catholic sense of the term), he believes that all art leads to religion, to a religious Weltanschauung (33). Gütersloh appears convinced that mankind cannot exist without the symbol of an eternal power. Educated for the priesthood, Gütersloh relinquished his vocation at the last moment: "... Mit den Resten der Unschuld und des Bewusstseins von einer höchsten Aufgabe flüchtete ich in die Künste die das im chaotischen Zustand vorstellen was die Kirche im geordneten ist" (156).

Gütersloh rejects the Promethean aspect of creativity; as he sees it, Prometheus, through the act of stealing the fire, raised himself instead of raising his fellow men (62). Gütersloh repeatedly—if not consistently—adopts a stance of self-abasement:

Es gehört mit zu den schwersten Aufgaben dieser Schrift ... dem Werke, dem wir unser Leben sowohl geben wie danken, nur eine

Once one has managed to plough through the writer's flowery language, it becomes evident that Güttersloh was convinced—at the time of writing—that art has little or no intrinsic value or social function, and that he spent his life until then attempting to balance this conviction with his own existence as a practicing writer and painter.

Güttersloh sees himself as an outsider, a "Hinterweltler" (117) who has become an artist as the result of a process of social adaptation and conformation (101). For him the creative act of painting is as necessary—and as natural—as breathing:


The statement loses its impact, however, because of the somewhat illogical juxtaposition of the words "nüchtern" and
"kurios" to describe one and the same activity. It may be typical of Gütersloh that he would consider the "sober" activity of painting to be less important than his writing. Repeatedly he labels the pictures "unassuming" and "unpretentious," the creations of "... eines malerisch eigentlich recht wenig Interessierten" (11 & 16). However, it is debatable whether or not Gütersloh's comments regarding his own works have any particular validity or authority; one must assume that most—if not all—artists are too close to their creation to be completely objective. Painting becomes an island of retreat, an escape from the generally more abstract nature of writing: "Vielleicht auch, dass mit zunehmender Abstraktheit des Schreibens die ansonst untergehende Welt sich auf die Insel der Palette rettet" (16). Gütersloh stresses the importance for an artist to see the here and now as perfectly real and valid, and with the potential of being rendered in artistic terms; he feels that artists should realize the significance of tangible, exterior phenomena rather than engage in fanciful flights into the depths of the psyche: the surface world, and the present, should serve as a focal point for artistic expression (9). In view of the fact that a few decades later Gütersloh evolved as the "father of fantastic realism" in Vienna, it would seem obvious that these particular
notions cannot be taken as the artist's credo throughout his life.

He would seem to see little or no connection between writing and painting (134); painting appears to be considered a craft which leaves him with enough time to engage in something more meaningful (25). Indeed Gütersloh assumes that the relationship between painter and writer is insignificant or non-existent in the eyes of laymen as well: "Nicht nur dem scharfsinnigen Laien, auch mir selber ist der Ort unbekannt, wo aus dem Maler der Schreibende, oder dieser aus jenem erklärt werden könne" (135). He proceeds even more strongly:

... ich selber erkenne schreibend mich nicht wieder und malend liegt meines Wesens andere Hemisphäre mir in unzugänglichem Dunkel. Nie unterstützen sie sich ums Selbe, stets setzt der abwesenden Neigung die herrschende ihren Fuss ... auf den Nacken (135).

The painter is seen as intrinsically different from the writer, their natures are considered inimical (136). But although the artist is conceived of as split into two hostile halves, one half is yet aware of the other which is periodically dormant:

Und doch bin ich mit der Größe des geworfenen Schattens immer, wenn gleich im unfruchtbaren Besitze, dessen auch, was ruht. Und ich habe mit dem ganzen Selbstbewusstsein
teil an dem, was eben den heilenden Schlaf
tut. . . . Mit Regelmäßigkeit durch meine
einander feindlichen Häuser zu ziehen, gilt
für mich [als] höchstes Rechttun (135).

Gütersloh's somewhat contradictory insights notwithstanding, it must be argued that this "awareness," by its very nature, is precisely the reason for a link between the two modes of expression, given the premise that the awareness comes about in an artist who is a reasonably "sane" individual rather than a "split personality" in whom perception—and therefore expression—is also split, i.e., one being significantly different from the other. Gütersloh states elsewhere that painting is merely a change from one mode of expression to another; as he writes in a letter some years later:

Heute wie damals ist mir mein Malen ein
kampfloses Ändern des Ausdrucks, abhängend
von der intellektuellen Ermüdung, welche die
Pausen, zwischen meinen Büchern so gross
macht.

But despite his apparently firm conviction of the inherent disparity of his "two halves," it can be argued that this conviction is, in fact, a fallacy. It is even more likely that the extreme degree of self-absorption and preoccupation with the nature of his own creativity (as evidenced in Bekenntnisse and elsewhere) gradually evolved into an artificial construct, i.e., the persona of Gütersloh the artist, as created by himself. As such, Gütersloh's
revelations, generally speaking, provide interesting points of departure for the critic rather than statements formulating absolute truths.

One of his central preoccupations in Bekenntnisse is that of the artist not as an aesthetic but rather as an ethical phenomenon. This view is contradicted some twenty years later, when he sees the two phenomena as merging. In Bekenntnisse, Gütersloh sees the development of one's own personality, a striving for greater spirituality, as one of the central "duties" of the artist since he is a significant part of the larger scheme of things: "Es ist Absicht dieser Schrift darzutun, dass die Entwicklung eines Künsters . . . keinen unwesentlichen Punkt in der Geschichte des Menschen-geschlechts unberührt lässt" (129). At the same time the artist occupies a rather exclusive position in society (112).

Throughout the treatise, Gütersloh pleads for the uniqueness of the gifted individual who is able to share his uniqueness only with a few kindred spirits (54). Belonging to an elite group, on the other hand, should not separate the artist from the rest of society, nor prevent him from being active in situations which have nothing to do with art:
He is convinced that "in diesem Jahrhundert der freudlosen Aufklärung" (108) it is more than ever the task of the artist to set an example: "... dass er mit seinem kurzfristigen Menschendasein darstelle und vorstelle, wie Adel entsteht. Damit habe ich die Funktion seines Standes bestimmt" (105). Humility on the one hand ("In einem gewissen Sinne habe ich, wenn ich Bilder malte oder Prosa schrieb, nur die Kutte des Bettelmönchens angezogen. . . ", 18) and elitist thinking on the other would seem to be two diametrically opposed attitudes. However, when seen in the context of the "Imitatio Christi" and similar writings which comprised Gütersloh's favourite reading material there is, at least, some ground for such divergent attitudes. The work as such is a complex and intriguing document of the maturing artist's view on art, demonstrating the inherent polarities in his attitude: that of aesthetic escapism on one hand, and ethical engagement on the other.
II. The Vienna School of Fantastic Realism

As a teacher Gütersloh was respected, often venerated;¹¹ most art critics accord the painter a firm position as one of the "initiators" of modern art in Austria after 1945,¹² and in particular as the founder of what is now called the Vienna School of Fantastic Realism.¹³ The term was coined in 1956 by Johann Muschik¹⁴ who points out that the "school"--unique also in that it is without a specific program, dogma or manifesto¹⁵--has little in common with Surrealism per se; nevertheless its exponents share certain aspects with painters such as Dali, Delvaux and Magritte, specifically in the extremely detailed and exact execution of their work.¹⁶ Muschik maintains that painters such as Kubin or de Chirico did not serve as models, as "Vorbilder" (11). According to Muschik, works of the Vienna School are "fantastic" primarily in their exaggeration, and "realistic" in their painstaking detail and the attempt to give full expression not only to the Conscious, but also the Unconscious (57). As Comini puts it: "... the two tendencies in Austrian fantastic art [are]: the exploration of the mysterious world of elemental forces contained in nature, and the revelation of the inner self" (24). What is lacking, according to Muschik, is "... das Absurde, die Vorliebe für das Paranoische, für Trance und Halluzination" (61)--the depiction of the irrational world, in other words,
all of which are key elements of Surrealism. The focus of the Vienna School is "Wirklichkeitsdarstellung mit phantastischen Mitteln" (60), a basically rational depiction of the world, "... phantastisch aber logisch auflösbar" (59). Clearly, then, Surrealism's major concern, i.e., the complete transcendence of reason, is not shared by the Vienna School. Instead, Muschik claims, the original group painted

... Träume von einer Zukunft, die besser als das Vergangene werden sollte.... Trauer und Idyllensehnsucht, zorniger Aufschrei, ein Quentchen Fröhlichkeit, ja Übermut, bohrendes Grübeln und eine förmlich apokalyptische Vision (9).

Muschik and other critics do not see the Vienna School as specifically and directly succeeding any other school, either Viennese or European; claims for continuity of previous concepts and styles point to the old masters, such as Breughel or Bosch, rather than to more immediate predecessors.

Wilhelm Mrazek maintains that the works of this school also have a particular "Austrian-ness" and cannot be seen in isolation of its landscapes and its people, and the "atmosphere" of Vienna. Comini also points to the "city of dreams" as particularly fertile ground for delving into the fantastic because of the preservation of reminders of
the "demonic," i.e., the invasions, plagues, etc. from which the city suffered throughout the centuries (3). She refers to a long list of Austrian painters of the fantastic as the forerunners of the post-war group, such as Albrecht Altdorfer, Moritz von Schwind, and Hans Makart, among others.

In Muschik's view the "unusual" is never an end in itself for the painters of the Vienna School: the "fantastic" is merely a means of heightening the experience of reality (57). This artistic re-creation of reality is highly idiosyncratic, since each of these painters works in a specific and extremely personal manner. The movement as such has, of course, undergone various stages of development during the past forty years, but the high degree of individuality has remained: all of the recognized figures, from Ernst Fuchs to Friedensreich Hundertwasser, are "Einzelgänger, Aussenseiter"—as is Gütersloh.

Interestingly enough, although Gütersloh is considered the founder of the School, he is not thought of as a "true" exponent; while his work contains certain elements of the fantastic, realistic features predominate. But perhaps the most significant aspect in the work of all these painters is the fact that this "symbol-saturated, enigmatic, precisionist . . . compilation of private parables of old
and modern times" \(^{21}\) has definite links to literature; in Muschik's opinion, there are no contradictions whatever between the two artistic categories. \(^{22}\)

Regarding Gütersloh specifically, Mrazek also considers the two forms of artistic expression as indivisible, as one unity. \(^{23}\) I feel that this unity is best demonstrated by analyzing the pictorialism of the fictional miniatures, i.e., the short prose works, while keeping an eye on the painted miniatures; this method of procedure seemed to be an obvious and promising point of departure for an assessment of Gütersloh's work.
III. Güttersloh's Painted Miniatures

Mario Praz discusses the European appearance, as of about 1830, of the "monistic" (or "microscopic") structure in painting; he sees it as common to most Biedermeier painting, finding "... a counterpart in the minute descriptions adopted by the novelists (Balzac, for example), in which all the items forming an interior are inventoried regardless of narrative economy or the reactions of the characters." Alfred Schmeller also points to the "Biedermeier" style, specifically in connection with Güttersloh's miniatures.

It is of no significance to the present investigation that Güttersloh painted in different styles, or that his painting underwent various stages; of sole interest are the many hundreds of small-scale paintings (gouaches) he started to paint around 1925 and continued with, off and on, up to the last year of his life. These miniatures (generally five to six inches in diameter) have virtually none of the characteristics of the earlier works, or of his oil paintings generally, and appear to have undergone no specific change over nearly five decades. Art critics, including Heribert Hutter, speak of the formal composition of these miniatures, "... die sich keiner Kunstideologie, keiner Richtung und, genau genommen, auch keiner bestimmten
Zeit einordnen (Zeiten, 14). At this point in time, any critic looking for an existing "theory" of these miniatures will search in vain. Hutter sees them as works of considerable merit: ". . . [die Miniaturen] . . . haben einen unbeschreibbaren, aber unbestrittenen Platz" (9). It is likely that, in the past, other critics have shared Hutter's opinion regarding their "indescribability," since nothing beyond very general observations has been written about them.

Artur Roessler considers the miniatures as works of "subtle primitiveness." 27 They are meticulously executed and, according to Hutter, of an "exaggerated colourfulness" (Zeiten, 99). 28 In Hutter's opinion, each individual miniature cannot necessarily be claimed as a work of great significance; the sum total, however, is considered to be significant (14). Hutter shares Gütersloh's own opinion in this regard:

. . . es verhält sich mit diesen Malereien wie mit meiner, wie mit jedes, Handschrift: sie ist einmalig, unvorstellbar, und daher unnachahmbar. Das allein macht sie zwar nicht wertvoll, aber zu einer Tatsache.29

Elsewhere Gütersloh accords these "humble pictures" very little importance, despite his preoccupation with this art form for nearly five decades; in his Bekenntnisse, he calls them
And again, regardless of occasional statements to the contrary, he appears to point to the correlation between his written and his painted works when he terms the miniatures "Pinselhandschriften eines Schriftstellers" (6).

There seems to be no disagreement among the few art critics who have mentioned them as to the main features of the miniatures. Mrazek sees them--along with Gütersloh's writings--as "... many-layered, ramified, witty, ironical, precious ... with ingenious subtlety," and with distinct elements of "alienation and distortion" (Ars Phantastica, 12). Gütersloh is judged to be no different from the other representatives of the Viennese School who are all, as painters, "... in erster Linie Erzähler, Epiker, Novellisten, denen das kleinste Detail noch wert ist, es liebevoll auszumalen."30

Muschik calls Gütersloh "einen Spitzweg unserer Tage, der mit einem Tropfen surrealistischen Öls gesalbt ist" (Wiener Schule, 16), an artist who produces, in his miniatures, a "... leicht verfremdetes, erschreckt-starres Traumbiedermeier" (16). This peculiar dichotomy (Spitzweg/Surrealist) is also seen by Heribert Hutter who assesses the
miniatures as somewhat incongruous in terms of content and form (Zeiten, 9), depicting a world which is not completely identifiable as to place and time, despite the number of external characteristics (10). He sees them as "... beschaulich und sentimental, anzüglich und etwas boshaft" (10), and maintains that subtle irony and broad humour are discernible features as well. But rather more significant is Hutter's view--at least as expressed in Zeiten--of the interrelation of the miniatures and Gütersloh's written work; he claims that there is a

... schillernde wechselseitige Durchdringung des Schriftstellers durch den Maler und des Malers durch den Schriftsteller. ... Ebenso kann in den ... Miniaturen ... der literarische Gehalt aus dem 'Schau-Bild' eine 'Bild-Erzählung' machen, hinter deren örtlich-optischer Erscheinung ein zeitlicher Ablauf, ein Vorher und Nachher, und eine unsinnliche Gedankenwelt sich verbergen, deren Attribute und Symbole aus dem Bildspiegel lugen (5).

Hutter also speaks of a "Guckkastenbühne" (10): the small format of the paintings, their meticulous "framing," "... die flache Bühne mit den bildparallel agierenden oder frontal zum Publikum gerichteten Figurinen, denen der Auftritt aus der Kulisse rechts oder links noch im Schritt steckt. ..." (10) are all distinct features of the stage, which prompts Hutter to speak of the miniatures' "bühnen-
hafte Konzeption" (8). Gütersloh himself would also seem to view picture and stage as closely linked:


There are a number of biblical and allegorical themes; but as their major theme the miniatures depict love in its various manifestations of fulfillment, expectation, renunciation, and reminiscence; there are lovers, artists, actors, all of whom move—according to Hutter—with the wooden grace of marionettes (13). Another critic sees these figures as having "... die Frische sorgfältig aufgeschminkter Leichen," sign and symbol of a distinct "Bruchigkeit und Verwesung einer müd en Welt." The setting is frequently a park or garden, a bridge being its most often recurring symbol of unification or separation. The same critic sees all objects as "... präpariert und ausgestopft. . . . Hinter ihnen steht der Verfall, die Trauer um den unwiderruflichen Hingang des alten Kakanien" (no page). But to present Gütersloh as an illustrator of the macabre, not making allowances for the dozens of more light-hearted, witty and ironic scenes, would be unjustifiable. What nearly all the miniatures have in
common, however, is their distinct narrative quality. And if one looks at some of the titles it becomes even more evident that this inherent narrative quality closely parallels Gütersloh's fiction. One would agree with Mrazek's verdict, "... als Dichter 'malte' er und als Maler 'redete' er, wissend ... dass hier das Dichterische und das Malerische in einer untrennbaren Ganzheit existieren" (Die Entwicklung der Wiener Schule, no page).

Gütersloh in 1967 goes one step further--despite earlier statements to the contrary--by building a bridge, so to speak, connecting the miniatures to the short story genre:

Was nun die kleinen Formate anlangt, derer ich mich zum Nebensächlichen Aussprechen von Hauptsachen bediene ... so entsprechen sie genau den geistigen Räumen, die, schnellsten Falles einen Aphorismus, langsamsten eine Kurzgeschichte durchreilen.

Another bridge is built, so to speak, between artist and viewer: Gütersloh allows the viewer ample room for attempting an imaginative collaboration with the artist:

Da aber der Inhalt eines Bildes nicht nur nicht das ganze Bild ist, vielmehr nur das Gerippe, das der Maler mit Farben bekleidet, so müssen doch wohl zumindest drei Viertel des Bildes von einem unverstehbaren oder zumindest nicht gleich verstehtbaren ... gewissermassen unsichtbaren Element erfüllt sein.
There are only a few colour reproductions of the miniatures in *Beispiele* as well as *Zwischen den Zeiten*, although the index to *Beispiele* contains dozens of tiny black-and-white reproductions ranging in size from 1.5" x 1.5" to 3" x 3". The titles alone speak for the narrative nature of the works, as for example "Die Erzählung des Matrosten," "Der unerwartete Besuch," "Die missglückte Entführung," "Die Meinungsverschiedenheit auf dem Spaziergang," "Ist der Vater wirklich glücklich," etc. Although there is mention of drawings which appear to be illustrations of a number of short stories, there is only one which is depicted (in *Beispiele*, in reduced form), i.e., a drawing entitled "Weihwasserweitergabe" ("Ill. zu 'Die Selbstlosen'"). None of the other watercolours have a direct connection with the stories under discussion; it is only their implicit narrative character which puts them in close proximity to the fictional miniatures and their predominantly pictorial quality.

Looking at the full-size reproduction of the miniature entitled "Das Wartezimmer des Irrenarztes" (1954), the initial impression is of the utterly domineering presence of the three figures in the foreground, in particular the female figure on the left. Yet the entire composition is such that the various objects in the background (such as the clock, or the paintings) achieve virtually equal importance.
with the central focus, i.e., the three figures. The viewer's imagination as to the "meaning" of the picture is obviously engaged to a greater extent than would be the case regarding the fictional miniatures; one is virtually forced to provide the epic element to the situation portrayed. Perhaps this is because anyone approaching a work of art can be "manipulated" more easily through pictures than through words which can have a variety of connotations.

Three figures dominate the foreground, sitting at a round table facing the viewer. It is impossible to place the scene depicted within a specific period of time on the basis of costuming, furniture, or anything else visible; the "contemporary" nature of the magazines, for example, would appear to contradict the more dated--yet obscure in terms of period fashion--garments worn by the figures. The woman on the left is the most macabre of the three: every curve is outlined in the most exaggerated manner, making the dress appear as a second skin. Her breasts are virtually exposed, the opening of the dress is stitched together below the navel, across a prominent abdomen which again emphasizes the skin-like appearance of the garment. Stiffly positioned, her arms and hands--the left one holding a pleated handkerchief--appear carved of wood, and rather disjointed from the wide shoulders. The legs are wide apart and seem solid and chunky, especially in contrast to the inordinately
long and slim umbrella leaning against them. The woman's features above a neck which is encircled by a black ribbon seem almost too large for the face, eyes and mouth in particular. In her middle years, with a face at once elegant as well as "ravaged" by time, she stares directly at the viewer out of dark, heavy-lidded eyes, her expression one of nearly catatonic intensity, a look which is reinforced by her overall pose. Her pale, slightly yellowish colour and bloodless lips reinforce the impression of illness; one is strongly reminded of a picture by Anton Lehmden, another painter of the School of Fantastic Realism, painted a few years later (1959) and entitled "Kopf," whose subject also has a similar look of being ill and/or slightly demented. Tendrils of blond hair show under the broad hat, adorned by grapes, apples and pears, and what appears to be ostrich plumes. The entire head is "framed" by the actual ornate frame of a painting hanging on the wall directly behind her; it depicts a sailing vessel under a formation of feathery clouds which seemingly blend in with the ostrich plumes. The ironic depiction of women as both sinner and saint, harlot and madonna which Gütersloh indulges in frequently (see Chapter Three) might be seen here as well, given the halo-like effect of the painting.

Also facing the viewer with an intense but slightly stupid gaze--reinforced by prominent ears, large nostrils, a
low forehead under a bald dome—is a man in formal attire, displaying a rose in his left lapel. His hands rest on the table, forming a steeple, i.e., with fingertips touching. To his right, her head supported on one hand, her elbow on the table and torso leaning against it, sits a younger woman whose dress underlines the impression of nudity as in the case of the older woman. The figure is chunky, legs are wide apart. Closed eyes and open mouth would seem to indicate that she is sleeping; holding a broad-brimmed straw hat against her skirt, she appears as the most "normal" looking of the trio. That the figures seem somewhat bizarre, not quite "true to life," might be seen in conjunction with the setting. Again, however, the similarity to the artist's fictional creations is quite pronounced: neither in the short stories nor in the novels does Gütersloh create characters of great realistic impact. There is a studied artificiality about them; invariably, the reader has the impression that he is confronted by actors going through their assigned parts on a stage created as much for the writer's pleasure as for the reader's.

Next to the picture on the wall hangs an enclosed clock whose pendulum appears too long and large for its face which has numerals but no hands. Next to that is a hook with a top hat. To its right is a large painting in a wide, ornate frame, depicting a mountain landscape with the onion-shaped
dome of a church. One half of the picture functions as a window, with the seemingly reinforced canvas panel opening into the room. Two figures can be seen looking into the room: the one a white-bearded man dressed in white, with a hat resembling that of Greek or Russian Orthodox priests; the other, also dressed in white, resembles the young Peter Lorre, with his left hand pointing at the figures in the room who are unaware of the two.

The colour component of the miniature is not particularly striking: apart from the blue rug and moss-green upholstery of chairs and sofa, the woman's black (or charcoal) garment and the girl's red dress provide the only larger areas of colour; yet these seemingly stronger splashes of colour are not so explicit that they stand out, significantly, from the rest of the composition. This also works somewhat against the illusory creation of depth, or perspective: the scenes depicted in all of the miniatures are virtually one-dimensional; colours applied to the background are as intense or as subdued as those applied to the foreground. And perhaps this is the reason why Hutter speaks of an "exaggerated colourfulness" (Zeiten, 99). In this particular painting, even the size of the background objects does not appear to be reduced by virtue of distance; i.e., the clock and the paintings are as large as if they were hanging next to the three figures.
One becomes gradually aware of other details: in front of the girl, on the table, is a basket of fruit, and an object vaguely resembling a bottle. Other objects on the table are a conical piece of cake on a small platter; a statue of a nude woman in an ecstatic dancer's pose; three magazines, the top one showing a nude woman under the title "Plaisir"; a white ribbon, and--next to the older woman--a pair of long gloves whose elegantly curved fingers almost give them a life of their own. The white table cloth has a border of wolves, running in a line and in one direction; the stitching around each black silhouette gives a sinister impression of bristling fur. The lamp hanging down from the ceiling is that of a human figure, dressed, limbs contorted like those of a wooden doll, both hands and feet holding a light bulb. Behind the man is a pot with exotic flowers; to the right of the young girl, a disembodied arm is extended from "outside" of the picture, its hand clasping the neck of a vase resting on a slender, high table. The vase contains two leafy branches, a black bird sitting on one of them. A parquet floor and carpet are also sketched in. Thus the entire composition appears "staged," with actors frozen in their respective positions, awaiting their next cue.

It is evident that this miniature contains all the "ingredients" of at least one short story. The imagination of the viewer, coupled with a given set of symbolic
reference points which work on the viewer's consciousness would seem to guarantee the imaginary creation of another half-dozen stories. Therefore it is tempting to indulge in speculation about the "meaning" of this miniature; but this would lead too far since the present study is only concerned with the elucidation of the stories' "interior landscape."

There can also be no doubt that this miniature in particular is a representative example, in concept and style, of the Vienna School of Fantastic Realism: it is interesting to note, for example, that Gütersloh's female figures with their exaggerated contours correspond to those generally drawn by Wolfgang Hutter.42

"Im Irrgarten der Liebe" (Beispiele, plate 27, dated 1960) is another miniature which stimulates the imagination, initially prodded by the title. The painting is one of peculiar shadows, angles and perspectives which makes it interesting from a pictorial as well as narrative perspective. In the foreground, their backs against a "set" of thick hedges which appear sculpted into smoothly lined, impenetrable, garishly green walls—where one would normally expect, given the title, exuberant, unrestricted growth—stand two pale figures, apart. The female figure, young, in a tight dress, and a cape about to slip off her shoulders, again demonstrates Gütersloh's obvious fascination with
anatomical detail—if not accuracy—which is evident in all the miniatures. Her face is serious and turned towards the male figure a few steps away. Her pose suggests seductiveness, marred by the incongruous, unnatural angle of the arm raised above her head. The man's sparse hair and lined face, partially obscured by a raised and bent arm—also appearing somewhat disjointed—suggests the older man, fascinated yet unwilling to succumb to the "temptation" offered. Behind the woman, on a pedestal set into a niche which seems "carved" into the hedge, stands a naked male figure which could be as "life-like" as the two in the foreground were it not for the "blind" eyes of a statue. His body stretched, he is reaching with his right arm partially around the hedge, nearly touching the legs and wisps of white cloth which is all that is visible, behind the hedge, of a female figure literally "in full flight," her feet nearly two metres off the ground. Trying to grasp her is a younger man, running, with arms and hands outstretched. Behind him, on another pedestal set within a niche, is a barely recognizable statue (or figure), half in shadows, in a standing position. Beyond the hedge in the background, a strip of blue sky is visible.

There is more of a suggestion of depth here than there is in the previously described miniature; again this depth is not created by a gradation of colour but rather by the
dimensions of the figures portrayed. An almost luridly intense green is predominant, followed by shades of pale blue. Whereas in the former picture Gütersloh did not work with light and shadow (even the ceiling lamp does not appear to shed any light, nor is there any indication of light coming from another source), he manipulates these qualities very effectively in "Irrgarten der Liebe." Despite the outdoor setting, the illumination of the scene seems to come from a bank of klieg-lights rather than from the sun. Stage effects are again very much in evidence, even including the positioning of the figures which seem arrested in motion as if waiting for further stage directions. The sculpted "walls" resemble stage props rather than living hedges. Although the entire scene is depicted realistically, its fantastic dimension (primarily determined by the figure in flight) can hardly remain unrecognized.

Although lacking the detail of the first miniature, this one appeals no less to the viewer's imagination: apart from speculating on that which is clearly visible, one wonders about the unseen, since the eye is drawn to the shadowy corners of the niches, and the gap between the hedges through which the figure is escaping. As with the first miniature, the components which make up this one point to its conception in largely narrative terms, which not only demonstrates the interconnection of painter and writer, but
once again gives evidence of Fantastic Realism whose exponents, by and large, would seem to share Gütersloh's narrational predilection.

The miniature entitled "Après" (Beispiele, plate 12) was painted in 1923, and even at first glance one realizes that it is several steps removed from Fantastic Realist painting: the only thing one might consider as slightly "fantastic" are the contorted limbs of the male figure. The picture lacks a further attribute of Fantastic Realism: an intrinsic epic quality. The "before" of the scene depicted is quite obviously a romantic encounter between the two figures, and one has the distinct impression that there is no "after" worth speculating about beyond the moment Gütersloh illustrates--the title itself is rather conclusive and does not prod one to further leaps of the imagination.

The figures stand apart, looking away from each other. There is undoubtedly a touch of humour in the portrayal of the woman: hair dishevelled, bosom bared and attempting to adjust both skirts and garter, she gazes soulfully at some point above her rather than in the direction of her companion. He, on the other hand, faces in her direction--staring, however, not at her but at some object "outside" of the picture. That the hill-top encounter took place in full view, so to speak, of the town (or castle, or monastery)
which can be seen in the distance adds a further touch of humour, in terms of the viewer's "epic" response; it also indicates his eagerness to depart (reaching for his hat, having put on his jacket back-to-front in his haste) while she is still in a state of deshabillé. Judging by their apparel, the period can be fixed relatively firmly which is seldom the case in other miniatures: the late seventeenth or early eighteenth century.

Except for the sky, there is very little background directly behind the two figures: there are no trees, bushes or anything else which would substantiate a natural setting. The plain "backdrop" of the sky can be seen quite simply as yet another example of the artist's theatrical handling of his material.

The colours are rather more muted than in the other two pictures. Touches here and there of a yellow-golden hue indicate a source of light, but once again this seems to originate from an artificial rather than natural source: the scene appears "lit" as from a number of stage lights above and in front of the picture. Even the details in this miniature look like so many artfully arranged stage props: both hats hanging on the branches of two separate trees; the woman's umbrella, jacket, and bouquet on the ground; the remains of a picnic and what seems to be two discarded
napkins. The miniature as a whole appears framed due to the branches of the two trees on either side meeting in the centre.

Even a superficial glance at the reproductions in Beispiele reveals the obvious fact that Gütersloh was anything but a dabbler at his craft. This volume offers examples of the full range of styles he used in the course of many decades. Looking at such powerful and superb paintings as "Bildnis der Malerin Broncia Koller" (plate 9), "Bildnis Alexandra Gütersloh" (plate 18), or "Stilleben mit Barometer" (plate 25), it is rather difficult to "see" the same hand engaged in the creation of the miniatures which, taken individually, seem almost like comic strips if one compares them to any one of the more "serious" paintings. However, after studying a representative selection of the former, it becomes quite clear that these small paintings have their own intricacies and complexities, and that their intrinsic simplicity--compared to the larger-scale paintings--does not detract from their artistic merit in the slightest. The same conclusion can be reached regarding Gütersloh's short fiction as compared to the novels.
Chapter Three

The Writer Gütersloh: The Fictional Miniatures

I. The Question of Genre

The short fictional prose works used in this study will not be discussed along the lines of established literary genres—or any category within each genre—for two reasons: the attempt to "categorize," collectively, the majority of the stories would lead to insignificant results simply because they do not fit readily into any one of the established frameworks; one hesitates even more in view of the obvious divergence between the various scholarly pronouncements made, generally speaking, concerning the short fiction genres. Furthermore, it is felt that the attempt at a conventional categorization or labeling would add little, if anything, to the particular focus of this investigation. The question of genre had to be discussed, however, since analytical criteria for Gütersloh's short fiction have not been established so far.

If one were to look for labels, it would become obvious very quickly that most of Gütersloh's stories, published
separately in the course of some thirty years, do not have any particular designation in the various publications except for that which is contained in the title, e.g. "Die Fabel vom Dilemma," or "Eine Malergeschichte"; two of the stories bear the subtitle "Novelle." Many of them, including the novellas, were republished some years later as "Fabeln," and subsequently as "Erzählungen." The dust jacket of Lasst uns den Menschen machen contains introductory comments by Heimito von Doderer which illustrate as well as add to the confusion, and would seem to frustrate any serious investigation in terms of genre from the outset:


Helmut Heissenbüttel, commenting on Sonne und Mond, also refers to Gütersloh's short fiction under various designations; "... es gab auch ... zwei Sammelbände mit Erzählungen, Parabeln, Legenden. . . ." Robert Blauhut uses the term "Novelle" rather loosely in connection with such disparate stories as "Pythias Brief," and "Ein Held seiner Zeit," both contained in the collection Lasst
in fact, Blauhut uses either "Novelle" or "Erzählung" when commenting on the stories generally in the three collections. The question which next arises—however peripherally—is that of finding the most "appropriate" designation for these texts when most major and minor studies in the area of genre fail to establish generally acceptable criteria.

Walter Höllerer, in an article entitled "Die kurze Form der Prosa," argues convincingly against any rigid "system" of categories and labels when dealing with short prose works, especially the short story (Kurzgeschichte) which—even now—does not really constitute a well established form with a long tradition of accepted principles. Klaus Doderer, in Die Kurzgeschichte in Deutschland, ihre Form und ihre Entwicklung, agrees with Höllerer, stating that the word "Kurzgeschichte" is used "... zur Benennung ganz verschiedener, zum Teil einander ausschliessender Literaturerscheinungen" (3). He goes on to say:

... mit der gleichen Kühnheit und Präzisionslosigkeit wie Presse und Literatur arbeitet die bisher erschienene wissenschaftliche Literatur mit dem Begriff Kurzgeschichte. Man ist versucht zu behaupten, dass gerade hier die grösste Verwirrung herrsche (5).

Ruth Kilchenmann in her detailed study describes the Kurzgeschichte as "... den heute wohl unaufgeklärtsten
'Typus' literarischen Ausdrucks. ...n' Discussing, among others, the studies of Eberhard Lümmert and Wolfgang Kayser as valid but not conclusive attempts at defining genre she goes on to say that

... Definitionen in Handbüchern, Nachschlagewerken und Lexika, die sich oft widersprechen, tragen weiter zur Unklarheit und zur Verwirrung des Begriffs Kurzgeschichte bei, da sie meist entweder nicht endeutig, weil viel zu breit und unbestimmt, oder viel zu eng und doktrinar sind (13).

Other studies, for example those by Thomas di Napoli, James B. Hall, Hans Bender, and H.M. Waidson all point out the difficulties in defining the German short story; not one of the constructed "sets" of characteristics agrees completely with any other, nor would any of them be completely applicable to the majority of Gütersloh's "short stories." Moreover, the term "short story" as the appropriate translation of "Kurzgeschichte" is problematic since it implies a much broader set of characteristics; as Höllerer points out:

Dabei ist ... zu bedenken, dass die amerikanische Short-Story deswegen, weil es einen Novellenbegriff im Amerikanischen und Englischen nicht gibt, weitergefasst ist als der deutsche Begriff 'Kurzgeschichte'. Er überschneidet sich zuweilen mit dem deutschen Novellenbegriff (226).
Other genre definitions pose similar problems: Klaus Doderer demonstrates that for many scholars the terms "Novelle," "Anekdote," and "Skizze" are more or less synonymous with "Kurzgeschichte"; Kilchenmann adds the more discursive genre of "Erzählung" to this list:

Ist es schon schwierig und kaum möglich, Novelle und Kurzgeschichte voneinander klar abzugrenzen, dann ist es noch viel schwerer, eine Trennung zwischen Kurzgeschichte und Erzählung vorzunehmen (18).

Kilchenmann points to the fact that none of these literary categories has been described comprehensively, in particular the novella:

... bis zum heutigen Tag ist man sich lediglich darin einig, dass es bis jetzt keine allgemein gültigen formästhetischen Kriterien für die 'Gattung' der Novelle gibt (9).

Graham Good, in a comparative review of the relationship between novel and novella, points to the fallacy—based on the assumption that "prose fiction is a continuous, homogeneous fabric which can be cut and tailored to any length"—of defining the novella primarily in terms of length, since "there is no magic number of words which constitutes the minimum for a novel or the maximum for a short story, and there are always borderline cases" (197). Good arrives at a summary indicating a "cluster of features
and possibilities central to the novella" (209)--which only serves to illustrate the impossibility of ascribing one set of characteristics to all examples of this genre, even within a circumscribed historical period.

As far as the novella genre is concerned, Gütersloh kept more or less within the framework used by Goethe (or Kleist), i.e., the depiction of one extraordinary incident, with a tightly constructed story-line, a marked economy—for Gütersloh--of words, and almost complete lack of digression, equally unusual for this writer.

One would seem to face the same dilemma regarding the twentieth-century version of the fable. Hermann Lindner refers at length to the difficulties "bei der Gattungs-definition";\textsuperscript{16} Reinhard Dithmar claims, "Von der Intention aus lässt sich die Fabel näher bestimmen, nicht im Sinne der tradierten Gattungslehre..."\textsuperscript{17} The fable has been described, among other things, as a "didaktisches Gleichnis" (Höllerer, 237), "... das in eine Erzählung eingefügte Drama in knappster Form" (Dithmar, 103)\textsuperscript{18} or, more generally, as "Literatur, die Alltagswelt unmittelbar beeinflussen will."\textsuperscript{19} Nor can the difficulties in categorizing be considered a recent phenomenon; according to Klaus Doderer:
Wer sich aufmacht, die idealtyische Form der Fabel zu finden, um dann an ihr die Wirklichkeit zu messen, dem geht es hoffentlich so wie Lessing, der . . . die Diskrepanz zwischen seiner theoretischen definitorischen Zielsetzung und seiner eigenen Praxis als Fabelschreiber merkte und eingestand.20

The stories to which Güttersloh chose to apply the term do not have a uniform set of compositional characteristics. The didactic element is either barely discernible or missing completely, with the possible exception of "Die Fabel von der Malerei"21 which is also the only one of an allegorical nature. "Die Fabel von der Pythia"22 as well as "Die Fabel vom Dilemma" are set in the historical and legendary past, revolving around Alexander the Great and Faustus respectively; the painter in "Die Fabel von der Malerei" is merely representative of all painters.

All three stories vary in narrative style and length, from the relatively short (seven pages, "Malerei")23 to the very long (forty-three pages, "Pythia"); whereas one is extremely discursive and in the form of a letter ("Pythia"), the other two have a narrator. The locale changes ("Der General")24, or remains static ("Malerei"). In terms of language, two of the three fables are told in a relatively straightforward fashion, while in the other ("Pythia") the element of irony is evident occasionally, brought about by having figures from Greek mythology speak in contemporary
vernacular (e.g. "Mein Philo--das ist der Schreibonkel." (Die Fabeln, 67).

Klaus Doderer also sees the "Anekdote" as a somewhat ambivalent category, with a number of "Übergangsformen" (50) which have not been given a designation at all. Waidson demonstrates that the "borderline between sketch and story" is equally precarious (123), referring to some of Thomas Mann's early so-called "Novellen" in this context. The same ambiguous quality might be ascribed to the "Feuilletongeschichte," where plot can either be negligible, or dominating (see Höllerer, 238). In that sense, some of Gütersloh's stories which have been collected as "Erzählungen" (Lasst uns den Menschen machen) could indeed be considered as "Feuilletongeschichten," as for example "Der Henker," or "Ein Held seiner Zeit."

Gütersloh occasionally appears to adopt the style of other authors. This would seem to be the case with "Adonis," for example, where the similarity with Kleist's short fiction is particularly striking. For Heimito von Doderer, Gütersloh, "dieser liebend-feindselige Sohn des neunzehnten Jahrhunderts" (Fall Gütersloh, 113), is at least occasionally quite at home in previous centuries; comparisons with Stendhal, Laurence Sterne, or Johann Peter
Hebel have been made by some critics in connection with the novels.25

In the final analysis one can only agree with Klaus Doderer, Kilchenmann and others who reached the conclusion that one cannot speak of the short story, but only of short stories. Kilchenmann writes:

[Es muss akzeptiert werden], dass es keine Kurzgeschichte, sondern nur Kurzgeschichten gibt, die sich allerdings nach ihrer inneren Form und eigengesetzlichen Struktur bestimmen lassen, ohne aber einer Gattung zuzugehören oder sich unter einen Gattungsbegriff einreihen zu lassen (16).

Therefore, because of the amorphous nature of the genres described, and the relative ambivalence of Gutersloh's short fictional pieces--an ambivalence which becomes acutely apparent when one attempts to align them with the entire "set" of characteristics in any one of the many prototypes offered--it would seem to be prudent to avoid confusion and designate them simply as "Geschichten," or stories. Taken collectively or individually, they are artistically unique and defy categorization just as much as do Gutersloh's painted miniatures. His position in this respect is not unique, however: the same claim has been made, for example, regarding Kokoschka's short fictional works, i.e., that they are impossible to "classify."26
II. Publishing History; Editorial Changes

Stories which were originally published in journals and newspapers have frequently not only been republished under different and multiple designations, but in some cases titles have been changed as well. For example, what was published originally under the title "Ungeduldiger Scharfrichter" appeared later as "Der Henker." This second title is, perhaps, less unwieldy and more to the point than the original one: the story is now much shorter, and the rather lengthy "editorial comments" on the death penalty have been deleted. In this second version, a letter written by the executioner makes up the entire short sketch. There are quite a number of textual changes; the sentence leading up to the letter, for example--"Auf dass ein Strahl von dieser Liebe Sie auch träfe, sei das blutige Stück Ihres Briefes zitiert"--("Scharfrichter," 62) has been enlarged by some components taken from the opening part of the first version:

Auf dass ein Strahl . . . auch jene träfe, die, in pragmatisches Denken verstrickt, irdische Ordnung durch irdisches Urteil zu schützen glauben, sei die blutige Erzählung eines Organes dieser Ordnung, in dem gebrochenen deutsch-österreichischen Deutsch, rot auf weiss, zitiert. . . ("Henker," 181).

Apart from sentences which have been changed or left out completely in the second publication, there are 115 changes
in the spelling of the dialect portion, from "Gott" and "hat" ("Scharfrichter," 62) to "God" and "hot" ("Henker," 181), etc.—resulting, no doubt, in greater authenticity as far as the nuances of dialect are concerned.

"Die Fabel von der Pythia," first published in 1945, received a second publication in 1947,29 and a third in 1963.30 In 1962 it also appeared in the collection Lasst uns den Menschen machen, but under a changed title, i.e., "Pythias Brief" (115-142). The text in all four publications is identical. "Das Geständnis," first published in 1947 (Die Fabeln vom Eros, 125-134), was republished twice (Lasst uns den Menschen machen, 165-170, and Fabeln vom Eros, 34-39); apart from the slightly different divisions between paragraphs in each version the text remains unchanged, as is the case with the two published versions of "Der Brief aus Amerika,"32 and "Der sentimentale junge Mann."33

"Das vergebliche Mahl" which first appeared in 193434 and was published again some thirty years later (Menschen, 251-256), and Gewaltig staunt der Mensch, 103-108) shows insignificant changes only: again, the occasional word is left out entirely in the second and third printing; sometimes the punctuation differs. "Gespräch im Wasser" was published twice in the same year.35 The second version has
only negligible changes, e.g. "wenige Sekunden später" (Menschen, 150) is now "zwei Sekunden später" (119). "Die Menschenfreunde," published three times, again has undergone only minor changes each time, in spelling and syntax.

The title "Ein Idiot" was subsequently changed to "Ein Bruder Aegidio" (Menschen, 241-249), with an explanation of the name; in view of the protagonist's depiction, the change is for the better. Textual alterations are minor, and mainly concern spelling, syntax, and the occasional change of one word for a textually more appropriate one, e.g. from "... und einmal muss doch das Vergessene tot sein ..." (Das Silberboot, 227) to "... und einmal muss doch das Vergangene tot sein ..." (Menschen, 249). Since the original story has remained intact--except for a couple of minor word substitutions--there seems to be little reason for having changed the original title of "Ein ungewöhnlicher Gedanke" to "Gott spart nicht mit Zeichen" and a year later to "Die innere Stimme auf dem Dorfe," unless it was for reasons of copyright. Appeal to a specific readership might have been the other--or only--reason for these changes. The three versions are otherwise alike; all three titles are appropriate for the rather "homespun" concerns of this village tale.
"Lasst uns Menschen machen" received the most substantial alteration in the process of republication. The slightly changed title "Lasst uns den Menschen machen" seems to go with the expanded, far more reflective and complex version of the story. There are numerous and relatively insignificant changes in diction and syntax, but since the second version has been expanded to double the size of the original, it must stand, to a large extent, as an entirely new narrative.
III. The Exterior Landscape

1. Delineation

None of the stories gives rise to the assumption that Gutersloh set out, consciously, to emulate any theory of painting, nor do his theoretical writings point in that direction. However, it can be demonstrated that the painter's perspective was usually present while the author worked at his craft, and that one can isolate, in each story, various devices of a predominantly pictorial nature which are inseparable from the composition as a whole. There is no single story in which one would be able to isolate all pictorial devices illustrated in this study; as the stories differ in other areas (e.g. regarding theme, point of view, or setting), so do they differ in their emphasis—as well as presence or absence—of various pictorial elements. Yet each of the fictional miniatures contains examples of at least two of these elements, to varying degrees.

The viewer's initial impression of a picture's "totality" is bound to be different from a reader's impression of a story; a transference from a pictorial to a verbal medium cannot be exact. One might be able to make a case for a similar receptive process with regard to painting and concrete poetry, where the eye is first of all drawn to
the **shape** of the poem. The first impression one gains of a painting does not include an awareness of every detail but rather of prominent shapes and colours. Regarding the stories, however, the initial "impression" the reader gains is based on a first reading of the text in its entirety which should result in the perception of the form, or basic formal as well as thematic structure, of the composition, rather than the recognition (at this point) of its numerous details.

As Kandinsky has pointed out:


Gütersloh seems to be an example here: in spite of the fact that, throughout his creative life, he wrote extensively on art, it would be unreasonable to suggest that his own—or anyone else's--theories preceded either his painted or fictional works which would then have to be seen in the light of one or the other theory. Rather, it is what Kandinsky has called the artist's "innere Notwendigkeit" which serves as a stimulus, and which gives the work of art shape and direction.
Gütersloh's understanding of himself as a painter has been the overriding determinant for much of his narrative technique; it can be argued that his visual perception influenced the compositional idea underlying the basic outline of a story. Gütersloh proceeds in the manner of a painter by delineating the "form" of the narrative, then "filling in" specific shapes and colours. Beginning an analysis with this delineation or outline of the stories, one can perceive the artistic intention behind them, i.e., the creation of a narrative painting, of a verbal picture. This, at any rate, is the effect the majority of the stories would have on the critical reader, despite the speculation that the initial creative impulse for the writer Gütersloh might well have arisen out of a specific idea rather than a visual stimulus. But given the artist's dual talent, it is not at all surprising that the execution of this idea became distinctly pictorial. However, although the majority of the narratives can be seen as verbal approximations of the pictures, the pictorial mode is never imposed upon a literary work without regard for what is being expressed: invariably, the decorative element constitutes a functional, integral part of the whole, not in conflict with but complementing and enhancing the narrative idea.

The reader is almost always "put into the picture," as it were, at the very opening of the story: Gütersloh
introduces a character, theme or object around which the plot revolves within the first few sentences, and generally finishes by returning to that original focal point, thereby giving the outline of the story quite incisive compositional lines. "Cave Veritatem" starts in medias res: "Sie hatten miteinander gestritten. Zum soundsovielten Mal. Der Mann und die Frau." The reconciliation at the end is not between the original couple but by another one profoundly affected by the situation between the first. They could almost stand as alter egos, especially since all four remain nameless. The basic theme (marital harmony/disharmony) which is stated at the story's opening and constitutes its dénouement, as well as the protagonists' "entries" and "exits" results in a perfectly constructed symmetry, acting as a frame for the narrative composition.

"Das Geständnis" has the same design: the theme of marital discord and the nameless protagonist open and close the story. In "Der sentimentale junge Mann" the lovers are again nameless; the thematic content, i.e., a problematic love relationship, is established in the opening paragraph: "Er sagte zur Geliebten: 'Ich will dich immer haben. Du sollst mich immer wollen. Wir müssen zueinander kommen.' Er meinte die Trennung von ihrem jetzigen Mann." The story might have had a number of possible endings: Gütersloh,
aware of compositional balance, chooses the "tidy" ending—the separation of the lovers.

The main characters in "Die Heimkehrer," having spent many years in the wide-open spaces of America, return to their small native village, in a "lächlicher kleinem Zug." At the very end, not having found the welcome they had been looking for, they depart for their new homeland, the last scene depicting them "auf hoher See." This "ring"-composition Gütersloh also uses for "Die innere Stimme auf dem Dorfe," where the protagonist as well as a potential conflict are introduced in the opening sentence: "Seit Wochen quälte Herrn Evarist Thom, Ortskrämer und Organist, ein ungewöhnlicher Gedanke." The realization that his occupation as organist was not of his own choosing but came about by chance—namely through the death of his father and an accident which no longer allowed his predecessor to function as the village organist—results in Evarist Thom's "unusual" thought: would he have attended church regularly for over thirty years if his occupation had not made it mandatory? The dilemma is resolved through the minister's "staging" of what appears to be divine intervention, the irony being that the continuation of Thom's position is still not his own choice.
The immediacy--rather than narrative retardation by such means as digression, for example, of leading into the story more gradually--of Gütersloh's approach also applies to "Die Selbstlosen": "Gestern, am frühen Morgen, hatte man die braune Regine, Magd des Postmeisters, verhaftet."\(^{48}\)

Within the first seven sentences the theme of the story, i.e., the betrayal of Regine as the murderess of her own child, is clearly stated; in the last seven sentences, Gütersloh presents the resolution: the murder of the betrayer. Further examples of precise delineation are "Ein Idiot," or "Österreichisches Erlebnis,"\(^{49}\) as well as "Der General." In the last story, the ominous opening sentences clearly foreshadow death and the funeral with which the story ends: "Der Zeiger der Uhr rückte auf zwölf. Allen war, als sei diese höchste Stunde des Tages das Haupt eines Delinquenten, welches in wenigen Minuten fallen soll."

Gütersloh's predilection for the kind of meticulous delineation which he demonstrates in the painted miniatures has its most representative verbal counterpart in such stories as "Der tanzende Ball,"\(^{50}\) where the object or focal point, i.e., the ball, is introduced not only within the opening paragraph but is the last word of the story as well. Here and elsewhere, the very tidiness of the stories' delineation bears vivid testimony to Gütersloh's pictorial imagination.
2. Figures, Themes, and Point of View

The reader now proceeds to the second stage of literary perception: a recognition or appreciation of what is in the "foreground" of the fictional miniature, i.e., a figure—or constellation of figures—or an object. In his depiction of figures Gütersloh uses the pictorial mode almost exclusively, to the point where they are virtually one-dimensional; the writer is seldom inclined to delve below the surface of pure description. Yet the dictates of literature make a certain degree of psychological portraiture mandatory: hence the "psychological profile" of the stories' protagonists is presented to the reader through Gütersloh's use of Fantastic Realism, as will be discussed later.

The figures in many of the stories seem to be alienated from their environment or the setting in which the writer has placed them. In her study of *Sonne und Mond*, Lüdtke comes to the conclusion that its characters lack any real connection with their surroundings: "... [sie] äußern sich selten zu ihrer Umwelt, gehen nicht darin auf" (123). This would seem to apply to some of the stories as well; but since the limiting scope of the short fiction genre necessitates a much tighter interpenetration of settings and characters, these two narrative components in most of the
stories are relatively well balanced. Yet in several cases characters seem placed in their individual settings almost at random, without exhibiting a tangible connection with their environment. This, however, does not mean that they are lifeless puppets. In a review of the collection Die Fabeln vom Eros, Laurenz Wieden states:

Die Menschen dieser Dichtungen werden nicht durch reale Schilderungen plastisch, sondern durch die röntgenhafte Einsicht des Autors... Seine Figuren scheinen aus Glas zu sein und wirken dennoch absolut lebendig.

The author's "x-ray vision" is expressed through the creation of fantastic images in connection with a specific character (see section on Fantastic Realism, Chapter Two), thereby giving it greater psychological plausibility. Yet this "vitality" Wieden ascribes to the figures usually remains that of purely fictional characters which are presented in a "theatrical" manner. What Alfred Schmeller (like Heribert Hutter) considers typical for the painted miniatures can be said to apply to the fictional miniatures as well, namely that the figures seem to "turn" to the viewer as to an audience watching a play; it is difficult to visualize them in a completely realistic setting.

Bulwer, Stone and Webster in "Lasst uns den Menschen machen" do not "belong" in Africa; as white hunters--or, in Webster's case, as colonial administrator--they appear as
temporary usurpers who relate to their surroundings only in terms of their circumscribed professional function or duty which could be exercised on another continent as well. The story, however, constitutes anything but a treatise on social inequality; rather, both the natives ("... sie waren schon getauft und daher nicht mehr so schwarzen Verstandes wie die Ungetauften...") and the three Englishmen emerge as stereotypes, Gütersloh's personal disdain for the latter being very much in evidence. There is very little evidence of explicit pictorialism in this story; its philosophical premise resulted in a certain discursiveness on the part of the writer, with very little "lingering" over one or the other image.

The two protagonists in "Die Heimkehrer" are no longer in touch with their environment, visiting Europe for the first time after many years in the United States. There is no sentimental recognition or appreciation of their native village. Both have become aliens in a now alien environment, a predicament which extends to the language as well: "Ihre englische Unterlippe entstellte die deutschen Laute" (Fabeln, 26). The fact that Christian and Lorenz have turned into idiosyncratic old bachelors adds to the general "tone" of alienation. The story opens with a distinctly pictorial scene: the two men are standing on the platform of the station, deciphering the name of the small
village while the train disappears slowly around the corner and into the distance. The physical appearance of Christian and Lorenz is of relatively little significance to the story, yet Gütersloh "paints" them very meticulously in the second sentence: both are wearing loosely cut suits with wide shoulders, colourful shirts and straw hats; both have sparse blond hair, and blue eyes.

Gütersloh devotes a brief passage to the actual walk from the station to their respective destinations before he once again presents an explicit picture: in his mother's house, Christian is confronted by his former betrothed who is unkempt, pregnant, and abusive. In the back of the dark room, portrayed less vividly than the woman ("graue Geschöpfe," 28), Christian observes the woman's children:

Im Hintergrunde spielten ungestört drei schmutzige Kinder von etwa sechs bis zwölf Jahren, widereinander maulend, ein gegenstandsloses Spiel auf dem leeren Fussboden, und aus einer Wiege greinte mit den zackigen Bewegungen jüngsten Alters ein viertes (28).

Lorenz' encounter with his former mistress is somewhat less pictorial; their loving reunion, the introduction of his child whom he sees for the first time seems to have been less of a challenge for the painter than it was for the writer. There is no self-contained "picture" describing the scene, but rather a straightforward account of what
transpires. As will be pointed out later: the next two "scenes" are also extremely graphic, and the story ends with a vivid picture.

Most of Gütersloh's characters, however, are completely integrated with their environment. Viktoria, in the story of the same title, is a product of the restrictive society in which she lives, her life being determined by the mores of her social class. Despite their confining and stifling nature Viktoria has managed, by the end of the story, to adapt herself to and become an integral part of her environment. The figures in "Das vergebliche Mahl," or "Ein Idiot" undergo a similar process of integration. Yet the characters' frequently flat, one-dimensional portrayal further suggests a close alignment with the painted miniatures: it is up to the reader/viewer's imagination to provide a second dimension, the details that are lacking to make the figure into a fully rounded character. In many of the stories (e.g. "Das ist Liebe," or "Der Erbe," and "Österreichisches Tagebuchblatt") they appear as objects within their landscape or interior setting, rather than as carefully drawn characters. Very few of them are "fleshed out"; they remain rather sketchy; fully one third are nameless types rather than individuals, which adds to the "surface" quality of their depiction. This impression is heightened by the fact that, generally speaking, there is
little attempt made to delineate psychological states. This compositional peculiarity, i.e., the prevalence of archetypes over fully developed individuals, Rieser has also touched upon briefly in connection with the novels: "Seelische Vorgänge werden von aussen, Figuren als Objekte, nach ihrer Erscheinung und Wirkung, betrachtet" (261).56 Lacking the basic identity of a specific name, the figures are often depicted merely in terms of their occupation or station in life (e.g. peasant, aristocrat, artist, etc.).57 With few exceptions the protagonists are male; women are usually cast in secondary, supportive roles, defined in their relationship to men, i.e., as sister ("Der Erbe"), daughter ("Der General," or "Der Henker"), mother ("Der Erbe") and, more frequently, wife or mistress (e.g. "Cave Veritatem," or "Der sentimentale junge Mann"). Both Lüdtke and Thurner make a strong claim for Otto Weininger's influence on Gütersloh as far as his portrayal of women in the novels is concerned;58 female figures in the stories are drawn in the same manner as those in the novels, hence their claim can stand as accurate.

Whereas nearly all primary male figures are endowed with a certain measure of "native" intelligence, this appears to be seen as undesirable in women;59 where this attribute does seem necessary—as in the character of Euandria, or Viktoria—it is trivialized by the ironic
attitude the narrator/author invariably adopts. His is a generally one-sided view of women as instinctual, sensual beings, "... von ihrer Triebhaftigkeit bedingt" (Lüdtke, 133), and largely incapable of the kind of logical reasoning Gütersloh ascribes to men:

Wie wäre's also, wenn wir für des Weibes Kopf des Weibes Schoss setzten? Wenn wir zu begreifen versuchten, dass die Weiber nicht, wie wir Männer, von oben nach unten denken, sondern von unten nach oben? Auf ihre Art so logisch wie auf die unsere wir? (Erdteil, 234).

The portrayal of wives and mistresses, generally speaking, is far less complex than that of daughters and sisters. In "Der Brief aus Amerika," Ottile is depicted as ruled by her instincts rather than intellect when dealing with the arrival of her brother's letter:


A similar passage describes Giannina's "interior landscape" in "Der Erbe":

Die Flammen der kleinen Hülle, die nur einige Meter unter dem gemeinen Strassenpflaster des Bewusstseins liegt, schlugen ihr wieder bis
zum Ohr. Diesmal aber ergriffen die Flammen auch den Verstand: und in diesem Dachgeschoss die wenigen und ärmlchen Habseligkeiten einer weiblichen Ratio, die auch hoch oben mehr träumen als wachen, daher mit den im dunklen Keller der Person vergrabenen Schätzen oder Scheusslichkeiten verwandter sind als mit den bis zu vernünftigen Wahnvorstellungen abstrahierten, immer noch mehr praktischen als wirklich kostbaren, oder kostbar wirklichen, Möbeln aller Zwischenstücke (Fabeln, 123).

Giannina functions only in relation to her brother, mother, and uncle; Ottilie, completely dominated by her father, is without self-determination at the age of thirty-five, locked into her parental prison without reprieve. Berthe in "Der General" is a similar figure whose death constitutes the only escape from her father's military strictness.

Mothers are also viewed through the eyes of a misogynist—or so it seems: they are always depicted as secondary, largely unsympathetic figures. Yet the range of characteristics is extraordinary: from ridiculous ("Der Erbe"), to senile ("Der Brief aus Amerika"), to murderous ("Adonis" and "Die Selbstlosen"). In "Die Selbstlosen," the unwed mother who kills her infant is described only as "die braune Regine, Magd des Postmeisters" (Continuum, 105); the lack of descriptive detail, the fact that Regine displays no remorse for her crime, and the gruesome—if somewhat obvious—burial site (a dung heap) make the murder appear
particularly horrendous. This is a story in almost Naturalist style, but without the sympathy displayed as, for example, by Gerhard Hauptmann for his character Rose Bernd. It is only in "Das vergebliche Mahl" that Güttersloh's attitude seems to be less negative: despite the fact that she commits suicide together with her young children, the mother is portrayed as an admirable and strong individual:

Des Mannes Auge hing mit unendlicher Bewunderung an dieser Frau. Sie erschien ihm so gross und stark, ein unfehlbarer Engel, dem man sich ruhig anvertrauen konnte (Gewaltig, 108).

A phrase from a paragraph under the heading "Mutter," published in Der innere Erdteil, illustrates the writer's deeply ambivalent feelings, the difficulty of reconciling his hostility and the notion of women as basically inferior to men, with the obvious fact of women as life-givers:

Den rätselhaften Tatbestand ... dass ich niemanden schmerzlicher misse als sie, die ich verunehrt, verlassen und nicht vermisst habe: kann die grösste Intelligenz ihn erklären? Kann sie erklären, warum der Einsicht zu Trotz in die Nichtigkeit aller weiblichen Wesen dieses eine weibliche Wesen ausgenommen wird von dieser Einsicht? (161)
Ultimately, however, most of the characters--female as well as male--are depicted as one-dimensional figures within an exterior or interior setting, figures who are "seen" to react to a given situation rather than give an "account" of the reasons behind their reaction. The onus is on the reader to construct, from these visual clues, the psychological make-up of each character. The figure of Ottilie ("Der Brief aus Amerika"), for example, who can be considered as one of the more fully developed characters in the stories, comes to life primarily through this method of "presenting" by visual means:

Als sie hinknierte - ohne aber zu vergessen, den alten Bademantel, der da klaffte, über der Brust zusammenzuziehen - und, statt die Lage des Briefs zu ändern, den Kopf verdrehte, um die Anschrift zu lesen, bemerkte sie die amerikanische Marke. Sie sank auf die Fersen zurück, als sei zumindest die halbe Seele ihr entfahren. . . (Silberboot, 59).

Invariably, the creation--whether superficial or complex--of a specific type or personality comes about less through such narrative means as internal monologue, dialogue, or succinct pointers given by the author as to psychological states; it is primarily the "external" representation, the objectification of each figure which effects a particular response and assessment of each character on the part of the reader. 61
The only female character in "Die Menschenfreunde," introduced as "eine ältere Näherin," is given life—if not substance—in the third paragraph of the story:


It could be argued that this is all the information the reader's imagination requires in order to construct the life of the seamstress in broader detail, since the writer found it unnecessary to elaborate further. As has been mentioned earlier, the relatively narrow scope of any short narrative must be kept in mind as well, since it determines the extent to which any writer can afford to devote space to character development and embellishment. In Gütersloh's case, however, the initial "presentation" as well as embellishments are usually and primarily pictorial, even where the length of a specific story (e.g. "Der Erbe") might have permitted greater elaboration through more "conventional" means. But whether the writer would consider this to be largely superfluous because of the secondary nature of the character (e.g. the seamstress), or might not be inclined to elaborate even when the importance of a
character would seem to warrant such treatment: the "picture" which emerges is always intensely and sharply focused. It is here that Gütersloh's much-cited dictum "Die Tiefe ist aussen" (Sonne und Mond, 365) is particularly applicable.

It might appear to be a foregone conclusion that artist figures in the stories are treated in a particularly vigorous pictorial manner. This, however, is not the case; there are only two stories in which the main figure is a painter, and while one depiction is slightly more graphic than the other, neither of them is more pronounced than the portrayal of non-artist figures. The protagonist in "Eine Malergeschichte" remains nameless; he is almost overshadowed by the narrator which is largely due to his use of the "pluralis majestatis" convention, and the discursive manner in which the text is handled. As it is, the term "plot" is barely applicable: the narrator introduces a young painter who thinks of himself as a genius; already the second paragraph leaves no doubt that he is suffering from a delusion:

Unser Freund besass nicht das mindeste Talent, jedoch . . . den festesten Glauben, er hätte sogar Genie. Wir liessen ihn bei diesem Glauben, weil der Unwert seiner Hervorbringen zu offensichtlich war, um ein ernsthaftes Dafür oder Dau der zu rechtfertigen, und weil die Grösse des
Opfers, das er seinem Wahne brachte, uns die tiefste und wehmütigste Achtung abnötigte.

After many years the narrator—who is either a painter himself or an art historian, since he mentions a commission for an article on Breughel—returns to the city (presumably Vienna), and meets the painter quite by chance: he now makes his living as an attendant in the National Gallery. Invited to his humble studio to view his latest creations, the narrator realizes that his friend is still without a trace of talent; he decides to refrain from criticism or other comment before taking his leave:


The author's silence is a final act of charity, but also stems from his only slightly disguised feeling of reverence for his friend's delusion: "Wir gingen rasch aus dem Raume und sogar auf den Zehenspitzen die vielen Treppen hinab."

Gütersloh's style here is far more discursive than in most of the other fictional miniatures, his views are expressed in the rather cryptic fashion and excessively
convoluted syntax which is symptomatic of the writer in his novels and essayistic works; for example:

Wir, die wir nur für ein hartes Gesetz erachtet hatten, dem man besser gleich sich unterwirft, um nicht später, und zu viel grausameren Bedingungen, von ihm unterworfen zu werden, nämlich, den Spuren der Wahrheit zu folgen mit dem wahrhaft insektischen Instinkte der mehr uns lenkenden als von uns gelenkten Feder, für ein Gesetz also, das durch Verzichte und nicht durch Erwerbe erfüllt wird, und dem gegenwärtigen Geschlechte wegen der Ungenauigkeiten des vorangegangenen auferlegt worden ist, wir haben nicht für möglich gehalten, dass diese Wahrheit, der wir doch nur als Resignierende nachgegangen sind, wie die Gebrochenen dem Kreuze, und nicht auf Freiersfüßen, eines plötzlichen Tages dem innersten Gekröse unseres Fatums entschleudert werden würde, unter denselben lautlosen Donnern und nur uns sichtbaren Blitzen wie das Visionärinnen-antlitz des uns zubestimmten Weibes mit dem noch von Gott her glitzernden Ausdruck weggezeugten Lebens.

These and similar verbal excesses leave little room for pictorialism, and also inhibit the natural flow of the narrative. In addition, they might very well account for the reluctance of literary critics to either take Gütersloh seriously as a writer of fiction, or—if one takes him seriously—to spend the time and effort required to dig through what is undoubtedly some of the most densely written German prose of this century.

"Die Fabel von der Malerei," in comparison, has far fewer digressions and exhibits far greater emphasis on
pictorialism. The plot is relatively simple: a young painter, in his study, awaits the arrival of his mistress who is unaccountably late. The doorbell rings; opening the door, he finds—instead of the expected Melitta—an old woman, "gelb vor Hunger," and in tears. He admits the stranger, and proceeds to paint her. After more than two hours the painting is completed; when the artist asks for her name, the woman replies that she is the muse of painting ("die Malerei").

This is the most allegorical of all the stories, although Gütersloh does not always point directly to allegory—or symbolism—as he does in the case of the old woman. Melitta stands for life itself, "... gross, schlank, schön, ernst, eine wahre Zypresse des Lebens." At the same time her existence in the life of the painter lacks substance, as does his own life: "Die Geliebte. Ein Wesen, das eigentlich gar nicht da ist, oder gegen alle Wahrscheinlichkeit dieser hässlichen Welt da ist." His jealousy of an imagined rival underlines the problematic nature of life, a life he attempts to escape by losing himself in his art, however unsuccessfully: "Der Stachel der Eifersucht nahte seinem Herzen. Er verliess die kunstvolle Wirklichkeit des Stillebens, welche plötzlich keinen Sinn mehr hatte." Distraught by his strong emotion, his reaction to hearing the bell is quite extreme:

When he opens his eyes, he perceives the old woman, "... an die Wand gedrückt von seiner, des Malers, unbeherrschten, mächtigen Empfindung." Instantly, his perceptions are exclusively those of a painter, registering the looks and appearance of the woman down to the smallest detail—even the tears running down her cheeks—with almost clinical detachment:

... der Jüngling betrachtete mit grausam kaltem Staunen (das aber die Kehrseite einer feurigen Bewunderung für den Schöpfer aller Dinge ist) den seltsamen Weg, den Tränen übers Gesicht einer Greisin nehmen. Ganz und gar nicht so wie über das glatte Antlitz eines zu Hoffnungen noch berechtigten Menschen rannen sie herab, senkrecht und schnell, gesunder Regen eines allzu heissen Tages. Nein, kreuz und quer, langsam und zügern, ja innehaltend hie und da, und Überlegend am Schnittpunkte zweier Furchen, durch welche der verrunzelten Schluchten sie rollen sollten, stiegen, ja stiegen sie wie Schwerbeladene vorsichtig zu Tal.

Painting the woman becomes a reaffirmation of faith, a faith in the supremacy of art over life; using his brush is to the artist a ritualistic, religious celebration:

... jetzt vielmehr hatte er schon die erst für morgen gerichtete Palette ergriffen, die sauberen Pinsel und, in einer so vollkommenen Stille as sie
herrscht, wenn der Priester das Evangelium aufschlägt und die Gemeinde sich erhebt, die Leinwand aufgerichtet.

As the painting takes shape, a "new world" is created:

Eine andere, aber nicht weniger schöne Welt, denn jene, darin er und Melitta, einander liebend, lebten, erbaute sich aus und über dem Komposthaufen eines alten Weibes.

After the painting's completion, the ascendancy of art over life seems to be firmly established:

Und so zerfiel unter den Pinsel- und Hammerenschlägen des malenden Genius diese wirkliche Welt, in der eine Melitta zu spät kommt. Zerfiel mit dieser Welt auch Melitta, die für unsterblich und unverletzlich gehaltene Göttin der qualvollen Lust und der lustvollen Qual. Und zerfiel auch das alte Weib, diese erloschene Sonne, die zufällig einen feurigen Weg gekreuzt hat und zu neuen Sternen auseinandergeflogen ist.

The final paragraph of the story contains not only the solution to the "mystery" of the old woman, but presents this solution in a very pictorial form:

"Ich," sagte das armselige Mütterchen und legte einen gichtigen Finger an die Lippen. "Ich - ich bin die Malerei!" Und sprang wie eine magere Ziege zierlich in hockerigen Sprüngen die Steine der Treppe hinab.

Inasmuch as the constellation of figures indicates the theme of any given story as well as the author's point of view, the latter two aspects are combined here with the
former. It is recognized that theme and point of view are primarily literary components of a fictional work, although not exclusively; since Gütersloh frequently handles them in a pictorial manner, and since the aim of this chapter is a well-rounded investigation of the stories, these components have been singled out for that purpose.

This is by no means an attempt to enter the continuing discussion of literary criticism regarding a writer's point (or points) of view, but rather a demonstration of the variety of guises in which Gütersloh speaks to the reader. In essence, the following points of view can be isolated: that of the omniscient author, author-cum-narrator, first person singular narrator, and that of the third person narrator who simply tells a story; in a number of the stories the narrative perspective changes from one to the other. The third person narrator speaks most frequently, i.e., in slightly more than half of the stories. In most cases the narrative here flows smoothly, without the writer's direct intervention (asides, addressing the reader, etc.) in the action. In contrast, there is the omniscient author who constantly interjects, reflects, and philosophizes, often using the "pluralis majestatis" convention. Such textual penetration, not linked to the action, is Gütersloh's preferred stance, although it is the broader scope of the novels (Sonne und Mond in particular)
which allowed him to perfect this technique. The omniscient author's view is substantially that of a man of the theatre who is keenly aware of the theatricality of all forms of human interaction (see section on Stage Effects).

In a number of the stories the narrative perspective shifts; "Die Fabel von der Pythia" is, perhaps, the most cogent example in that it begins with a female narrator, constantly interrupted by a (male) scribe whose reasoned and frequently ironic commentary puts Pythia's tale into an altogether different light. In this particular juxtaposition of two voices, the writer provides an almost impeccable example of verbal counterpoint--except for the fact that Euandria's language is really that of the writer. The convoluted syntax expressing complex thought patterns is difficult to reconcile with the speech of a poorly educated Greek maiden.

Three of the stories are told in the first person singular; "Eine Malergeschichte" is the only narrative which presents a narrator who also functions as one of the story's characters. Yet despite these perceptual modifications within one story as well as within the stories collectively, the pictorial approach is evident--if not to the same degree in all of the proposed categories: as digressions and interruptions within the story-line increase, so does the
visual element decrease. At least occasionally, the painter's perceptual acuity, the propensity for creating vivid images, is displaced by the writer's fascination with abstract, non-descriptive aspects of language which results in lengthy philosophic "asides." In these instances, word and picture are no longer closely interrelated.

It could be argued that thematic considerations are often negligible as far as a painter is concerned, that for him the emphasis on line and colour is predominant, especially in abstract painting. However, Gütersloh's miniatures, purely representational paintings, do rely on theme to a considerable extent, as has been pointed out previously. What is largely a literary device for the writer has been used here as a "scaffold," so to speak, by the painter. There is considerable thematic correlation between the painted and the literary miniatures, particularly in the various manifestations of love.

The stories turn on five major themes, revolving around love, death, war, family conflict, and the configuration of art/artist. However, the dimensions of each theme are anything but circumscribed; rather, the proliferation of nuances in each one--often within the same story--as well as the overlapping of two or more themes is considerable.
Gütersloh's exploration of the erotic presents love in its various guises: expectation ("Das ist Liebe," "Die Heimkehrer"), loss ("Cave Veritatem," "Der sentimentale junge Mann"), reminiscence ("Gespräch im Wasser") and--less frequently--fulfillment ("Viktoria"). Fulfillment, however, never results in the proverbial happy ending but rather in a state of continuous anxiety, fear of losing the loved one ("Die Enttäuschung des Gatten"), agony over the acceptance of a rival ("Das Geständnis"), or the pain and frustration of having to deal with a disapproving family ("Der Erbe"). Gütersloh appears fascinated by the infinite and complex variations the topic of love offers, since it is the focus of more than half of the stories. Several give the impression of the writer's own strongly emotional involvement (e.g. "Die Enttäuschung des Gatten"), a longing for some measure of intellectual and sensual equilibrium achievable through mutual love. This particular story would appear to have very pronounced biographic overtones: the couple's residence, professions and marital circumstances correspond to the facts of Gütersloh's life at approximately the time the story was written. Yet by and large he adopts a rather cynical tone, as is often the case when the theme of marriage--one of Gütersloh's major artistic preoccupations--is dealt with. In Die Rede Über Blei, for example, he comments on the inherent problematic nature of
marriage because of prevalent "jüdische Segenshoffnungen" and "heidnische Opfervorstellungen" of the partners. Elsewhere he has commented on the virtual impossibility of meaningful and lasting love relationships, a perfect spiritual and physical bond between two individuals:

Ein glückliches Liebes- oder Ehepaar bietet immer einen deplorablen Anblick: zwei natürliche Feinde sitzen in der Gartenlaube des Friedens und bemühen sich unter schönen Tränen und seligem Augenaufschlag, ihrer Natur nicht zu folgen und einander kein Gift in die Maibowle zu schütten; ja wahrhaftig, man kann, was die Liebe tut, nur negativ beschreiben.

These negative--or at best ambiguous--feelings are clearly demonstrated in the stories; at the same time, love is generally viewed as existential necessity, and as a potential solution to the predicament of life. All of these stories are built around a focal centre of the author's strong ethical convictions which may not be stated explicitly, but are nevertheless obvious. Many of them reflect a definite social ("Ungeduldiger Scharfrichter") or historical ("Ein Held seiner Zeit") reality, while others have more of a philosophical premise ("Lasst uns den Menschen machen"). It is precisely in these stories that Gütersloh achieves a harmonious balance between professional objectivity and personal engagement.
Among others, Thurner has observed that the demise of the Habsburg monarchy constitutes one of Gütersloh's central preoccupations (Thurner, 53); although one is disinclined to put too much weight on this statement in terms of his total oeuvre, it is the theme of several of the stories (e.g. "Ein Österreichisches Tagebuchblatt," or "Viktoria").

Thurner's contradictory claim, on the other hand, that the writer had little interest in history, and that his general outlook was decidedly "ahistorisch" (160-161), seems a generalization which is unsupported. Gütersloh's historical and/or political interests as voiced in his fictional writings may not be extensive, or global, but do focus—at least occasionally—on the European scene, and on Austria in particular. This is rather more obvious in the novels (especially in Sonne und Mond), but is demonstrated in a number of the stories as well, specifically in those where war is part of the topic (e.g. "Ein Österreichisches Tagebuchblatt," and "Österreichisches Erlebnis"). The latter, set in 1866 during the war between Prussia and Austria, depicts the peaceful "confrontation" between an Austrian peasant and his son, and two Prussian soldiers. The rather humourous dialogue which makes up the greater part of the story revolves around the exigencies of war, love of one's country, and what is conceived of by the writer as the disparate natures of Germans (in this case Prussians) and
Austrians, who are seen as having very little in common. Güttersloh has commented on this elsewhere, as for example in a brief article written before the annexation of Austria, where he speaks of Austrians as "... die wir--wie der Asket das Nagelhemd--die Zwangsjacke zu Gemeingefühl nur als Unterleiberl tragen. ..." (Wiener Zeitung, 27. January 1934). While none of his literary works can be considered as statements reflecting fierce patriotism, his affinities nevertheless are quite obvious. At the same time, Güttersloh's rather ambiguous feelings about the concept of "Heimat" are expressed with some vehemence in Der innere Erdteil, where he speaks of "Heimat" as

. . . Erdenloch, daraus wir schlüpfen!
Erster Erblickort des Himmels!
Erster Erblickort des lieben Nächsten!
Wo wir auch enden werden, wenn nicht mit dem dort gezeugten Leibe, so doch mit dem dort empfangenen Geiste!
Füllhorn, in dessen engster Enge man schliesslich erstickt!
Loch, durch das man in die Unterwelt sinkt!
Schwarz ausgeschlagenes Loch! (93)

Family conflict--apart from conjugal confrontations--usually revolving around the constellation father/son ("Unterhaltung über einen Vater"), or father/daughter ("Der Brief aus Amerika," or "Der General") is another frequently recurring theme, as is that of legend ("Die Fabel vom Dilemma") or mythology in modern garb, as in "Pan und die Dame," and "Viktoria."
Art, and the rôle of the artist in society, are also part of the panorama of themes, either in a modern ("Eine Malergeschichte") or allegorical ("Die Fabel von der Malerei") framework. Elsewhere Gütersloh has written extensively about the special nature, the "mythical" character of the artist whom he calls "... diesen ewigen Nachfahren eines nie existent gewesenen Zeitalters" who finds himself transported into another world through his art—as does the artist in "Die Fabel von der Malerei":


Other thematic pursuits concentrate more on the world of ideas, and have as their point of departure some philosophical premise—as for example the contention that an idea can be stronger than reality ("Quirinus"), or a biblical point of reference, e.g. the Cain and Abel motif ("Gespräch im Wasser"). One of the stories might be seen as a parable ("Der tanzende Ball"), set in a rural environment. Without referring to the stories specifically, Heribert Hutter speaks of Gütersloh as "... der ins bauerndschlaue Gewand der Naivität gehüllte Humanist, der Parabeln erzählt, um auch von denen verstanden zu werden, die seine eigentliche Sprache nicht sprechen" (Zeiten, 14). A parable usually
implies a moral, or a specific moral attitude on the part of the writer; but although he has been labeled "einer der bemerkenswertesten österreichischen Moralisten,"72 and "eben der grosse Moralist,"73 Gütersloh never appears to be moralizing. Nor can he be considered a teller of emotional tales, thereby appealing to the reader's sentimentality. The stories are anything but "precious,"74 but on the contrary relatively unsentimental; their actions are constructed on a firm foundation of ethical precepts, with every evidence of a distinct social conscience. Thurner's claim that Gütersloh is "... ohne festen Standpunkt ästhetischer, sozialer, und moralischer Art" (32) would seem to be substantially without justification. It is quite conceivable that Gütersloh, in his private life, paid more than lip-service to his beliefs; at least he seems to have felt justified in commenting about another writer--quite evidently Gerhard Hauptmann--in the most sarcastic manner:


In the stories, the writer's position vis-à-vis social issues (e.g., the death penalty in "Der Henker," or poverty in "Das vergebliche Mahl") constitutes part of the focus and
the many-layered conception of the narratives. But despite their often abstract or seemingly abstruse nature—which is usually a question of style rather than thematic predilection—the stories are devoid of pure esoterica either in the choice of theme or its treatment; Gütersloh's creative impulse did not lead to aesthetic escapism, purely and simply, either in the short or longer fictional works. A discerning look at the stories in their entirety—whatever their topic, trivial or weighty—reveals an author who seemingly hovers above the "abysses of life," who invariably views good fortune as well as calamity with humour, wit, and an occasional touch of subtle irony. Elsewhere the use of irony is one of the more prominent characteristics of his work, particularly evident in Sonne und Mond, despite the fact that in his non-fiction writings Gütersloh often expresses an ambivalent attitude regarding the uses of irony. In the stories, the writer makes use of this device less frequently (see section entitled "The Interior Landscape").
3. **Setting**

Unlike the painted miniatures whose subject matter very often is not specifically identifiable as to time and place, most of the fictional miniatures are portrayals of situations within an Austrian setting. Even those locales which are less clearly depicted (e.g. in "Der Brief aus Amerika," or "Der sentimentale junge Mann") could conceivably be Austrian; foreign or exotic settings, such as Italy ("Das ist Liebe," and "Der Erbe"), France ("Das-Geständnis," and "Der General"), Africa ("Lasst uns den Menschen machen"), and ancient Greece ("Die Fabel von der Pythia") are chosen only rarely.

In many of the stories the setting is relatively insignificant, providing a background only for the action, rather than a commentary, enhancement, or contrast; repeatedly, a specific urban background could remind one of Vienna or another European city as well. Occasionally the setting is either obscure, or not in evidence at all (e.g. "Die Fabel von der Malerei," or "Liebe - Gespräch im Tartarus"); quite obviously Gütelsloh felt that the action—or the topic—could exist without his providing a narrated backdrop.

The stories are almost equally divided into those with urban and rural locales; there is no particular preference
discernible. However, the pictorialization of the writer's material is far more pronounced in the interior rather than exterior settings. The former are usually depicted in intricate detail, and with almost photographic clarity. In some instances, e.g. in "Die Fabel von der Malerei" or "Gott spart nicht mit Zeichen," the action takes place on a virtually bare "stage"; usually, however, the décor of an interior setting is of great importance to the writer.

Lüdtke mentions "Leblosigkeit und Unpersönlichkeit" (123) in connection with the author's portrayal of landscape in Sonne und Mond; with few exceptions (e.g. "Österreichisches Erlebnis") these are prominent features of most of the stories as well. Usually only the barest outline is provided, as for example in "Die Selbstlosen":

Weil vor des Regensamers Behausung die schönste Wiese des Hochwaldes sich breitete, welche dann allmählich, ohne weiter einen Baum zu tragen, der die herrliche Weitsicht verstellte hätte, zu Tal stieg, so wollten hier die fürstliche Familie und ihre Sonntagsgäste den Kaffee nehmen... (Continuum, 107).

The style is rather artificial, yet because of this the image of the meadow assumes fantastic-realistic proportions by becoming virtually transformed into a living organism which "spreads" itself, "carries" no trees, and "descends" to the valley. In this case—and there are similar ones—
Lüdtke's terms "lifeless" and "impersonal" have little relevance to Gütersloh's descriptions of nature.

The setting in "Das vergebliche Mahl" is similarly lacking in descriptive details; what little there is again borders on Fantastic Realism, if less so than in "Die Selbstlosen":

Die Kinder waren Holz stehlen gegangen in den Wald. Unter ihren Jahren klein und dank ihrer Armut fast nicht zu unterscheiden von dem erstorbenen Kleide der schneelosen Wintererde, hatten sie die leichtere Aufgabe. Wenn der Förster kam, verbarg sie eine Wurzel... (Der innere Erdteil, 103).

Here Gütersloh makes effective use of the static and dark setting as a veiled commentary on the action, particularly in the second sentence which foreshadows the death of the children. The same foreboding atmosphere pervades the story "Adonis":

Der Himmel war noch blau, trug aber schon den kahlen Vollmond dieser Jahreszeit, der die vielen Wasserläufe des weithin gedehnten Landes frierenden Glänzes über die noch warme, nebelhauchende Erde hob. Aus den Häusern dort unten schallte kein Geräusch, aus den Schornsteinen streckte sich kein Rauch, die Hunde selbst... kläfften heute nicht.

A certain "personification" of the sky (wearing the moon like a hat) points to Fantastic Realism once again; the complete absence of sound and movement gives the passage a
static, pictorial quality which is particularly striking. An element of foreboding is prevalent here as well, as in "Das vergebliche Mahl," since the paragraph immediately precedes the murder of the young count.

Even the exotic locale of Central Africa does not act as a stimulus on the writer who never becomes a "landscape artist": in "Lasst uns den Menschen machen," no attempt is made to delineate the setting, or to provide more than a bare minimum of information to support the action of the story. Beyond the fact that the bizarre story-line--revolving around the "Heraushebung der bisher semianthropus barnensis genannten Affenart aus dem Tierreiche" (Menschen, 15)--demanded a certain geographic setting, Gütersloh is unconcerned with its specific illustration. In this story, the ironic explication of his pseudo-philosophic premise (i.e., the anthropogenesis of a species of ape) has become the essential focus, making the setting a strictly peripheral component.

In this and other stories, composition in terms of a series of essentially self-contained "pictures" is still predominant, and for each of these a specific setting is usually worked out quite meticulously. However, to provide a minutely detailed setting for each story as a whole is of relatively little concern and significance to Gütersloh;
whether painting or writing, it is the smaller canvas which invariably receives the greatest attention. "Der Erbe" is a case in point, where after the introduction the first set of "pictures" is that of three door openings in which three figures are visible. Gütersloh describes each one of these "lebende Bilder" (Menschen, 61) in graphic detail. After some progression of the "plot"—of which there is very little—Gütersloh lingers over another picture, that of an actual painting and the room in which it hangs. Here, as elsewhere, he continues in this manner, giving the distinct impression that every so often the writer, intent on telling his story, is "pushed aside" by the painter who is eager to simply portray, or show. That both "showing" and "telling" are accomplished by words is almost immaterial; it is the intensity of and artistic insight behind the word-pictures and the extent and degree to which they appear in the stories which clearly establish the painter's "collaboration" with the writer.
4. **Colour**

While the use of colour in the painted miniatures is not an overwhelming feature—i.e., colours are relatively subdued—it is nevertheless a significant component in the overall assessment of these paintings; the same can be said for the literary miniatures. Although colour, strictly speaking, is as much a compositional device as is line, or perspective, it is really in a category by itself as far as the reader is concerned since—unlike the others—it appeals to the senses to a far greater extent. As for the author, he is not restricted to the use of colour as a direct descriptive tool, but is free to use language as a "colouring" device as well. Here, it would seem, painting and literature are brought most closely together.

Jost Kirchgraber, in a detailed examination of visual arts elements in the works of Meyer, Rilke, and Hofmannsthal states the following:

> Was dem Dichter nun in erster Linie aus der Malerei für seine Sprache wichtig werden kann, ist die Farbe... Wer anstelle einer umständlichen Bestimmung einfach eine Farbe nennt, spricht direkter.

While it would be absurd to suggest that Gütersloh, for a narrative, would "simply" choose colour as the most facile means of depicting an object, it is quite obvious that
colour is of importance to the writer. Heribert Hutter, for example, points to the analogy between the painted miniatures done in 1967 and 1968--as illustrations to the novel *Die Fabel von der Freundschaft* where colour has become more important than was previously the case--and the literary works. 81 There are approximately 260 colour references, in all, in the stories discussed, 82 or an average of eight in each one. Needless to say that the last statistic is virtually irrelevant; but what is of interest is the fact that colours appear in considerable density in some, and not at all in other stories--which raises the basic question of how significant specific colour references actually are.

Generally speaking, colour description in a narrative can serve three basic purposes, the most standard being that of depicting a particular object more succinctly, as well as adding texture and animation. A spatial dimension, a sense of perspective, can be created as well, since colours have certain dynamic properties: while greens and blues "recede," reds and oranges "advance." Colour, then, is used for the purpose of expression, of "demonstrating" the object or the setting with greater clarity, and as such is part of the range of pictorial devices used by Gütersloh: in the majority of the stories, colour has a primarily expressive function. Primary colours dominate, i.e., red, yellow, blue,
black and white, with black appearing most frequently (sixty-two times), followed—with diminishing frequency—by white, red, blue and yellow. Secondary colours are used less often, with the exception of green (fourteen times—an indication, at the same time, of the relative insignificance of nature in the stories), followed by brown, grey, and purple. Gütersloh seems to prefer "true" colours: there are less than thirty colour designations which are more elaborate, each one of them usually appearing only once, e.g. as "scharlachrot," "siegellackrot," "dünngelb," "weissblattgrün," and "staubgrau." While the first and the last are quite ordinary, the rest are coined by Gütersloh, but do not assume any greater significance within the stories than the former.

Descriptions of exterior settings are relatively rare; the absence of precise contours is prevalent. "Österreichisches Erlebnis" with only six specific colour references represents the only example in which a sense of distance and perspective is created: Gütersloh describes the view from the farmer's house as one of hills, a church tower, woods, "... [abgeschlossen] von einem blauen Strich sehr ferner Berge" (Menschen, 7).

As has been pointed out before, interior settings are far more visual in conception and execution. Usually,
colour is used to depict an object quite realistically (e.g. in "Lasst uns den Menschen machen), such as "der schwarze Telegraphist" (Menschen, 13), "eine goldene Uhr" (18), or (in "Die Menschenfreunde") "roter Wein" (Wort in der Zeit, 139), and "das Weiss des Linnens" (138). It is in the isolated "pictures," however, where colour abounds: in the last story—in which black predominates—every item in the room has a specific colour designation: "grauer Schlapphut," "silberner Kirchenleuchter," "ein gelber Schlafrock" (136), etc. In "Die Fabel von der Malerei" the use of colour is particularly striking, recreating a sense of personal immediacy and involvement Gutersloh would have experienced as a painter: the painter "seeing" through the eyes of the protagonist—a painter as well—transforming the old woman into the allegorical figure of "die Malerei":


Several colours are intensified to produce a more vivid image, i.e., metallic green, and blood-red; the incongruous image of a face the colour of canned tuna might be seen as
an example of Fantastic Realism, as well as of the writer's desire to provide the most detailed description possible.

The only colour references in "Eine Malergeschichte" occur in a "still life" which is placed precisely in the middle of the story, thereby creating a strong sense of structural harmony:


"Der Erbe," with thirty-nine specific references, is the most "colourful" of the stories; it is also the one with the greatest polychromatic range. Yet black predominates: figures are "gross, hager, schwarz" (Fabeln, 89). So is clothing: the gondoliere brings Andrea's "schwarzseidenen Mantel," and at the same time "einen weisseidenen Schal" (89); the figure in the painting wears on his wrist "ein schwarzes Sammetband, an dem eine ebenfalls schwarze Maske baumelte" (94). If the action were meant to take place in the 1800's or earlier, this persistent colour choice would seem appropriate as a realistic portrayal of period costuming. Since it is obvious, however, that the 1920's is a more likely period, the choice strikes one as somewhat
incongruous. At the same time one becomes aware that it is one of the elements which contributes significantly to the effectiveness of the story as a whole, where the juxtaposition of old and modern, of palaces in which time seems to have stopped, of a goblet containing the "love potion" Andrea and Maurisette partake of, as opposed to the express train, motorboats and fashionable hatboxes, seems a deliberate compositional choice.

The second consideration is that of symbolism ascribed to colour, where it is used for the depiction of character, psychological moods, or certain actions. Here the writer/painter's concepts might contrast sharply with the reader/viewer's learned and accepted frame of reference. Although certain associations evoked by certain colours would be virtually identical for individuals with the same cultural reference points, the artist may very well have devised and adopted a "scheme" based entirely on his own sensibilities.

Northrop Frye points to colours as being "of different thematic intensities" (Anatomy of Criticism, 85), mentioning Macbeth in connection with red, the colour of blood; one may safely assume that the same association would automatically occur to Frye's readers. Güttersloh seems to have thought very little of the symbolic properties of colour. He writes about Egon Schiele:
Da bekommen Farben plötzlich eine Bedeutung: rot ist Funktion, blau das Absterben einer rotierenden Bewegung, gelb konjunktivisch, negativ, schliesslich der Merkpunkt für Irrsinniges. So hat er sich Farbenstenogramme wahllos zurechtgelegt und schleudert sie nun über die Fläche. . . . "Symbolismus" höre ich sagen. In diesem Worte wurde schon zuviel transpiriert. Man hänge es fort aus der muffigen Atmosphäre des sogenannten Sprachschatzes und hinein in die reinste Luft. 84

As far as the short prose works are concerned there is, indeed, very little evidence that Gütersloh's point of view changed significantly during the following decades; there is certainly no evidence of a personal "Sprachstenogramm" using colours.

But there are two instances which refer--directly and indirectly--to the Virgin Mary, whose colours are traditionally blue and red: in "Die Selbstlosen," Myra, aristocratic and virginal, and Regine, "die braune Magd" and "fallen woman" of the village are, literally, at opposite ends of the colour, as well as social, spectrum, Myra being described as ". . . die Unnahbare und Barmherzige, die sie bereits mit der Wundergrotte, dem Heiligenschein und der blauen Schärpe der jungfräulichen Himmelsmutter umgeben hatten. . . ." (Continuum, 110). 85 The woman in "Der sentimentale junge Mann" is only indirectly linked to the Virgin Mary: it is as much in the "sacred" colours blue and
red as in the supplicant attitude of her lover (whom she is about to leave) where the link to the Virgin is implied:

A Freudian interpretation which might include the red lipstick as a phallic symbol would not be illogical, either, given Gütersloh's frequent juxtaposition of the sacred and the profane in the depiction of women. And in the light of the artist's more direct expression of Freudian symbolism, such an interpretation would appear to be anything but far-fetched: for example, in *Sonne und Mond* Benita, "die vornehme Dame," reaches for the "Miniaturphallus des Lippenstifts" (156).

What Kandinsky calls "die psychische Wirkung" of colour (*Über das Geistige in der Kunst*, 61) might differ considerably from one case to the next: if, for example, the colour red (usually associated with "extremes," i.e., exuberant vitality, or death) were used in a situation where blue (denoting coolness, purity, and tranquility) would have been more "appropriate," the emotional reaction on the part of the viewer/reader would be quite different than it would be if red had been used in the "traditional" manner.
Theories about the different "properties" of colour have not changed significantly since Goethe's formulations; the findings of Kandinsky and many of his contemporaries, as well as the studies of more modern theorists are virtually identical—which does not mean, of course, that they are generally accepted by all artists: the depiction of a blue horse, some decades ago, was a rather shocking departure from traditionalism, but would not raise an eyebrow today. Gütersloh would seem to be among the traditionalists, at least in this respect. It follows that the original artistic technique of creating a mood through colour might elicit a completely opposite response as far as the viewer/reader is concerned; at the same time it must be recognized that stimulus as well as response are generally highly subjective, if no less valid for that reason.

There are few instances where colour has been used to create mood in parts of a story, or the story as a whole. In "Die Menschenfreunde," the emphasis on black at the very beginning might be seen as foreshadowing death, since the discovery of the body follows soon after. The phrase "Aber das Schloss blieb schwarz" (*Wort in der Zeit*, 135) is repeated twice within the next few sentences, intensifying the foreboding atmosphere. In several other stories, (e.g. "Ein Idiot"), the almost exclusive use of black sets the overall gloomy tone, quite appropriate to the plot which
always revolves around death. Here, again, Gütersloh's use of colour is quite traditional.

Gütersloh's inimitable language has received a good deal of critical attention, primarily his almost constant resort to metaphorical expression, his emphasis on imagery. Metaphors in general have long been seen as colouring devices; here the writer uses language in the same manner and for the same reason the painter uses colour. Hubert Fink speaks of Gütersloh's "Vorliebe für die grandiose Metapher," and Werner Welzig points to the "reiche, wuchernde Bildersprache" in connection with Sonne und Mond. The same claims can be made for the short prose works. Yet Gütersloh himself appears dubious as to the efficacy of language as he reveals in Die Rede über Blei:

Der geistreiche Schriftsteller hadert mit der Erdgebundenheit der Sprache; und insoferne im verliehenen Wortschatze jegliches Erleben vorgezeichnet und abgegrenzt bereits erliegt, hadert er mit dem Schicksale selbst, das ihn zu einem Schriftsteller gemacht hat (102).

It is quite evident, however, that the limitations implicit in language did not prove to be a barrier to its proficient and imaginative usage by the writer. In the fictional miniatures as a whole, the combination of colour and metaphorical language creates a synthesis of great pictorial
density, even though in the majority of the stories colour imagery plays a subordinate role to metaphorical depiction.

Adjectival "colouring" is added frequently to specific colour references, as in "Ein Held seiner Zeit" (Menschen, 40), where a picture is hung "in armdickem, vergoldetem Gipsrahmen," and one of the chairs is described as "ein schwarz polierter, gotisch ausgesaggter Klavierschemel." Generally speaking, however, adjectives serve a purely descriptive function, i.e., they describe the object in greater detail; where colour references are completely absent ("Cave Veritatem," or "Liebe - Gespräch im Tartarus," and "Ein österreichisches Tagebuchblatt"), adjectival embellishment is also reduced to a bare minimum. All three stories are extremely short, a fact which in itself imposes certain narrative restrictions. Here it is the writer's preoccupation with a specific theme, however, which acts as a deterrent from expansive and picturesque description, and reduces the plot to a vehicle for the author's thematic absorption.

It is through the use of metaphors that Gütersloh gives full rein to his pictorial imagination--a practice which is not unique to this writer. Reinhard Urbach, in a review of the novel Die Fabel von der Freundschaft, refers to the
"transformation" of colour into language which is typical of Gütersloh:

Das Auge des Malers verwandelt die sichtbare Welt in neue Farben und Formen; die Feder des Schriftstellers vollzieht diese neue Sehweise in Metaphern, Vergleichen, in der komplizierten Grammatik des bildlogischen Denkens, das nicht Assoziation ist, sondern Konstruktion.

Through one single metaphor, the child's fear of the Prussian soldier in "Österreichisches Erlebnis" is graphically illustrated; "... mit einem Male aber sah ich seine Hand, die in dem dunkelbraunen Leder wie eine angeschlagene Pistole drückte..." (Menschen, 8). The husband's stunned acceptance of his wife's infidelity and the "merry-go-round" aspect of his marital situation in "Das Geständnis" are implied in the following sentence: "Der sass wie im Holzpferdesattel eines rasenden Karussells unbeweglich auf seinem Stuhle..." (Fabeln, 37). Here it is left to the reader's imagination to "see" all the colours of the spectrum flashing past. The rage of the drowning man ("Gespräch im Wasser") who is unwilling to be rescued is also synthesized in one sentence, "... mit den Füssen schlug er den Schaum seiner Wut..." (Die gute neue Zeit, 120): for the imaginative reader colours emerge as well, i.e., the blue and white of water and spray.
Metaphorical embellishments range from the somewhat contrived and trite "... einen goldenen Schluck Abendsonne im Becher des Tages" ("Gespräch im Wasser," 119) to the more imaginative: "... hier und da sah er verkohlte Gerippe von Dächern, denen noch weisse Wölkchen entpafften" ("Die Fabel vom Dilemma," in Die Fabeln, 58). In the former—despite the triteness of the actual metaphor as such—Gütersloh's fascination with colour is still evident, as it is in the latter, i.e., in the juxtaposition of black and white.

It can be concluded that colour—used either in terms of language (metaphors, etc.) or directly as a descriptive device—is of some importance to the writer. Looking at other examples in the stories one reaches a further conclusion, namely that the more elaborate the metaphor, the more succinctly Gütersloh's affinities with the "fantastic realists" become evident. The "Streben nach Akribie" mentioned by Johann Muschik as one of the most prominent characteristics of fantastic-realistic painting—and of Gütersloh's miniatures in particular—is evident in the fictional miniatures as well; as will be demonstrated, Fantastic Realism provides a strong unifying link between Gütersloh's visual and literary works.
5. Framing

As a framing device in literature, the technique of isolating one part from the whole has been described as follows:

Any scene or part of a scene may be considered framed if through visual imagery or description it is circumscribed and set apart from the rest of the narrative. Framing may serve various purposes: it may integrate description with action or with characterization, especially if the scene is presented through the consciousness of a character with a painter's eye; it may convey with great precision the particular tone of the setting or appearance of a character. Most important of all, it may symbolize relationships and underline themes.

Despite the fact that these criteria do apply to Gütersloh's fiction generally— they are especially evident in Der Lügner unter Bürgern, and Sonne und Mond—and to the fictional miniatures specifically, one might have some slight reservation regarding the "purposes" set out here, since more often than not it seems, for Gütersloh, to be a question mainly of describing, or "looking at," the object or the setting of a given story. The sheer enjoyment of "painting a picture," for his own and the reader's benefit and pleasure, would seem to be among his primary artistic impulses. As he says elsewhere: "Unsere Methode ist eigentlich sehr einfach: wir malen ein Bild, treten zurück, und erklären es uns und den Leuten. . . ." Under the
heading of "Methode, unsere," Gütersloh does not explain what kind of "picture" is meant. Since the text in question is to be understood as a compendium to Sonne und Mond, it is not unlikely that it refers to a literary picture.\textsuperscript{95} Michael Scharang has also commented on the factor of "Anschauung" as being important for Gütersloh: "Als Dichter geht es ihm nicht um den Begriff der Sache, sondern um deren Anschauung."\textsuperscript{96} Since Scharang writes specifically about Sonne und Mond where other artistic concerns were, perhaps, more important than in the short fiction, this sort of blanket statement seems unacceptable; however, consistency aside, Scharang does modify his statement a little later on by including thought—in addition to a pictorial conception and purpose—among the narrative criteria:


Walter Höllerer comes close to emphasizing the framing aspect of Gütersloh's fiction by mentioning two elements as particularly "einprägsam und 'prickelnd,'" namely ". . . das Heraussschneiden von einzelnen, scharf konturierten Bildern,
die im Text aufblitzen und die in oft grellen Farben, in starken Einzelstrichen hingeworfen sind.\textsuperscript{97} What Günther Blöcker points out as one of the compositional principles of Sonne und Mond is equally pertinent for the stories, namely that Gütersloh works primarily as a "miniaturist":

\begin{quote}
\ldots den niemand und nichts hindern werde, sein Blättchen bis ins Letzte gleichmäßig auszupinseln. \ldots Miniatur reiht sich an Miniatur, jede von der Hand des malenden Dichters, des dichtenden Malers bis in die letzte Facette 'auf Hochglanz geschliffen'.\textsuperscript{98}
\end{quote}

What is presented to the reader is a series of very sharply focused "Momентаufnahmen"\textsuperscript{99} by means of framing, which thus becomes one of the most effectively used pictorial devices.

In many of the stories, the description of an exterior setting not only puts the reader "into the picture" by providing a distinct perspective, a specific angle of observation, but sets the mood as well, as in the following passage:

\begin{quote}
Es war ein Sommerabend im Kriegsjahr achttzehnhundertsechzehnsechzig. Vater und ich sassen auf der Bank vor unserem Haus, das abseits vom Dorfe auf einer kleinen Anhöhe stand. \ldots Wir sahen \ldots immer in dieselbe Weite, welche von sanften Hügeln, Kirchturmspitzen, Acker- und Waldstreifen \ldots angefüllt war und von einem blauen Strich sehr ferner Berge abgeschlossen wurde ("Österreichisches Erlebnis," in Menschen, 7).
\end{quote}
Words such as "angefüllt" and "abgeschlossen" emphasize the impression that the picture the artist has "painted" is framed. Here and elsewhere, the static quality of the exterior setting where nothing is ever in the slightest motion is a prevalent feature. As such it has all the characteristics of a painting where the illusion of depth is created by making use of perspective, vanishing point, etc.

It is clear that the painter's eye takes precedence over the writer's in such descriptions as "Die Luft war oben dick und blau, unten tief violett. Wie eine Zitronenscheibe in noch ungeschütteltem Drink schwamm zwischen den zwei Farben der Mond" ("Lasst uns den Menschen machen," in Menschen, 30). The pictorial vision, however, is far more pronounced in Gütersloh's composition of interior settings, their elaborate detail indicating some reluctance on the writer's part to "let go" of the picture, and it stresses his intent to fill in the last minute detail:

100

Der Führung dieses auffallenden Lebens dienten neben den mit der Mauer verbundenen Einrichtungsgegenständen wie Bett und Toilettegelegenheit ein grüner Fauteuil auf dreieinhalb Füssen, ein unter den erwähnten Tisch geschobener billiger Wandteppich, Hund in Landschaft darstellend, ein Oldruck, Hirschbrunft, in armdickem vergoldeten Gipsrahmen hoch an der Wand, dort oben, wo die nächste Fuge zwischen grossen, aber dünnen Steinplatten das Eintreiben eines Nagels erlaubt hat, zwei mit den Sitzflächen aneinandergestellte bücherbeladene Stühle eines Speisezimmers besserer Bürger, ein

In this particular story as well as others, this type of painstaking embellishment adds little to either plot or characterization; here and elsewhere it creates the impression that the artist's need to "linger" is extremely strong and that, moreover, he holds the view that narrative flow is either a tiresome or relatively unimportant consideration. (The culmination of this compositional feature is found in Sonne und Mond.) There is no doubt, however, that this technique creates the specific "flavour" either of the entire story, or part of the story.

The same applies to "Die Menschenfreunde," where three characters enter a room in the castle and then stand still to "view" it at length:

Es war der wohnlichste Raum, den sie in dem Schlosse bisher gesehen hatten. Den Sims des mächtigen Kamins schmückten zwei blankgeputzte silberne Kirchenleuchter und ein alabastener Tempel, in dem eine goldene Uhr tickte. Auf der Feuerstelle erhob sich . . . der Wabenturm der Scheite. Über die Lehne eines hohen Polsterstuhls hing in strengen, vom Eisen gepressten Falten ein
gelber Schlafrock. Pantoffel aus rotem Leder standen unter ihm Habacht. Das Nachtkästchen trug auf blinkender Tasse eine zu drei Vierteln gefüllte Wasserflasche nebst Glas, auch ein geöffnetes Buch, von einem Lesezeichen gequert (Menschen, 188).

Gütersloh's almost compulsive need for providing meticulous detail is illustrated by the description of the flask which is neither empty nor full--or even half full--but three quarters full. Beyond that, Gütersloh continually forces the reader to "see" with him, i.e., with or through the eyes of a painter:

Die blauseidene Bettdecke, halb umgeschlagen, liess ein reines Linnen sehen, noch scharf gekreuzt von den Kanten des quadratischen Liegens im Kasten (Menschen, 188).

"Das ist Liebe" contains a carefully composed still life:

In einem feuchtkalten, von einer schmutzigen Birne hoch an der Decke schwach erleuchteten Geviert, in dem Scherben grosser terrakotta-farbener Krüge lagen, ein halbes Fahrrad, drei im Zusammenbruch erstarrte Stühle, und, auf einem Wandbrette, wenigstens dreissig ausgeweitete, klaffende und eingeschnürte Bauernschuhe standen . . . wusch er sich über einem blauen Waschbecken. . . .

Within this picture, Gütersloh isolates (or miniaturizes) one single feature for greater effect: that of the chairs, literally "frozen" during one moment of their gradual collapse. Often the artist not only provides highly visual
images, but evokes the sense of smell and touch as well, thereby intensifying the total sensory impact on the reader:


Sometimes one single striking image, as in the last sentence of "Die Enttäuschung des Gatten" captures the mood of the story to perfection; it also gives the reader a very condensed characterization of the story's primary character, the protective husband:

Als ob ein tödlicher Pfeil im Anschwirren wäre, stellte er sich mit ausgebreiteten Armen vor die Balkontüre, dahinter sein Vögelchen sass.

Another tableau, in the story "Adonis," gives the effect of a Greek tragedy by showing the actors after a grisly deed has been perpetrated--the murder of the young count--surrounded by the (albeit mute) chorus:

Die eine der Frauen wischte sich das Maul, als ob sie Blut getrunken hätte, die andere zerpflückte zart eine Blume, und wieder andere waren zu Gruppen geronnen und sahen einander gross an (965).
"Pan und die Dame" is constructed very much like a one-act play, or short motion picture, in which sound is relatively unimportant. The entire "audience" consists of the lady in the cafe who watches a father and his son at the next table:

Der ältere entfaltete eine Mappe, las und beschrieb . . . Geschäftspapiere, und der jüngere, um den älteren nicht zu stören, widmete sich seinen Beschäftigungen. Die erste war eine Art von Morgengymnastik. Er stiess die Arme nach rechts und links und stemmte die Beinchen so hoch, dass die Dame die Sohlen seiner neuen Pelzstiefelchen sah. Dann hob er an, ein Lied zu singen. . . .

Since there is only one setting or one "scene" in the story, the pictorial quality is particularly strong; as such, the story appears "framed" in its entirety.

Actual paintings are described--and framed--in the greatest detail and at great length, such as this one by Tintoretto in "Der Erbe":

Der regierende Herr . . . trug die spanische Tracht seiner Zeit: enganliegende Beinkleider, die Schenkel eines Bären und herkulische muskulöse Waden modellierte, ein kurzes, weisses Höschen, das vorne gespannt war, ober den Hüften ein miedereng einschneidendes, die Schultern überaus breit ausladendes Wams mit Ballonärmeln. . . .

Gütersloh goes on to "paint" virtually every other article of clothing, the subject's features, as well as the setting
in the background. The portrait as such has no actual significance as far as the plot is concerned, but describing it in such detail promotes the retardation of the story-line by means of framing (or "freezing," as in films) a specific setting, character, or object.\textsuperscript{107} This technique not only creates the particular mood of a story but intensifies it; no doubt it is one of the more important aspects of literary pictorialism as used by Gutersloh.
6. **Stage Effects**

The point has been made by several critics that the notion of the "theatrum mundi" is one of the many recurring motifs in Gütersloh's writings. As Heribert Hutter comments:

Aus Orchestergraben und Schnürboden, zwischen den Kulissen und in der Versenkung waltet ein stets gegenwärtiger und stets unsichtbarer Regisseur, dem das grosse Welttheater voll Pathos . . . ständig gegenwärtig ist. 108

Speaking generally as well as focusing on the novels, Hutter feels that Gütersloh turns directly to either the reader or the viewer (in terms of his paintings), employing what he calls

. . . das augenblinzelnde Sprechen "beiseit", das von einem schalkhaften Kommentieren und "Über-der-Situation-stehen" und kumpanen Einverständnis unvermittelt in ein dogmatisches Verkünden von Erkenntnissen übergehen kann. . . ." (156)

There is no doubt that Gütersloh often adopts the position of a stage director. As has been pointed out earlier in the present study, this particular focus determines the visual as well as the verbal artistic medium. Even the omniscient author speaks pictorially, and constantly demonstrates his preoccupation with the presentation of "pictures" as, for
example, in "Der sentimentale junge Mann" (see section on Colour).

Regarding the "theatrum mundi" motif, Susanne Lüdtke claims that it can be traced in all his fictional works (123). But since Lüdtke was primarily concerned with Sonne und Mond, the statement should not be taken literally. Even if one were to examine Gütersloh's fictional world as a stage within a stage, results would be marginal since it would apply only to a fraction of the stories. Yet although the "theatrum mundi" perspective can be discounted in overall terms, Gütersloh does occasionally present a story in part--or in its entirety--as one would on an actual stage. This, perhaps, is not surprising in the light of the young Gütersloh's one-time occupation as theatre set designer and director. The claims made for the frequency of this occurrence, however, have been exaggerated and, it would seem, made on the basis of only a few examples. Although Heribert Hutter quite correctly speaks of the "bühnenhafte Konzeption" (Zeiten, 8) of the stories, a "Guckkastenbühne," with "bild-parallel agierenden oder frontal zum Publikum gerichteten Figurinen, denen der Auftritt aus der Kulisse rechts oder links noch im Schritt steckt" (10), he is making a very general observation; in actual fact, Gütersloh uses this technique far less frequently than critics such as Hutter have implied.
The figures in many of the stories do have something of the lifelessness of marionettes, mainly because the action is frequently suspended in favour of some digressive element. This leaves the figures, literally, in "suspended animation"; but the entire story usually bears little resemblance to a stage work. "Pan und die Dame" is an exception in that it is a perfectly "staged" theatre sketch. What makes it even more effective, strangely enough, is the almost total absence of any description of sound, or dialogue: the only human utterance is that of the child singing, halfway through the "scene." If this were produced on a contemporary stage, even the lady's (unspoken) speculations could be "externalized"--by means of the characters' appearance, gestures, costuming, etc.--to preserve the sketch exactly as Gütersloh wrote it. The lady, "eine junge Dame von etwa fünfundvierzig Jahren" (231), sits in a cafe, "das weiss gekachelt ist wie ein Badezimmer" (231). Enter father and three-year-old son whose activities at the next table the lady watches with consuming interest: the father is busy with his papers, the son with his "Morgengymnastik" (232). Then the child does the unexpected:

In diesem Augenblick kletterte der junge Mann, so ruhig oder so vorsichtig wie ein Dachdecker, der einen Ziegel zu holen herabsteigt, von der Samtbank der Loge zum weissen Marmorfussboden, knüpfte sein Höfchen
auf, und begann, um nicht nichts zu tun, und
doch den älteren nicht zu stören, als ohne
Not, seine Notdurft zu verrichten (233).

The lady accepts the spectacle of the unacceptable with
great equanimity. In looks the two had seemed to her--from
the moment they arrived--to have some connection with nature
and an almost mythological time (already pointed to in the
title):

Schweden: dachte die Dame. Doch nicht nur,
weil die beiden das bei uns schon ausge-
storbene Germanische noch in der Unvermisch-
heit des ersten Schöpfungstages verstrahlten,
sondern weil trotz des gewaltigen Unter-
schieds der Jahre, sie Kameraden waren (232).

To her, the boy's unconventional act seems natural under
these circumstances:

Denn: wann kommen schon Schweden in unsere
Stadt und bringen die noch unverfälschte
Natur mit? Einen Stein, auf dem man
schreiben kann, und eine Wiese, die man,
wie beschrieben, bewässern darf? (233)

After a moment, the father becomes aware of what has
transpired:

Ruhig, so als Schwede, wie als Vater eines
glänzend gerechtfertigten Sohnes, beglich er
seine Rechnung, verneigte sich vor der Dame
. . . und verliess, gefolgt von dem fröhlich
stapfenden kleinen Manne . . . das Kaffeehaus
(233).
The lady exits next, "... um nicht sehen zu müssen, wie eine prosaische Reinmachefrau eine poetische Wiese fortwisch" (233).

In "Der General," one brief segment of the story is also conceived like a scene in a play: the General's family sits around the table during the noon meal; the daughter, Berthe, is unaccountably absent for the first time--a fact which is commented upon by the General: "Berthe hat gar keine Entschuldigung" (Menschen, 107). The doorbell rings, the family members remain immobilized in their seats; the maid rushes in, then the dead body of Berthe is carried in on a stretcher. The General's "Nun hat sie ihre Entschuldigung," followed by the young officer's outraged reply: "Sie sind hier nicht auf dem Exerzierfelde, mein General! Ihre leibliche Tochter ist kein rekrutierter Soldat, mein General!" (108) ends this melodramatic scene before the story-line progresses in a less theatrical manner.

"Der Erbe" contains a segment with a specific reference to the stage:

Drei Türoffnungen - eine in der Mitte, je eine an den beiden Seiten-, deren Vorhänge zurückgeschlagen waren, zeigten in jedem Gemache je einen Menschen wie auf einer einsamen Bühne (Fabeln, 90).
The three individuals (Andrea's mother, sister, and uncle), each framed by an open door, are described in fantastic and yet graphic detail, as for example the figure of the uncle:

Andrea finds himself confronted by these "drei lebenden Bildern . . . meisterlich gestellt, daher ohne Wort verständlich" (91). There is, in fact, no dialogue between any of them despite the length of the story. Gütersloh uses the term "Triptychon" here (91), accentuating not only the pictorial effect of the whole, but at the same time the links and affinities between the three in terms of family relationship and, in the context of the story, a common interest. This example alone would seem to give evidence of the fact that by "painting" a literary picture, the writer Gütersloh is inseparable from the painter—and in close collaboration with the stage designer.
IV. The Interior Landscape

1. Figures, Themes, and Point of View

Gütersloh seldom "explains" his characters and their actions by such conventional means as internal monologue, dialogue, or the narrator's detailed commentary. More often than not, figures are given life and substance through the presentation of "pictures" of a slightly fantastic nature, a technique of externalizing inner processes, thereby imbuing the figure with a certain requisite (for the reader) psychological depth which would otherwise be lacking. One notable exception is "Ein Held seiner Zeit," where the protagonist is given more of an "independent" voice than the writer usually accords his characters. This, no doubt, is due to a large extent to the specific topic, i.e., the fictionalized account of the incarceration of Dr. Friedrich Adler (son of the labour leader Viktor Adler) who shot the Austrian minister Count Stürghk in 1916. One must assume that due to the topicality of this theme, Gütersloh does not resort to fantastic images. There is, however, occasional evidence of pictorialism, despite the otherwise conventional relating of events as well as the state of mind of the protagonist as in the following example, after "Heinrich Abel" has realized that an "elementary" confrontation with his father is unavoidable:
Wenn er in dem fensterlosen Vorzimmer der altmodischen Wohnung, wo fast eines halben Jahrhunderts Küchen- und Garderobenrauch inmitten von unzähligen Manteln anzog und mit einem neuen Blick die verstaubten Spielsachen streifte, die, seit er sich erinnern konnte, auf jenem Kasten standen, so fühlte er sich wahrer, gutiger und tiefer als früher, da er noch nicht so blinde gewesen ist denn jetzt. Ach, ihn schmerzte wehtun zu müssen, aber anders spürte er nicht sein Herz (Menschen, 45).

The implied theme of patricide, i.e., "convincing" his father of the unacceptability of his political allegiance by killing the minister, has certain Biblical overtones, as does the use of the name "Abel" for "Adler." And again, the painter's desire to "illustrate" the writer's tale results in descriptions of a predominantly pictorial as well as slightly fantastic nature:

Zum tausendsten Male sah er ihn stürzen, oh, nicht das viel gleichgültigere, wirkliche Opfer, nein, den Vater, sah er den Vater vom wunderbar rettenden Sohne aus dem Himmel der Verblendung gerissen und in die Tiefe der verlassenen Erkenntnis gestürzt, hörte er den Chor der inneren Stimmen lobsingen im feurigen Ofen so fluchwürdiger Tat; merkte er an ungeheurem Rauschen in seinem Ohre, dass rechts und links die Wassermauern des roten Meeres wütend und bebend standen, den Heerwurm der Israeliten zwischendurch zu lassen. Und wie er den Kopf schüttelte, im Glauben, Moses zu sein oder ein Olympischer . . . während seine Lippen nur lautlos das schwarze Nichts des Mundloches artikulierten, erblickte er am Nachbartischchen den so oft und so trefflich Erschossenen (Menschen, 47).
Abel is convinced, on one hand, of the political justification for his act; on the other, he is quite aware of its immorality and of the fact that he has committed a deadly sin. His dilemma is compounded by the juxtaposition of the two father figures, his killing of one ("das viel gleich gleichgültigere, wirkliche Opfer") as an almost symbolic act aimed at the other. Gütersloh is a master of what could be termed "verbal counterpoint": the entire "picture" is composed of opposites which are nevertheless complementary in nature within the context of the entire metaphorical construction, such as the image of the father who has been "torn from the heaven of blind conviction," only to fall into the "depths of past cognition," or the "fiery oven" combined with "the Red Sea's walls of water." Abel's inner turmoil is also expressed in diametrically opposite terms, i.e., the concept of himself as "the Saviour," Moses, or one of the Olympian gods, versus the recognition of his deed as "damnable." The bringing together of such strong, almost violent biblical (or pagan) images with that of the rather mundane, quasi-Biedermeier diminutive "Tischchen" adds a strong element of Fantastic Realism.

The particular picture, in its totality, is not only one of the most perfect examples of pictorialism in Gütersloh's stories, but at the same time forces the reader to "view" the paragraph as one would a picture, discovering
one engaging detail after another in the very act of reading: because of its intricate metaphorical nature, the reader automatically becomes a "viewer" in the sense that his eyes will wander, back and forth, across the "canvas" of the passage in order to comprehend and enjoy it fully.

The author is less of a commentator on than an illustrator of the interior landscape. In "Die Heimkehrer," for example, where Lorenz and Christian's realization that marriage would be the only solution to the disappointment suffered during a visit to their native village is clearly expressed in the sentence "'Wir müssen schnell heiraten,' sagten sie," it is prefaced--or "illustrated"--by the elaboration of verbal images:


Again Gütersloh uses one of his favourite narrational techniques, i.e., the juxtaposition of opposites in strongly visual terms; here the powerful notion which is compared to "crumbling powder between the delicate fingers of an apothecary" as well as something which has been pushed, with great power, into the "barrel of a cannon." Fantastic
Realism is evident here as well, in the incongruous image of "highest, blondest reason above a mystical alpine landscape." This paragraph in particular also illustrates the difficulty a literary translator encounters in the attempt to render the "flavour" and exact nuances of Gutersloh's language. It comes as no surprise that only one attempt has been made so far, i.e., Der Lügner unter Bürgern.

The theme of love—in various guises—is present in roughly half of the stories discussed; as such, it is the artist's strongest thematic predilection evident in both types of miniature. The description of the nature of love is probably one of the more difficult to accomplish on the basis of "pictures," whereas this is considerably easier where the actual demonstration of emotion is concerned. Although Gutersloh has theorized elsewhere and at length on the nature of love (see Paradiese der Liebe), he largely refrains from doing so in the stories with the possible exception of "Der sentimentale junge Mann." Where he does externalize and thereby illuminate the emotions felt by a major figure, his language is usually metaphorical, i.e., pictorial. Yet, generally speaking, there is little demonstration of physical intimacy between lovers, or physical closeness between characters. Individuals may be drawn to each other, or might be assumed to share some form of intimacy, yet Gutersloh seems singularly reluctant to
give expression to the physical manifestations of love beyond an occasional rather bare statement. The following is typical of his handling the love theme: in the story "Viktoria," the heroine whose social status can only be described as "gentlewoman in reduced circumstances," is attempting to make a living as a clairvoyante; she meets her future husband in the person of a client to whom she is immediately attracted:

... als sie die Hand des Menschen, der ihr über die Massen gefiel, in der ihren hielt. Dem Mädchen hätte der Atem stocken sollen bei solch symbolischen Eintritt eines Mannsbildes in ihr weiches Innen. Der Prophetin jedoch kam keine Scham zu Hilfe, unvermeidliche Erkenntnis wenigstens bis zur Brautnacht aufzuschieben. In diesem Falle aber - dem verwinkeltsten aller verwinkelten Knüdel mit denen die Katzen der Parzen je gespielt haben - sah sie nicht, was ihr drohte, sah sie nur, was ihr nicht gehörte. Es besass nämlich dieser Anton, der ihrem Schosse schon so sehr gefiel, auch all Vernunftsgründe, ihr zu gefallen. Schoss und Vernunft deckten einander wie Sonne und Mond anlässlich ihrer Verfinsterung: es war das seltenste astronomische Ereignis in dem widerspruchserfüllten Universum eines weiblichen Leibes (Fabeln, 20).

Their eventual physical closeness is expressed in one almost laconic sentence: "Auch hielt er schon diese Viktoria in Armen. . ." (25).

Love in "Der sentimentale junge Mann" is demonstrated in a rather abstract, yet highly pictorial fashion which
perfectly expresses the transitory and fragile nature of love, and the convolutions of intense emotion:

Mit langen steigenden und niederschwebenden Schleifen vermengten sich die seelischesten Substanzen ihres Körpers. Laue, zögernde Wellen durchdrangen einander und wurden dicht und formten endlich einen einzigen Ball, der leicht zum Fenster schwamm, dessen Glas er unhörbar antänzelte. Der erste Windstoss morgen wird ihn aus dem rücksichtslos geöffneten Zimmer in das Freie treiben (Die Fabeln, 117).

As in the story discussed previously, there is no depiction of physical intimacy despite the lengthy description of the lovers' emotional closeness as well as physical proximity.

Feelings of anger, hatred, and the desire for revenge invariably are also externalized through pictorial means, thereby lending the situation described a greater degree of significance as well as making a stronger impact on the reader than could be achieved otherwise. In "Die Selbstlosen," Gütersloh depicts the three woodsmen's hatred of Zenkerer, an itinerant worker and occasional ministrant at Sunday services, as follows:

Als er ihnen, wie dies schöne und alte Sitte ist, die paar Tropfen Weihwasser mit den eilig eingetauchten Fingern reichte, näästen sie an diesen die ihren, und befeuchteten andächtig Stirn, Mund und Brust. Hat doch auch der Herr mit Judas aus einer Schüssel gegessen. Als sie vor dem Verlassen des
Gotteshauses noch einmal sich beugten, hob sich allen der Hirschfänger ein wenig aus der rückwärtigen Hosentasche (106).

Zenkerer's death is equally graphic; his murderer's complete equanimity is expressed in entirely visual terms:

Als der Zenkerer im Bache lag, verlegen lachelnd ein Bad erdulden... kniete sich der Regensamer gutartig hin und legte dem Zenkerer, der wie eine Frauensperson, der man aufhelfen will, alsogleich seine schwächliche Hand ausstreckte, seine starke und breite aufs Gesicht. Während des Angebers Mund sich den Tod soff, die verzweifelten Beine einen vergänglichen Wirbel schlugen in den ewigen dieses schäumenden Alpenbachs, bat der Regensamer - als läge er über einem halb ausgeweideten Rehbock - um Feuer für seine Pfeife, die er in einem gleichgültigen Fischmaule den ebenso wenig gerührten Freunden hinhielt (111).

None of Gütersloh's fictional miniatures are intrinsically "humorous," i.e., they are not created to merely entertain, to evoke laughter as an immediate response on the part of the reader. Gütersloh does not indulge in "Situationskomik"; his humour is almost exclusively verbal, and usually remarkably subtle. And because of the density of his writing, it is extremely difficult--if not impossible--for the critic to isolate a specific sentence in a given story in order to illustrate humour, short of quoting paragraph after paragraph, in fact the entire story as an "example," such as "Pythias Brief." Specifically in this area, and given the short fictional format, the critic
of necessity becomes one with the discerning reader, delighting in Gütersloh's unique linguistic acrobatics whose illustration or dissection can only be accomplished in the very act of reading, as has been stated earlier.

Gütersloh's humour invariably takes the form of irony; as a classical scholar, he attempts to delight as well as to educate. In a number of the stories, the author's point of view, or stance, is an ironic one; he seemingly stands "above" any given situation in the pose of an astute but non-judgmental observer. His brand of irony is subtle and lies less in the juxtaposition of characters or in a specific circumstance than in the way these are described. In the foregoing story, the title itself is ironic (unusual for Gütersloh's stories), yet this becomes clear only gradually: the author only hints at the possibility of any one of the three woodsmen having been the father of the infant murdered by its mother, a murder which has been denounced by Zenkerer. The act of putting Zenkerer--ostracized by the villagers--"out of his misery" is therefore hardly selfless but exclusively selfish, and is prompted by their fear of being implicated.

The author's ironic commentary seldom ends with the depiction of major figures; in fact, minor figures are created with as much irony as well as pictorial detail as
the former despite the fact that these "pictures" have little or no significance as far as plot development is concerned, as in the following example ("Gespräch im Wasser"), where the unsuccessful life saver of a drowning man is handed his coat upon reaching the shore:

Da legte ihm, unter dem Lächeln der Menge, ein Mädchen, welches über sein Büchlein hinwegsehen konnte, einen Mantel um. Es war nicht mehr jung. Es war am Einschrumpfen. Seine Schlankheit ging eben zur Dürre hin, das heisst, sie balancierte gerade auf dem Punkte, von wo aus sie noch zurückschwellen könnte, wenn es bald Regen gäbe. In schon tiefen Augenhöhlen sassen die scharfen, Überklugen Augen eines allzu lang jung-fröhlich gebliebenen Wesens (Menschen, 152).

As illustrated in the last sentence, there is evidence of a certain amount of compassion as is, indeed, the case in most of the stories; Gütersloh seldom adopts a sarcastic tone, and generally views his characters in a rather benign fashion. There are no comic figures as such in any of the stories, nor inherently comic situations; it is the author's handling, in an ironic manner, of the ordinary which results in the reader's perception that humour comprises a small but significant component of the fictional miniatures.
2. Fantastic Realism

Inasmuch as the "interior landscape" of Gütersloh's stories lies embodied in the characters he has created, their psychological make-up is usually illustrated by means of Fantastic Realism, a manner of portraiture which is also evident in his paintings. To assume, however, that the founder of the Vienna School of Fantastic Realism would paint almost exclusively in this manner would be far from correct (see Chapter Two); yet certain elements of Fantastic Realism can be seen in Gütersloh's painted miniatures, and there is strong evidence that this is also one of the components in many of the stories. The occurrence of Fantastic Realism in the artist's written work would seem to point especially strongly to the pictorial nature of the latter. Like colour, this stylistic device connects the written to the painted work quite specifically.

The premise that artistic literature cannot be considered as a simple reflection of reality is hardly new. "Realism," in painting as well as in literature, has always been a highly individual experience for any artist, his personal vision resulting in the creation of a simulacrum of what he perceives of as reality. Regarding Gütersloh it can be argued that his writing is primarily "realistic," in the sense that he creates situations and characterizations
which reflect a world the reader can by and large identify with. This is not to say that Gütersloh's intention has been to create a faithful duplication of visual reality. But once again—as in the case of defining genres—one hesitates to apply a specific label to the artist's work, particularly so since the term "realism" is anything but a categorical and irrefutable concept. Most contemporary scholars seem to consider the word "realism" to be one of the vaguest terms of art and literary criticism, a word which is more of a cliché than a meaningful, usable concept. ¹⁰⁹ Damian Grant in his study of realism speaks of a pronounced "mistrust [of the term's] behaviour" by literary scholars in particular, who feel on safer ground by linking it to other concepts. It is debatable, of course, whether or not terms like "psychological realism," for example, can be seen as "definitive" terms in their own right,¹¹⁰ or whether they, in turn, need additional reference points such as country of origin, or school of thought.

The question whether "Fantastic Realism" as it pertains to the Vienna School is a relatively clear-cut concept has already been discussed and answered affirmatively (see Chapter Two). Gütersloh's painted miniatures, as was pointed out earlier, contain certain elements of the fantastic, brought about mainly through exaggeration, the
painstaking detail of execution constituting their realistic aspect. As for his fictional miniatures, the subtle alterations which have taken place in the process of the reproduction of reality constitute their aesthetic appeal. This appeal is intensified by the occasional fantastic image, or "picture," even though the stories are essentially realistic. A general conclusion reached by Thomson and Fischer in their study Phantastik in Literatur und Kunst could be said to apply to Gütersloh as well, namely that it is not primarily the plot of a given text, but rather "... die darin enthaltenen möglichen Bilder" which make the text "fantastic" (77). The authors go on to say:

Es sei behauptet, dass es die möglichen Bilder sind, die den Eindruck des Phantastischen bestimmen, also die Räume, Farben, Dinge, Landschaften, und die Art, wie etwas erscheint oder sein Erscheinen sich ankündigt. ... Dabei entsteht eine 'innerliterarische Ikonographie'. ... (78).

They see this iconography of the "pictures" contained in fantastic literature as being almost identical with an iconography of fantastic painting: "... alle Leitmotive sind gemeinsam" (78). Peter Pabisch and Alan Best do refer to Gütersloh, and see his language as a material which "creates its own art, just as colours 'build' a painting. ... Thus he creates with language a phantastic
reality rather than a mere copy of reality..."¹¹²

These critics address themselves to Gütersloh's writings generally, yet their findings would seem to relate directly to the fictional miniatures.

To label Gütersloh's work as "fantastic" within the usual meaning of the term would be completely off the mark; neither the depiction of characters nor of situations would warrant such a term. Here and there the artist merely enhances or illuminates what is realistic by applying a slightly fantastic (or fanciful) "patina" to his work. Whether or not there is a direct or indirect correlation between Fantastic Realism and Surrealism is not an issue either in this context; any argument based on the assumption that the former is an off-shoot of the latter, or that it is in a category by itself is irrelevant to this study. What is relevant is the fact that Fantastic Realism, which has been defined as the depiction of the realistic by fantastic means (see Chapter Two), yet is devoid of absurd or illogical elements, is one of the compositional devices Gütersloh uses in a very personal manner.

Nor is "Magic Realism" a concept which can be used in connection with Gütersloh, either in his painting or his writing. As it is commonly understood in literature, i.e., as the representation of everyday objects and real persons
in a magical atmosphere—or as the depiction of extraordinary events as perfectly ordinary—it does not apply to this artist. As is usual with concepts of a less than "concrete" nature, definitions of Magic Realism vary; Heinz Rieder's, for example, would even appear to come relatively close to the definition of Fantastic Realism. However, this is not an issue of any significance as far as the present study is concerned.

In the stories, the occasional transformation of reality is usually within the context of a given situation or characterization; as such, it seldom seems to lack a logical (or psychological) foundation. In this respect Gütersloh's writing is closely aligned with the precepts of the Vienna School; as Wieland Schmied (Zweihundert Jahre) explains:


In other words, these fantastic images are constructed with a specific psychological reasoning behind them.

Ottilie, in "Der Brief aus Amerika," has just received a letter from her brother who has been missing and presumed
dead for many years. The paralyzing inertia which overcomes her at this point, the realization that she has sacrificed herself to serve her parents and has now lost all hope of "escaping" (unlike her brother) and finding fulfillment as a woman—all this is brilliantly illustrated in one phrase:

Wie ein angeschwemmter und wunderbarer Weise aufrecht abgesetzter Torso sass Ottilie am Öden Strande jenes Ozeans, der sie von dem Briefschreiber trennte (59).

Despite the fantastic element, it is a psychologically realistic depiction as well, which would seem to bear out Wieland Schmied's assertion, i.e., the affinities of the Viennese School for Freud's theories: the delving into the unconscious on the part of the artist, the attempt to portray the "invisible." Where the painter achieves this with fantastic—yet realistic—images (see, for example the works of Rudolf Hausner or Erich Brauer), the writer frequently makes use of metaphors. Ottilie, by her complete self-abnegation, has been deprived of her "purpose" as a woman, and is merely a "torso," moreover, a torso who has been "drifting" aimlessly, and yet manages, miraculously, to exist.

The protagonist in "Viktoria" is disgusted with her father's choice of a "suitable" husband for her. When presented with a written proposal, Viktoria has her first
visionary experience by "submerging" into her subconscious. Viktoria's insights are entirely pictorial; she envisages the scene from the perspective of a deepsea diver:

Viktoria is certain of her feelings of revulsion for this man; one can surmise that this strong emotional reaction, coupled with bits of information about him and men generally—the kind of information which might have been withheld from young women of her class—might account for her singular "vision," namely that of the hated man's hidden passions for wine, women and cards, all of which are reprehensible to her. In this paragraph, the vividness of the metaphors used make specific colour references virtually unnecessary. The passage is clearly delineated in that Gütersloh opens and closes it with the mention of "stiff paper" symbolizing the formality of Viktoria's social class on the one hand, and its vices on the other. As a whole,
the passage stands as a framed— as well as carefully staged— picture within the story. In these fantastic interpolations pictorialism, i.e. the creation of visual images, is especially prominent.

Rather than describing the exotic looks and general appearance of Lorenz, the "Onkel aus Amerika" ("Die Heimkehrer") in a straight forward realistic manner, Gütersloh uses a fantastic image to far greater effect by focusing on the child's notion of the exotic nature of his American uncle:

[Das Kind] flog ihm zu und bestieg das Gebirge des Mannes, in dessen Schluchten es von Indianern wimmelte, um dessen Felsenecken Grislybären getrottet kamen und auf dessen blondweissen Gipfel die Adler der Anden sassen. . . (Fabeln, 30).

Here and there, Gütersloh's purely visual sensibilities take over; there is no attempt at a logical correlation with (or elaboration of) the object or the scene described. The object in "Gespräch im Wasser," a sternwheeler on the Danube, achieves fantastic proportions through one single, incongruous image:

Und ums Gebetläuten herum den weissen Dampfer, der mit Schaufelrädern . . . wie eine Schüssel voll Vergissmeinnicht herangleitet. . . (Die gute neue Zeit, 117).
Fantastic images occur as well in the depiction of nature, as in "Die Fabel von der Pythia": "... zahnlos rauschte das Schilf" (Agathon, 166). Or in "Lasst uns den Menschen machen," just before the first murder is committed:

Die Sonne schnitt den Horizont, den man, unbestimmbar wie nah, wie fern, bluten sah durch die wenigen Löcher im Laubgemäuer... (Menschen, 29).

Alessandra Comini points to the two major tendencies in Austrian fantastic art, namely the "exploration of the mysterious world of the elemental forces contained in nature, and revelation of the inner self."\textsuperscript{114} As has been demonstrated, both these characteristics are clearly recognizable in Gütersloh's work. By the use of Fantastic Realism the artist has brought about an extraordinary blending of the exterior and the interior landscape within the fictional miniatures.
Conclusion

This investigation has attempted to establish and document the complementary nature of Gutersloh's painted and written miniatures by arguing that the artist's primarily visual orientation determines the artistic nature of the latter to a considerable extent.

Undoubtedly the stories do not fully illustrate the specific nature of Gutersloh's fictional works; elements contained in the major novels--such as the extensive essayistic components of a philosophical, reflective nature--are absent, nor would one necessarily expect to find them in the shorter fictional genre. However, because of their number and the fact that they were written over a period of some decades, the fictional miniatures constitute an integral part of the writer's oeuvre, and as such can hardly be ignored. Since existing dissertations and articles deal primarily with the longer prose works and, generally speaking, do not discuss these in connection with painting beyond peripheral references, the central issues raised in this study have not received any detailed critical consideration so far. Little attention has been focused,
until now, on Gütersloh's short fictional works; they have not been discussed under any aspect, least of all that of their inherent pictorialism. In spite of the wealth, as well as recognized literary merit, of his written oeuvre there is, at the present time, a deplorable lack of major studies. It is hoped that the present investigation will not only help to fill an existing gap, but also serve to stimulate further research. It is also the first time that Gütersloh's non-fictional writings, e.g. Die Bekenntnisse eines modernen Malers, as well as Heimito von Doderer's Der Fall Gütersloh have been given more than peripheral attention in a longer study. The first was considered necessary since it stands as the major statement on art by the painter/writer; the second, because it is generally considered to be the most significant contribution to the secondary literature, although none of the critics who point this out have discussed the work to any extent. It may very well be that due to Doderer's abstruseness and the contradictory nature of his treatise, scholars have shied away from giving more than a cursory glance at the material. The same could also be assumed for Gütersloh's Bekenntnisse.

The narrative nature of Gütersloh's painted miniatures has been illustrated on the basis of three representative examples. The attempt was made to show that these miniatures are permeated with the writer's imagination,
and that the narrative component is an important aspect in the overall assessment and appreciation of the miniatures. Yet a "conclusive" verdict on the interconnectedness of the two art forms is hardly possible; as Wendy Steiner comments:

... there can be no final consensus about whether and how the two arts resemble each other, but only a growth in our awareness of the process of comparing them. . . .

Although Gutersloh wrote within a specific literary tradition, i.e., the Austrian, and was obviously aware of major literary trends during his productive years, it is evident that his work is unique in the sense that it is not representative, by and large, of any literary period, nor do there seem to be significant links to any other artist (painter or writer) of the same period. As far as the stories are concerned, it would be impossible to place their year of origin in any specific decade could they not be dated on the basis of publication details. What is clear is that the painter Gutersloh's pronounced visual sensibilities must also stand as the most distinguishing characteristic of his fictional works. It was pointed out that in previous centuries, the existence of a dual talent was rarely disputed, but that it is generally viewed with suspicion in twentieth century artists. Yet there are artists whose existence allays this suspicion, such as Kokoschka, Barlach, and many others. Heimito von Doderer, writing about
Gütersloh, saw the dual creative process as "problematic" in essence; there is no evidence, however, that it was a tangible handicap for the artist. On the contrary: seeing pictorially, and being fascinated with the surface of objects has resulted, in his case, in an aesthetic articulation which is distinctly unique.

The question of genre was given some attention due to the absence of analytical criteria for Gütersloh's stories, as well as the lack of one cohesive, generally applicable theory of short fiction. The impossibility of fitting all of Gütersloh's stories into one (or several) of the multiple traditional choices available seemed to demonstrate the need for more flexible concepts and methods of dealing with short fiction. Focusing on pictorialism as the predominant link between all of the stories appeared to be a logical point of departure for attempting a meaningful analysis, once the existence of this feature had been recognized.

The act of viewing a picture was perceived as happening in progressive stages, particularly in cases where the small size of the canvas would make the immediate visual recognition of every detail difficult; Gütersloh's painted miniatures are a case in point. A more comprehensive assessment of the "landscape"--a term used metaphorically for whatever is portrayed on the canvas--after an initial,
overall impression would only be achieved, therefore, by letting the eye proceed from the foreground to the background before focusing on a number of other salient features such as colour.

It was found that this method of looking at Gütersloh's painted miniatures could also be applied to the fictional miniatures, albeit in a slightly modified fashion to allow for the fact that one is a visual, the other a verbal medium. Each detail in the fictional miniatures is "drawn" as meticulously as are the details in the small paintings.

Since many of the author's statements are made indirectly, i.e., by depicting, for example, the emotions of a character through one fantastic image rather than through dialogue, monologue or other more conventional means of literary characterization, the "exterior landscape" had to be expanded to encompass this other dimension which I have termed the "interior landscape;" this inclusion allowed for a broader and more detailed analysis of the stories.

An initial reading of the stories revealed their very careful delineation, i.e., the artist's providing the parameters of each narrative painting by introducing a principal character, theme, or object almost immediately and returning to this focal point at the end of the story. It is one of a number of pictorial devices Gütersloh uses most
effectively: delineating, or outlining, the very "form" of the narrative picture before "filling in" with specific shapes, colours, and even a certain (linguistic) texture. Invariably, the reader is "put into the picture" immediately instead of being led into the story more gradually; there are few examples of narrational retardation (digression, asides, etc.) which is the most distinguishing characteristic of the novels. Generally speaking, the more digressions there are--unless they constitute purely descriptive passages--the fewer pictorial elements are in evidence.

The next stage of literary perception encompassed figures and objects in the "foreground" of each verbal picture, i.e., elements which constitute the focal point of the narrative. Figures, generally, have the same "wooden" or static quality in both types of miniature; invariably, they are one-dimensional figures rather than fully-developed characters. They are "presented" as in a painting, rather than given depth through such narrative means as internal monologue, dialogue, etc. Frequently, figures appear as "outsiders," alienated from their environment as, for example, in "Die Heimkehrer," or "Lasst uns den Menschen machen." However, they are given the same pictorial attention by the author as those who are completely integrated with their environment; Viktoria in the story of
the same name is a typical example. Nor does Gütersloh describe artist figures consistently more visually than others; where he adopts an almost excessively discursive style, as in "Eine Malergeschichte" which revolves around painting, pictorialism is barely evident.

Most of the protagonists are male; women are generally cast in supportive and secondary roles and largely defined by their relationship to men, i.e., most often as wife or mistress, sister, daughter or mother, few of whom are portrayed as possessing the same "native" intelligence as men. In all cases, however, the "presentation" of figures is primarily pictorial; gender, occupation, status within the family hierarchy, or intelligence are characteristics which neither act as a particular "stimulus" nor as a deterrent as far as the writer's pictorial imagination is concerned.

Since the constellation of figures—or a story's specific focus—points directly or indirectly to a story's theme as well as the author's point of view, it seemed plausible not to discuss them separately. It was established that a certain thematic correlation exists between the painted and the fictional miniatures: love in its various manifestations, death, family conflict, art and the problematic nature of the artist are themes to which
Gütersloh returns again and again. Despite the fact that Gütersloh has a definite predilection for the themes of love and marriage, the pictorial handling of one theme is as vivid as that of another, as long as the author does not interrupt the flow of the narrative with lengthy asides which appear to result in a temporary "absence" of the painter Gütersloh, and a decrease of visual elements.

The writer's point of view changes from that of omniscient author, to author-cum-narrator, or first person singular and third person singular narrator, the latter voice being used most frequently. But despite these modifications within the stories collectively (or within one story, such as "Die Fabel von der Pythia"), the pictorial approach predominates, and is diminished only by occasional digressions and interruptions of the story-line, generally in conjunction with the voice of the omniscient author.

A closer look at the setting of the stories--usually identifiable as Austrian--revealed that they are relatively insignificant as they are, by and large, in the paintings; in both types of miniature they usually serve merely as a backdrop for the action. Exterior settings impart a certain lifelessness, or stage-like atmosphere; in neither medium can Gütersloh be labeled a "landscape artist." Pictorial descriptiveness is rather more evident in interior settings.
where the attention to minute detail implies the creative sensibilities of the painter.

**Colour** is as important in the stories as it is in the pictures—which means that it is not an overwhelming feature, but significant nevertheless. Colour is used predominantly for its expressive function, i.e., to express, to "demonstrate" the nature of an object or a setting. This is most pronounced in isolated, framed "pictures," usually involving an interior setting. Except for "Österreichisches Erlebnis," Gütersloh does not use colour to impart a sense of perspective and distance (nor does he use colour for this purpose in the painted miniatures, by and large); generally speaking, colour has a purely ornamental purpose. The writer is disinterested in the **symbolism** of colour, as is the painter; there are only two instances of a brief symbolic reference to the Virgin Mary, i.e., in "Die Selbstlosen" and "Der sentimentale junge Mann."

**Metaphorical** "colouring," however, is very pronounced in the majority of the stories; and the more elaborate the metaphor, the more evident is Gütersloh's affinity with Fantastic Realism.

One of the more intricate pictorial devices found is that of **framing**, where part of a story is set off from the rest of the work, as by a "frame." These pictures within
pictures are particularly vivid and sharply contoured; in these instances, the narrative flow is often interrupted in favour of a detailed description of the object, or situation, for greater effect. The result is an intensification of the static or pictorial quality of these self-contained verbal pictures. Highly visual stage effects could also be isolated in a number of the stories as well as in the painted miniatures; and given the fact that for a period of time the young Gütersloh worked as a stage designer and director this is, perhaps, not surprising. "Pan und die Dame" is the most significant example of a story which could be transformed almost instantly into a perfectly "staged" theatre sketch.

The creation of psychological depth, the depiction of the "interior landscape," is brought about through the graphic presentation of slightly fantastic "pictures." The externalization of inner processes by this means is not only unique, but very effective in creating the overall mood of a given story. Here the author is rather more of an illustrator than commentator. Themes are often illustrated by the fleeting reference to mythological or biblical motifs, or names, as in "Ein Held seiner Zeit" where the name "Abel" has a specific connotation in terms of the murder committed. Love is also externalized through graphic imagery, as is intense dislike, which is succinctly
illustrated in such stories as "Viktoria" and "Der sentimentale junge Mann."

The interior landscape is occasionally enhanced by Gütersloh's ironic tone which generally is expressed pictorially; in these instances, major as well as minor figures are depicted equally ironically. Yet the writer is never sarcastic, but adopts a rather benign attitude toward his fictional creations. However, the greatest enhancement or illumination of inner states the writer achieves through the use of Fantastic Realism.

Despite Gütersloh's prominence as one of the founders of the Vienna School of Fantastic Realism, art experts consider his paintings to be predominantly "realistic." According to Heribert Hutter, Wieland Schmied and others, the "fantastic" element in the painted miniatures is achieved largely through Gütersloh's exaggeration of the subject matter and its extremely detailed execution. The same can be said for the fictional miniatures: many of them contain one fantastic image, or "picture," whereas the story as a whole will reflect a world the reader can easily identify with. This occasional and slight transformation of reality is usually within the context of a given characterization or situation; it rarely lacks a logical or psychological foundation, especially when it is used to
reveal the inner self of a character. Here the writer has indeed imbued the figures in a particular story with a certain depth of characterization.

In these images, the counterparts of Fantastic Realism in painting, Gütersloh makes use of the full range of pictorial devices described in this study, i.e., delineation, framing, dramatization, and colour. Aspects such as point of view, theme and characterization usually are also present, depending on the length of the "pictures." One comes to the conclusion that a fusion between the exterior and the interior landscape has been accomplished through the use of Fantastic Realism, and that these pictures form the most poignant and artistically eloquent statement within each of the fictional miniatures. In the opinion of this writer, an investigation of the stories would lack substance and validity if one failed to recognize and interpret their pictorial nature.

As far as the artist himself is concerned, an investigation of this sort which "merely" uses—and reasons with—the tools of literary or pictorial analysis would still seem to be limited, at least as far as Gütersloh is concerned; as he comments: "Mit dem Verstande allein . . . kann man was Kunst ist, weder selbst verstehen, noch einem zweiten begreiflich machen" (Kunst, 5). In the spirit of Gütersloh,
the writer of this study feels that the reasoned, "objective" approach needs the addition of such "subjective" measures as aesthetic sensibility and an intuitive sense of value; only then will an analysis like the present one provide tangible and satisfying results. To conclude with Emil Staiger:

Ich komme so . . . wieder auf den persönlichen Ursprung jeder Interpretation zurück. Ob ich mich nun bewusst auf das, was mich am meisten lockt, beschränke oder Vollständigkeit er strebe, einseitig bleibt meine Darstellung immer . . . Ich habe mein Gefühl geprüft und habe den Nachweis erbracht, dass es stimmt.
Appendix A

Gütersloh Scholarship: Major Studies

The absence of an edition of collected works and the fact that much of Gütersloh's oeuvre is out of print presents some difficulty, and is possibly one of the reasons for the relative scholarly disregard of Gütersloh. Most of the short prose works were originally published in a variety of (since defunct) newspapers and journals; only a portion of them has been republished, without reference, however, to the dates of initial publication. Under the circumstances it is hardly surprising that so far only the more accessible major novels have received critical attention. Nor is there, to date, a comprehensive bibliography; existing ones proved incomplete on closer examination, with a high frequency of incorrect data. Existing research amounts to a few studies only; the major focus appears to have been on Gütersloh's most recently published novel Sonne und Mond (1962) and to a lesser extent on the earlier novels. The shorter prose works, poetry, and essays have not been given comprehensive attention beyond a footnote or other brief reference. In the major studies the short fictional works
have only been mentioned in passing, or not at all; Gütersloh as painter and founder of the Vienna School of Fantastic Realism is referred to only briefly in two of the literary studies, i.e., those of Trommler and Lüdtke.

The following is a brief summary of the five major studies which were accessible.

Frank Trommler's study, originally a dissertation and entitled Roman und Wirklichkeit: Eine Ortsbesetimmung am Beispiel von Musil, Broch, Roth, Doderer und Gütersloh deals with Gütersloh's novels, primarily Sonne und Mond. One of its major concerns is the importance of religion in Gütersloh's work, specifically in reference to Thomas Aquinas.

Addressing himself to the issue of realism, Trommler insists that prevalent theories of realism do not pertain to any of the works discussed; that, rather, these authors were engaged in the depiction of an individual "dream reality" (53). Regarding Gütersloh, Trommler maintains that Gütersloh's Dichtung ist weder eine neue Welt noch Reproduktion einer alten. Sie ist Verwirklichung als Sprache, ihre Realität ist der Prozess 'dialektischer Untersuchung' (155).
Similarities between the five Austrian writers are succinctly drawn. There is no specific reference to Gütersloh's short prose works.

In Hannes Rieser's comparative study, *Doderer und Gütersloh: Metaphorik und 'totaler Roman'*\(^2\), the latter author is represented only by *Sonne und Mond*, Doderer primarily by *Die Dämonen* (1956). This is an analysis with particular stress on language. More scope is given to Doderer than to Gütersloh. Rieser points to the latter's "uniqueness" as well as similarity with other writers (Thackeray, Swift, Sterne, et al.) but, ultimately, finds it difficult to "categorize" Gütersloh (25).

Rieser considers Gütersloh the writer as being identical with Gütersloh the painter, but does not elaborate as far as the latter is concerned. What might be analyzed as an obvious and fundamental parallelism between his literary and pictorial works, Rieser discusses only in the context of *Sonne und Mond*, adopting a somewhat negative stand: for him, Gütersloh's characters are neither "believable" nor "realistic" (30). Realism ("Wirklichkeitsnähe") in the sense of "realistically" conceived and depicted reality is of no interest to Gütersloh, Rieser maintains, but without elaborating.
Felix Thurner's work, *Albert Paris Gütersloh: Studien zu seinem Romanwerk*,\(^3\) represents a thematic overview of the major novels with individual interpretations of the works, in chronological order.\(^4\) Thurner deals with different and/or identical themes for each novel, among others: love, sexuality, good versus evil, man versus woman, religion, monarchy versus republic, the artist, etc. He also dwells at some length on narrative style and perspective.

Thurner's methodology is not clearly defined, and the entire dissertation could be said to suffer from a lack of structure. Thurner also points to the critic's obvious handicap: the absence of an edition of his collected works. This is still the case in 1987.

There are a number of points which would call for some argument. Firstly, Thurner insists on what he terms "Güterslohs Ehrfurcht vor dem Wirklichen auch im Unbedeutendsten und der daraus resultierenden Verpflichtung zur möglichst authentischen Wiedergabe" (39). This is a highly arguable assumption. Gütersloh's "Streben nach Naturtreue" which Thurner ascribes to him cannot be said to be an overriding characteristic of his works, from *Die tanzende Türin* (1911) to *Sonne und Mond* (1962). That Gütersloh, quite intentionally, did not set out from a premise of realistic depiction is also corroborated by his
non-fiction writings (essays) of whose existence Thurner seems to be only marginally aware.

Secondly, Gütersloh's novels are said to be extensively "symbolhaft"; Thurner points out that Gütersloh's symbolism is not applicable to a specific historical occurrence, but rather to the "Welt fundamentaler, geistiger Fragestellungen" (53). Thurner claims to find almost "hidden" allegorical meanings in all of the novels, e.g. the demise of the Habsburg monarchy. However, if one had a specific hypothesis, namely that all Austrian writers of the post-monarchy era were obsessively concerned with its demise, one could probably prove it. Unlike in Joseph Roth's work, for example, the monarchy and its dissolution is not a pivotal point in Gütersloh's artistic concerns. In a later chapter, Thurner suddenly argues for Gütersloh's ahistorical position (161) without accounting for his change of opinion.

Thirdly, Gütersloh's depictions of fictional reality, according to Thurner, are "Szenerien von traumhafter Überrealität" (55)—a statement totally in opposition to his argument, elsewhere, regarding the author's "Naturtreue." He goes on to say, "... mit einem Seitenblick auf Güterslohs Malerei könnte man die Darstellungsart mit 'magischem Realismus' oder 'phantastischem Realismus'
umschreiben" (55), but does not elaborate other than to describe this form of reality depiction as grotesque.

There are further examples of Thurner's contradictory assessments from one chapter to the next, as for example:

Güterslohs geradezu fanatische Orientierung an der Wirklichkeit . . . hat mit der Darstellung einer verfremdeten Welt intentionsmäßig nicht viel gemeinsam. Möglich ist immerhin, dass sich Intention und Wirkung nicht decken (55).

Later, Thurner postulates that Gütersloh's use of the term "naturalism," as it pertains to its generally accepted meaning, is one of his own "Prägung," and one which has little in common with the generally accepted meaning of naturalism. Thurner also maintains that although Gütersloh depicts characters in very detailed form, his interest is largely centered on the constellation of his figures (75); Thurner claims they lack depth, and therefore believability as "realistic" characters. One would tend to agree with these latter assessments; however, consistency is not one of Thurner's strong points: regarding Eine sagenhafte Figur (1946), Thurner claims that "... die einzelnen Charaktere sind psychologisch genau augearbeitet" (94).

Thurner's bibliography, described elsewhere as "... ausführlich ... für eine weitere Beschäftigung
mit Gütersloh wichtig," proved to be neither comprehensive
nor correct throughout.5

Susanne Lüdtke's dissertation entitled Humor und
Mythos: Eine Studie zu Albert Paris Gütersloh's Roman 'Sonne
und Mond'6 constitutes a detailed analysis of Gütersloh's
major novel, with only cursory reference to some of his
other works. The author does not extend her discussion to
the philosophical, ethnological or other aspects of humour
and myth; far broader scope is given to the occurrence of
certain stylistic devices (e.g. digression), the relationship
between reader and fictitious narrator, the play with
time ("Erzählzeit" and "erzählte Zeit," p. 11), and the use
of metaphor. For her actual analysis of humour, Lüdtke
draws to a large extent on Jean Paul's theories as laid down
in his Vorschule der Aesthetik; Karl Kerenyi's and Ernst
Cassirer's analyses constitute the basis for her discussions
of myth. She regards antiquity as well as Christianity as
equally important for Gütersloh's use of mythological
themes; in her opinion, they constitute the intellectual
components of Gütersloh's oeuvre which he embellishes
through the use of linguistic components such as metaphors,
etc. In juxtaposition, the metaphorical use of Christianity
as well as Greek and Roman mythology is seen to effect a
definite modification—even suspension—of historical time
as well as the chronological order within plots and
subplots. Lüdtke sees Gütersloh as primarily interested in the archetypal and the universality of mythologems, without great concern with specific, hermetic mythological systems.

A brief comment can sum up the author's assessment of Gütersloh's short prose works: "Alle vorher oder nachher [Sonne und Mond] erschienenen Romane, Erzählungen, Essays oder Gedichte hatten nur eine begrenzte inhaltliche oder gehaltliche Breite" (4). Inasmuch as Sonne und Mond has been widely discussed as the prime example of the "totaler Roman"—by definition "unbegrenzt"—Lüdtke is correct; however, a comparison of different genres is hardly fair nor particularly logical, and the implied dismissal of a significant portion of Gütersloh's literary output as "gehaltlich begrenzt" is somewhat unjustified.

There is a brief chapter on Fantastic Realism. Lüdtke defines realism as the representation of empirical facts, the fantastic as a break within the natural order and the logical progression of events; she does not elaborate, however.

In her concluding chapter, Lüdtke attempts a short comparison with Broch, Kafka, Musil and Doderer, establishing various points of similarity but many more of fundamental divergence based largely on her view of Gütersloh as a "homo religiosus" (151) which has also been
pointed out by Thurner, Trommler, and Rieser. Lüdtke considers Gütersloh's written and painted works as one unity without, however, addressing herself to the latter in her analysis.

R. Mayrhofer's dissertation, *Distanz und Integration: Essayistische Strukturen in den Romanen Güterslohs*, deals with only three of Gütersloh's novels: *Der Lügner unter Bürgern* (1922), *Eine sagenhafte Figur* (1946), and *Sonne und Mond*. Mayrhofer maintains that one cannot differentiate between Gütersloh the painter and Gütersloh the writer; there is no attempt made, however, to illustrate or substantiate this assumption. The author focuses on the importance of religion as the basis for understanding the relationship between the "real" and the "spiritual" world; but inasmuch as this is a foregone conclusion, Mayrhofer devotes far too much time to this topic, without providing a particularly independent or thought-provoking analysis.

Mayrhofer views Gütersloh's works as a scaffold "... an dem das Eigentliche--die Gedanken--aufgehängt werden können" (Introduction, 1); she differentiates between "Lebenswirklichkeit, Romanwirklichkeit und Essay," the sum total of which would produce what Mayrhofer calls "Güterslohs eigensinnige Wirklichkeit" (37).
Her arguments are not consistently convincing, however; frequently, they are not presented in a clear and concise manner, as for example:

Wenn erst dann Wirklichkeit dynamisch erfüllt und damit zur ganzen Wirklichkeit wird, so können wir--zunächst hypothetisch--die gedeutete Welt als notwendige Voraussetzung für die Darstellung der ganzen Wirklichkeit, der Totalität im Roman oder zumindest für das Anzielen der Totalität der Darstellung betrachten (4).

In conclusion: it is evident that as far as the short fiction genre is concerned, existing major studies have provided no more than peripheral commentary. Given the fact of Gütersloh's extensive literary oeuvre, fictional and non-fictional, the limited range of topics chosen as well as the almost exclusive focus on *Sonne und Mond* by scholars is regrettable.
Appendix B

The following three reproductions were made from photographs appearing in Heribert Hutter's *Beispiele* (see Bibliography), with Professor Hutter's permission.

p. 212 "Apres" (1923), Plate 12.
Original size: 150 mm x 135 mm.

p. 213 "Das Wartezimmer des Irrenarztes" (1954), Plate 26.
Original size: 132 mm x 170 mm.

p. 214 "Im Irrgarten der Liebe" (1960), Plate 27.
Original size: 152 mm x 175 mm.
Introduction

1 The term "literarische Miniatur" (for "Kurzgeschichte") has been used previously. See Kurt Kusenberg, "Über die Kurzgeschichte," Merkur, 19 (1965), p. 832.

2 In a letter to me dated March 22, 1985, Dr. Hutter writes: "Eine allgemeingültige Definition für Güterslohsche 'Miniaturen' gibt es noch nicht."


14 I am indebted to Marianna Torgovnick whose study provided valuable insights into the complex problems of this type of investigation. Although her (personal) method of literary investigation could not be applied to my study, it nevertheless brought me closer to formulating my own method.

15 "In effect, the evocation of the novel's action in terms of a picture existing outside the novel sidetracks the process of pictorialism and constricts the reader's visual imagination (81)."

Chapter One


4 See bibliographical entries for Jean Hagstrum, Jeffrey Meyers, Wolfgang M. Faust, among others.


7 Thomas Munro, *The Arts and Their Interrelations* (New York: Liberal Arts, 1951).


12 See Kurt Böttcher and Johannes Mittenzwei, *Dichter als Maler* (Stuttgart: Kohlhammer, 1980).


14 See also Böttcher and Mittenzwei, p. 26.


19 See also Jost Kirchgraben, Gerhard J. Lischka and others cited in the bibliography.


22 Beispiele, p. 4.

23 "In dieser Doppelbegabung Güterslohs, die sich manchmal zeitlich und örtlich völlig zu trennen scheint, ist eine inhaltliche und formale Übereinstimmung und ein ständiges Reflektieren zu finden" (Beispiele, p. 4).

24 See Beispiele, p. 5.


"Nicht im 'persönlichen Leben' des Künstlers liegt . . . jener dem Gebiet der Kunst gegenüber allerdings transcendente Punkt, den wir für die richtige Angel solcher Betrachtungen halten. Er liegt vielmehr im ewigen Kern der Person . . . dort, wo sich die ureigene Art des betreffenden Menschen erzeigt, zu sittlichen Normen zu gelangen, alles das neu schaffend, was von Anderen bereits vorgefunden wird" (p. 21).


See Heimito von Doderer, Der Fall Gütersloh, p. 95.

The rather forced concretization of intangible psychological processes which Doderer expresses here and elsewhere does not become clearer in translation.

See, for example, Anni Best, Germanistik, 3, No. 1 (1962), p. 89.


46 This seems to have been a "reciprocal" assessment; see Albert Paris Gütersloh, "Nachwort zu Franz Blei." In: Franz Blei: Schriften in Auswahl (München: Biederstein, 1960), p. 641.

47 Blei, "Kleine Rede auf Gütersloh," p. 70.


49 Gütersloh's only son, and as a painter perhaps more prominent than his father.


51 See Kurt Böttcher, Johannes Mittenzwei, Dichter als Maler, p. 25.
Chapter Two

1 "An statt [sic] eines romanhaften Berichtes von meinem Leben, der erst wieder gedeutet werden müsste, um als Aussage einen Sinn zu bekommen, um für ein Werk neben anderen Werken gelten zu können, verfasse ich eine Biographie quasi un'allegoria."


3 Gütersloh is basically critical of fellow artists "... die malen wie Leute von Gestern oder Menschen von Übermorgen" (8).


6 At one point he does actually see himself as his own "work" (Bekenntnisse, p. 102).


9 "Die Imitatio Christi und die Summa Theologiae sind die einzigen Bücher, die dauernd zu lesen ich mir erlaube . . . obwohl ich unwürdig bin, sie zu lesen."

10 This extends to the general area of education as well; liberalization is seen as deadly and the meaning of education as having been distorted beyond redemption: "Die
Lust, womit Krethi und Plethi lernen, ist die Euthanasie des Schulsinns" (Bekenntnisse, p. 118).

11 See Johann Muschik, Die Wiener Schule des Phantas


16 See Muschik, Die Wiener Schule, p. 56.


19 So far it seems to have been difficult, if not impossible, to formulate a theory of the "fantastic." Thomson and Fischer do not see it as a specific genre: "Formal gesehen ergeben sich so gut wie keine Anhaltspunkte wie zum Beispiel bei einem Gattungsbegriff 'Tragödie' oder 'Novelle'" (p. 36). What is often seen in connection with the grotesque, the manneristic, the absurd, the magical is in their opinion primarily the conflict between two irreconcilable orders, or systems of logic, i.e., the empirical and the spiritual, "... wobei die Spannung zu wissen, ob die eine Ordnung über die andere dominiert und letztlich in sich aufheben kann, das ganze Werk durchzieht" (p. 36). The authors point to the fact that
such different writers as Stanislas Lem, Tzvetan Todorov, J.R.R. Tolkien, Roger Caillois, Claude Roy etc. all have diverging notions of the "fantastic" (p. 53). They maintain that there is even less of a theory when it comes to the graphic arts: "Eine auf die bildenden Künste bezogene Theorie des Phantastischen gibt es trotz verdienstvoller Anthologien nicht" (p. 76).


21 See Comini, The Fantastic Art... , p. 25.
22 Muschik (Die Wiener Schule) quotes H.Th. Flemming, art critic of Die Welt: "Vor allem aber durchbrechen sie die seit Cézanne herrschende Forderung nach einer Peinture pure, die frei sein soll von allem Literarischen, Symbolischen, Psychologischen. Für sie gibt es keinen Gegensatz zwischen den künstlerischen Kategorien" (p. 66).
23 See Mrazek, Die Entwicklung... , n.p.
24 See Praz, Mnemosyne, p. 172.
26 See also Hutter, Zeiten, p. 11.
30 See Mrazek, Die Entwicklung... , n.p.
31 Some decades earlier, Artur Roessler came to the same conclusions: "Er malt ... nicht etwas Bestimmtes, den
oder jenen Mann, dies oder jenes Weib, ein Ding, das ohnedem da ist, sondern etwas, das noch nicht da war, nicht so da war, wie er es empfindet, sieht, darstellt. Seine Gemälde sind der Ausdruck nervöser Empfindungen, empfindlicher Impressionen, entstanden gleichsam wie von selbst, absichtslos und hoffnungslos und dennoch von Verbitterung frei."


32 Since Gütersloh spent a number of years as an actor, stage designer and director (under the name of Albert Mathäus), this use of "stage effects" is, perhaps, to be expected.

33 As quoted in the Preface to Malerei des Phantastischen Realismus, p. 11.

34 As, for example, in Beispiele: Der heilige Franziskus wird mit dem Mantel bekleidet; Aufnahme der heiligen Clara in den Zweiten Orden; Der heilige Franziskus bettelt bei seinen früheren Freunden; Die Inspiration; Paris reicht Aphrodite den Apfel; etc.


38 See Index, Beispiele; illustrations to "Der sentimentale junge Mann" (p. 182); "Gespräch im Wasser" (p.182); "Die Selbstlosen" (p. 183); "Die Fabel vom Dilemma" (p. 184); "Die Menschenfreunde" (p. 184); "Ein Idiot" (p. 184); "Lasst uns den Menschen machen" (p. 187); "Cave Veritatem" (p. 187).

39 See Beispiele, p. 183.

40 See Beispiele, plate 26.

41 Anton Lehmden is a representative of the Vienna School of Fantastic Realism. See Johann Muschik, Die Wiener Schule, p. 32.

42 See examples in Beispiele.
Chapter Three


3. My emphasis.


10. "Die Kurzgeschichte entzieht sich nicht nur jeder festen Definition, sondern sogar den Grundbegriffen Emil Staigers, der mit 'episch,' 'dramatisch,' 'lyrisch' zeitlose Stilqualitäten der einzelnen Werke . . . bezeichnet. . . . Auch der Begriff des 'Typus,' wie ihn Eberhard Lammert aufzeigt, oder die Einteilung nach Geschehen, Raum und Figur, die Wolfgang Kayser als Strukturelement aller Epik bezeichnet, können . . . nur Hinweise geben" (Kilchenmann, p. 10).


18 It is interesting to note that the same author speaks of "die Bildlichkeit der Fabel" (p. 160), a characteristic which is significant for Gütersloh's fables.


23 Longer titles will appear in abbreviated form in text and notes.


We can only assume that these changes were made by the author, or at least with his approval; the same is true of the cut versions of a number of stories. Where drastic changes have been made, the assumption is that they were made by the author acting as his own editor.
The stories appearing in the collections were probably written between 1926 and 1946; see Peter Tramin, "Ontisch geht vor logisch," Wort in der Zeit, 9 (1963), pp. 47-51.

"Der Henker," Menschen, pp. 181-183.


Also see Menschen, pp. 185-206, and Fabeln, pp. 40-60.


38 "Der Heilige Aegidius (St. Gilles), Einsiedler in Arles, tilgte, der Legende nach, kraft seiner Heiligkeit eine Freveltät des Königs Karl Martell."


44 "Cave Veritatem," Menschen, pp. 143-146.


46 The reduction of dramatis personae to nameless types is of course an Expressionist convention as well.


49 "Österreichisches Erlebnis," Menschen, pp. 7-11.

50 "Der tanzende Ball," Menschen, pp. 257-260.


53 Gütersloh voices this peculiar anti-British bias on a number of occasions, sarcastically referring to Englishmen as "peculiar": "... die stets den Balken im Aug' des Nächsten, aber nie den Spleen im eigenen sehn" (Wiener Zeitung,
June 2, 1934). Unlike the Frenchman--"[Frankreich] . . . dieses grosse Volk, dieser Androkles unter den Völkern . . ." (Wiener Zeitung, December 28, 1933)--the Englishman comes in for some rather negative criticism, e.g. "... [der Engländer], der es an Konservatismus mit dem Chinesen aufnimmt und was Fortschrittlichkeit anlangt, hinter einem Marsmenschen . . . nicht zurückstünde" (Schöpfung, p. 30).

54 Gütersloh's comments elsewhere seem to fit here as well, when he speaks of "... wildwuchernde Junggesellen, sozusagen Turnväter ohne Kinder, die auf irgendwelchen Indianerterritorien der Natur ihr museales Dasein treiben oder in der Tiefe der Grosstadt Kleinstädchens Rheingold hüten. . ." (Schöpfung, p. 10).


56 Doderer (see Der Fall Gütersloh) and others have pointed to Gütersloh's avoidance of the psychoanalytical approach to literature; one critic sees this as an Austrian phenomenon as such, when he states that "... die meisten dieser älteren Dichter lehnen die Psychoanalyse ab. . . . Dem Österreicher ist die Gestalt heilig, sie ist erwachsen aus der Anschauung--und 'schauen' sein liebtestes Verbum. . . ." See Hanns von Winter, "Der österreichische Roman," Wort in der Zeit, 4/4 (1958), p. 35.

57 What Thurner claims for Innozenz oder Sinn und Fluch der Unschuld is applicable here as well, i.e., that the names are "zufällig und auswechselbar" where they occur at all (Thurner, p. 46).

58 Gütersloh has, in fact, referred to Weininger's book on at least one occasion, the implication being that he would have been familiar with its premises. See "Einleitende Worte zur Dichterlesung H.C. Artmann," Eröffnungen, 7/20 (1967), p. 17.

59 Gütersloh states elsewhere: "Es ist überhaupt ein Kreuz mit den intelligenten Frauen im allgemeinen und den intelligenten Englanderinnen im besonderen, die von der vollen Linie der Weiblichkeit einmal abgewichen sind" (Schöpfung, p. 29).

60 Compare also Bekenntnisse (pp. 39-44), as well as "An meine Mutter," Sonores Saitenspiel (Wien: Luckmann, n.d.), p. 80.


64 Erdteil, p. 143.

65 Other critics disagree as well with the objection to the overemphasis of the use of "Untergang des alten Österreich" as a major theme. See Werner Welzig, Der deutsche Roman im 20. Jahrhundert (Stuttgart: Kröner, 1970), 2nd ed., p. 221.

66 Numerous published articles, in particular those in Die Rettung (published together with Franz Blei) speak very strongly for Gütersloh's political concerns.

67 See the articles under the title "Unter der Zeitlupe" which appeared in the Wiener Zeitung between 1933 and 1935.

68 Paris Gütersloh, "Ein Österreichisches Tagebuchblatt," Prager Presse, 2/68, March 9, 1922, pp. 4-5.


70 Albert Paris Gütersloh, Kunst, p. 46.

Otto Basil, Herbert Eisenreich, Ivar Ivask, eds., 
Das grosse Erbe: Aufsätze zur Österreichischen Literatur 

Alfred Focke, "Versuch über Albert Paris Güterslohs Materiologie," 

See Wilhelm Mrazek, Ars Phantastica, p. 12.

In this connection Hugo von Hofmannsthals as well as Goethe seem to be the recipients of his stringent criticism: "... derlei Esoterikerfirmaenz haben wir schon zu unsern Lebzeiten den feinen Söhnen aus gutem Hause, die in Weimar oder Rodaun Tempeldienste versahen, überlassen." See "Nachwort," in Franz Blei: Schriften zur Auswahl 


"Die Ironie kann nur eine vorübergehende Erscheinung sein, und sollte ihr Kulminieren auch noch tausend ... Jahre dauern. Es steckt zu vielverständliche Psychologie hinter ihr, sie ist zu leicht und zu schnell auf eine solche zurückzuführen. ... Einmal, früher oder später, werden alle Versuche der Ironie, eine genauere Welt zu inaugurieren ... abgestellt werden durch die flächste Handbewegung der vereinigten Psychiater, Psychoanalytiker, Psychologen des Erdenrunds unter dem begeisterten Beifall des Pöbels, der es endlich satt bekommen hat, sich bei dem Knopfe fassen zu lassen, der ihm nicht aufgehen will." (Erdteil, p. 114)

"Liebe - Gesprächst im Tartarus," in Menschen, 
pp. 281-282.


See Jost Kirchgraben, Meyer, Rilke, Hofmannsthals Dichtung und bildende Kunst (Bonn: Bouvier, 1971), p. 100. The statement is taken from a chapter in which Kirchgraben makes a particular point of Hofmannsthals visual
perception, quoting the writer as saying "Ich bin ein Dichter, weil ich bildlich erlebe" (99). Kirchgraben also ascribes to Rilke a "bildmäßiges Erfassen von Mensch und Welt" (17).


82 Stories appearing under different titles in subsequent publications are not included in the total.

83 Since black and white can be obtained from the other three, they are listed here as well, although it is realized that some artists call them "non-colours."


86 See the dissertations cited; nearly all articles on Gütersloh contain at least one reference to language; all critics point to the use of metaphor as one of the most striking characteristics of Gütersloh's prose.


89 Compare Hugo von Hofmannsthal, under "Bildlicher Ausdruck": "Man hört nicht selten die Rede: ein Dichtwerk sei mit bildlichem Ausdruck geziert, reich an Bildern. Dies muss eine falsche Anschauung hervorrufen, als seien die Bilder - Metaphern - etwas allenfalls Entbehrliches, dem eigentlichen Stoff, aus welchem Gedichtetes besteht, Äußerlich Aufgeheftetes. Vielmehr aber ist der uneigentliche, der bildliche Ausdruck Kern und Wesen aller Poesie: jede
Dichtung ist durch und durch ein Gebilde aus uneigentlichen
Audrucken."

Loris: Die Prosa des jungen Hugo von

90 Karl Webb, referring to stylistic equivalencies in
the painted and the written works of an artist, draws the
analogy between colours in painting and adjectives and
adverbs in poetry. See Karl E. Webb, "Else Lasker-Schüler
p. 291.

91 To some extent, one might make the same claim for
Gütersloh which George Steiner has made for James Joyce,
namely the "exuberant counterattack . . . against the
diminution of language," particularly in Sonne und Mond.
See George Steiner, Language and Silence (New York:

92 See Reinhard Urbach's review of "Die Fabel von der

93 "Die Penibilität von Güterslohs Malweise hat in
dem Streben nach Akribie eine Entsprechung, welches die Maler
der 'Wiener Schule des Phantastischen Realismus' kenn-
zeichnet." Johann Muschik, Die Wiener Schule des Phantas-
tischen Realismus, p. 16.

94 Viola Hopkins, "Visual Art Devices and Parallels in

95 See Albert Paris Gütersloh, Der innere Erdteil: Aus

96 Michael Scharang, "Das grammatische Denken,"

97 Walter Höllerer, "Albert Paris Gütersloh,"

98 See Günter Blöcker, "Der Triumph des Amateurs: Zu
A.P. Güterslohs Romanwerk Sonne und Mond," Neues Forum,

99 See also Humbert Fink, "Der Fall Gütersloh,"

100 It seems plausible that Gütersloh's "fatigue"
induced by too much writing found relief in painting a
verbal picture as well; as the person closest to him for
many decades has observed, "Das Schreiben war ihm das
Primäre; gemalt hat er, wenn er zuviel geschrieben hat, und um die Müdigkeit zu überwinden." Milena Dedovich in [Beilage zum] Kurier (Vienna), December 9, 1977, p. 16.


102 "Das ist Liebe," Fabeln, p. 83.

103 "Die Enttäuschung des Gatten," Fabeln, p. 78.


106 "Der Erbe," Fabeln, p. 94.

107 Giving an example from Gütersloh's first novel (Die tanzende Türin), Thurner in his dissertation also points briefly to the "filming technique" used there: "Die Ähnlichkeit ergibt sich vermutlich daraus, dass Gütersloh als Schriftsteller eine vorwiegend optische Kunst betreibt. Als Augenmensch (Maler, aber auch Regisseur und Bühnenbildner) sieht er perspektivisch, d.h. in Bildern mit Vordergrund und Hintergrund. Das Bedürfnis, einen bildhaften Handlungsrahmen zu schaffen, wird wohl damit zusammenhängen" (p. 27).


111 As, for example, the story cited elsewhere, i.e., "Der Erbe," which is a case in point: juxtaposition of historical time (1920's) with the depiction of characters as 19th or 18th century figures is characteristic of fantastic-realist painting, where historical or mythological time is seen as concurrent rather than sequential.


Conclusion

1 Wendy Steiner, The Colors of Rhetoric. . . , p. 2.

Appendix A

1 Stuttgart: Kohlhammer, 1966.
2 Diss. Salzburg, 1968.
3 Bern: Lang, 1970.
4 Die tanzende Törin (1911); Innozenz oder Sinn und Fluch der Unschuld (1922); Der Lügner unter Bürgern (1922); Eine sagenhafte Figur (1946); Sonne und Mond (1962).
5 See Jens Malte Fischer's review in Germanistik, 13, No. 1 (1972).
7 Diss. Salzburg, 1975.
Abbreviations Used in Text and Notes

I. Albert Paris Gutersloh - Separate Publications

1. Die Bekenntnisse eines modernen Malers - Bekenntnisse
2. Die Fabel von der Freundschaft - Freundschaft
3. Innozenz oder Sinn und Fluch der Unschuld - Innozenz
4. Der Lügner unter Bürgern - Lügner
5. Die Rede über Blei, oder der Schriftsteller in der Katholizität - Blei
6. Sonne und Mond - Sonne
7. Die tanzende Türin - Türin
8. Zur Situation der modernen Kunst - Kunst

II. Collections

1. Fabeln vom Eros - Fabeln
2. Die Fabeln vom Eros - Die Fabeln
3. Gewaltig staunt der Mensch - Gewaltig
4. Der innere Erdteil - Erdteil
5. Lasst uns den Menschen machen - Menschen
6. Miniaturen zur Schöpfung - Schöpfung
7. Zwischen den Zeiten - Zeiten
III. Heimito von Doderer

Der Fall Gütersloh

IV. Heribert Hutter

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Background

A. General


B. Literature


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C. Art


D. The Relationship between Literature and Art


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