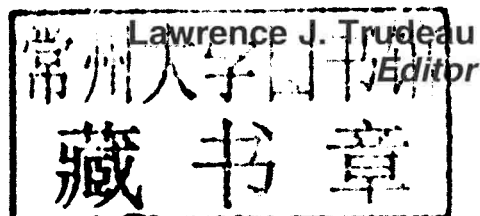


Twentieth-Century Literary Criticism

TCLC 302

Twentieth-Century Literary Criticism

**Criticism of the
Works of Novelists, Poets, Playwrights,
Short-Story Writers, and Other Creative Writers
Who Lived between 1900 and 1999,
from the First Published Critical
Appraisals to Current Evaluations**



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Preface

Since its inception *Twentieth-Century Literary Criticism* (TCLC) has been purchased and used by some 10,000 school, public, and college or university libraries. TCLC has covered more than 1000 authors, representing over 60 nationalities and nearly 50,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as TCLC. In the words of one reviewer, “there is nothing comparable available.” TCLC “is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many librarians would have difficulty assembling on their own.”

Scope of the Series

TCLC is designed to serve as an introduction to authors who died between 1900 and 1999 and to the most significant interpretations of these author's works. The great poets, novelists, short-story writers, playwrights, and philosophers of the period are frequently studied in high school and college literature courses. In organizing and reprinting the vast amount of critical material written on these authors, TCLC helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in TCLC presents a comprehensive survey of an author's career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Volumes 1 through 87 of TCLC featured authors who died between 1900 and 1959; beginning with Volume 88, the series expanded to include authors who died between 1900 and 1999. Beginning with Volume 26, every fourth volume of TCLC was devoted to literary topics. These topics widen the focus of the series from the individual authors to such broader subjects as literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers. With TCLC 285, the series returned to a standard author approach, with some entries devoted to a single important work of world literature and others devoted to literary topics.

TCLC is part of the survey of criticism and world literature that is contained in Gale's *Contemporary Literary Criticism* (CLC), *Nineteenth-Century Literature Criticism* (NCLC), *Literature Criticism from 1400 to 1800* (LC), *Shakespearean Criticism* (SC), and *Classical and Medieval Literature Criticism* (CMLC).

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A TCLC entry consists of the following elements:

- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author's actual name given in parentheses on the first line of the biographical and critical introduction. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the author's name (if applicable).
- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication information of each work is given. In the case of works not published in English, a translation of the title is provided as an aid to the reader; the translation is a published translated title or a

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In response to numerous suggestions from librarians, Gale also produces a paperbound edition of the *TCLC* cumulative title index. This annual cumulation, which alphabetically lists all titles reviewed in the series, is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

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German Naturalism

The following entry provides criticism of German Naturalism, a literary movement emphasizing the faithful depiction of unpleasant truths, which began in the late nineteenth century and ended in the early part of the twentieth century.

INTRODUCTION

German Naturalism is the specifically German incarnation of the larger trend of Naturalism, a literary movement that flourished in Europe—most notably France—in the late nineteenth and early twentieth centuries. In opposition to the emotional and imaginative themes of Romantic literature, Naturalist writing emphasizes the accurate representation of reality, often focusing on the bleaker aspects of human existence. Naturalism is heavily indebted to Realism, an earlier nineteenth-century movement that pioneered a conscientious fidelity to the vicissitudes of everyday life. Major Realist precursors to the German Naturalists include German author Theodor Fontane, Norwegian playwright and poet Henrik Ibsen, and Swiss poet and novelist Conrad Ferdinand Meyer.

Although the two movements bear numerous similarities, many Naturalists disapproved of their Realist forebears' tendency to focus on bourgeois subjects and ignore the harsher aspects of contemporary working-class life. The rise of Germany as an industrialized nation in the late nineteenth century had generated and exacerbated many social ills within the country's urban centers, but the national literature had not, in the view of the Naturalists, adequately examined these changes. Consequently, members of the new movement, though they themselves came primarily from middle-class backgrounds, made a point of addressing the downtrodden circumstances of the lower classes, often in deliberately squalid and grim terms. Crime and prostitution tend to figure heavily in Naturalist plots, which attempt to convey the sordid realities of early German modernity. Despite its preoccupation with the nation's seedy underbelly, however, German Naturalism is generally seen as a nationalist movement. Its participants, though deeply ambivalent about the course of German society, also took pride in the ideology of the movement, which includes unintegrated strains of progressivism, conservatism, determinism, and, perhaps most conspicuously, pessimism.

German Naturalists were greatly inspired by the literary output of France, the country generally credited as the birthplace of the movement. French Realists such as Gustave Flaubert exerted a significant influence on German Naturalists, while more direct inspirations include Émile Zola, widely considered the most noteworthy figure in

Naturalist literature. The evolutionary theory of Charles Darwin, as well as the public debate resulting from it, also exerted a broad influence on Naturalists in Germany and other countries. Many Naturalist authors sought to create a scientifically sound literary tradition demonstrating the deterministic belief that communities and individual lives are shaped almost wholly by environment and heredity. Thus, contemporary Darwinist thought, with its implication that fate is determined by circumstances beyond an individual's control, frequently served as the intellectual backbone of the Naturalists' somber themes.

To a greater extent than many other literary trends, German Naturalism is a heavily theorized, self-conscious literary program. Indeed, many commentators believe that more time was spent on debating the movement's theoretical underpinnings than on producing noteworthy examples of work within it. G. Schulz (1966; see Further Reading) isolated three discrete stages in German Naturalism's development: "a mainly theoretical prelude from 1882 to 1888, a short culmination period between 1889 and 1892, and, finally, a period of gradual dissolution and secession, until by the turn of the century other literary modes, Neo-Romanticism, Impressionism and later Expressionism, had begun to dominate the scene." One of the principal disseminators of Naturalist theory during the first period was the Munich-based journal *Die Gesellschaft*, founded in 1885 by German writer Michael Georg Conrad. The literary output of German Naturalists during this period consisted mainly of poetry and fiction, such as Max Kretzer's *Die Verkommenen* (1883; may be translated as *The Depraved*), a novel about the gradual corruption and moral degradation of a struggling family in a working-class tenement. Other noteworthy German Naturalist fiction writers from this era include Wilhelm Bölsche, Marie von Ebner-Eschenbach, and Hermann Sudermann. Although its themes clearly anticipate the more enduring texts of the heyday of German Naturalism, the work produced during these early years is regarded as relatively minor.

Among the most significant literary productions of German Naturalism is *Papa Hamlet* (1889), a collection of three short prose pieces by Arno Holz and Johannes Schlaf. The title story, a dialog-driven tale of an unemployed Shakespearean actor living in squalor with his tubercular wife and epileptic son, has attracted much praise for its disorienting shifts in narrative perspective. The collection's theatrical setting is also suggestive of a major shift in the movement's focus. Around this time, drama—rather than prose or poetry—became the preeminent form of German Naturalist writing, and many former novelists began to concentrate their literary energies on the stage. The Berlin-

based periodical *Freie Bühne für modernes Leben*, founded in 1890, chronicled this development and served as another major locus of Naturalist theory. Although Holz and Schlaf produced major works for the stage, including the saga *Die Familie Selicke* (1890; may be translated as *The Selicke Family*), Gerhart Hauptmann is generally considered the most important German Naturalist playwright. Hauptmann is also arguably the most highly regarded author to emerge from the German branch of the Naturalist movement. Among Hauptmann's major works are *Vor Sonnenaufgang* (1889; published as *Before Dawn*), about the doomed interactions between an idealistic socialist reformer and a degenerate middle-class family, and *Die Weber* (1892; published as *The Weavers*), which depicts a mid-nineteenth-century labor revolt among Silesian weavers. Other significant German Naturalist dramatists include Elsa Bernstein and Max Halbe.

The last years of the nineteenth century are usually regarded as a period of decline in German Naturalism. Although Naturalist works continued to be published, the overall health of the movement began to diminish as many of its major talents—including Hauptmann—began to branch out into other types of writing. The start of the twentieth century is generally regarded as marking the end of Naturalism as a coherent force in German letters. The movement's influence, however, may be seen in subsequent works by such German authors as Else Lasker-Schüler and Thomas Mann.

A large proportion of scholarly writing on German Naturalism has been devoted to explicating its ideological background. To that end, Diane M. Smith (1989), addressing European Naturalism as a whole, considered the movement in the context of nineteenth-century socialism, arguing that the frequently conservative underpinnings of many of the Naturalists' ideas led to self-contradictions and paradoxes in their working-class advocacy. Elsewhere, Peter Sprengel (2010) examined the influence of Darwinism on Naturalist literature, and R. Max Rogers (1964) explained the anti-Christian basis of much Naturalist thought.

Other scholars have addressed the intellectual relationship between German Naturalism and certain authors who are tangentially related to but not generally regarded as part of the movement. Winthrop H. Root (1934), for example, enumerated the views of German literary theorist Friedrich Spielhagen on Naturalism. Likewise, John C. Blankenagel (1935) studied the degree to which Austrian author Ludwig Anzengruber's play *Das vierte Gebot* (1878) anticipates Naturalist drama.

Much criticism of German Naturalism has focused on the treatment of specific themes or topics within the movement. Root (1937), for example, explained how the destructive influence of the past on the present is often key to Naturalist tragedy. Scholars have also juxtaposed German Naturalism with other literary traditions. Gail Finney (2005), for example, contextualized German Naturalism within broader conceptions of literary Realism.

The sociopolitical context of Naturalist works has also been a common subject of criticism. Leroy R. Shaw (1955) traced the changes in Hauptmann's outlook regarding the course of German society as reflected in his early work. Linda Schelbitzki Pickle (1979; see Further Reading) identified various contradictions in the Naturalists' views regarding women's emancipation. The formal aspects of Naturalist literature have also been a frequent topic of discussion. Roy Pascal (1974; see Further Reading) credited Holz with a formative role in the development of Naturalist prose, citing his use of free indirect speech, in which a character's point of view is expressed in third-person narrative, as a major stylistic innovation. Roy C. Cowen (1975) presented the *Einakter*, or "one-act play," as a genre particularly suited to the aesthetic goals of the movement. Mary E. Stewart (1976) considered why German Naturalists were unable to produce major works in the novel genre.

Many scholars have directed their attention toward later works strongly influenced by the German Naturalist tradition. To that end, Lilian R. Furst (1992; see Further Reading) evaluated Thomas Mann's claim that his novel *Buddenbrooks* (1901) is "perhaps the first and only" Naturalist novel in Germany. Furst concluded that this assessment is justified despite the novel's publication well after the height of the movement. Peter K. Tyson (1985) presented Lasker-Schüler's play *Die Wupper* (1909; published as *Dark River*) as a transitional work between Naturalism and Expressionism.

James Overholtzer

REPRESENTATIVE WORKS

Elsa Bernstein

Dämmerung: Schauspiel in fünf Akten [published as *Twilight*]. As Ernst Rosmer. Berlin: Fischer, 1893. (Play)

Wir Drei [may be translated as *The Three of Us*]. As Rosmer. Munich: Albert, 1893. (Play)

Maria Arndt: Schauspiel in fünf Akten [published as *Maria Arndt: A Play in Five Acts*]. As Rosmer. Berlin: Fischer, 1908. (Play)

Principal English Translations

"Twilight." Trans. Paul H. Grumann. *Poet Lore* 23.6 (1912): 369-443. Print. Trans. of *Dämmerung*.

"Maria Arndt: A Play in Five Acts." Trans. Susanne T. Kord. *Modern Drama by Women, 1880s-1930s: An International Anthology*. Ed. Katherine E. Kelly. New York: Routledge, 1996. 100-26. Print.

Wilhelm Bölsche

Die Mittagsgöttin [may be translated as *The Noonday Goddess*]. 2 vols. Stuttgart: Deutsche, 1891. (Novel)

Marie von Ebner-Eschenbach

Das Gemeindekind: Erzählung [published as *The Child of the Parish*]. 2 vols. Berlin: Paetel, 1887. (Novel)

Principal English Translation

The Child of the Parish: A Novel. Trans. Mary A. Robinson. New York: Bonner, 1893. Print.

Max Halbe

Mutter Erde [published as *Mother Earth*]. Deutsches Theater, Berlin. 18 Sept. 1897. Pub. as *Mutter Erde: Drama in fünf Aufzügen*. Berlin: Bondi, 1897. (Play)

Principal English Translation

"Mother Earth." Trans. Grumann. *The German Classics of the Nineteenth and Twentieth Centuries*. Ed. Kuno Francke and W. G. Howard. Vol. 20. New York: German Pub. Soc., 1914. 111-233. Print.

Gerhart Hauptmann

Vor Sonnenaufgang [published as *Before Dawn*]. Lessing-Theater, Berlin. 20 Oct. 1889. Berlin: Conrad, 1889. (Play)

"Bahnwärter Thiel" [published as "Flagman Thiel"]. *Der Apostel; Bahnwärter Thiel: Novellistische Studien*. Berlin: Fischer, 1892. 1-63. (Novella)

Die Weber: Schauspiel aus den vierziger Jahren [published as *The Weavers*]. Berlin: Fischer, 1892. Neues Theater, Berlin. 26 Feb. 1893. (Play)

Hanneles Himmelfahrt [published as *Hannele*]. Königliches Schauspielhaus, Berlin. 14 Sept. 1893. Pub. as *Hannele*. Berlin: Fischer, 1893. (Play)

Der Biberpelz [published as *The Beaver Coat*]. Deutsches Theater, Berlin. 21 Sept. 1893. Berlin: Fischer, 1893. (Play)

Principal English Translations

Hannele. Trans. William Archer. London: Heinemann, 1894. Print. Trans. of *Hanneles Himmelfahrt*.

The Weavers. Trans. Mary Morison. New York: Russell, 1899. Print. Trans. of *Die Weber*.

Before Dawn. Trans. Leonard Bloomfield. Boston: Badger, 1909. Print. Trans. of *Vor Sonnenaufgang*.

"The Beaver Coat." Trans. Ludwig Lewisohn. *The Dramatic Works of Gerhart Hauptmann*. Ed. Lewisohn. Vol. I. New York: Huebsch, 1912. 357-510. Print. Trans. of *Der Biberpelz*.

"Flagman Thiel." Trans. Adele S. Seltzer. *Great German Short Novels and Stories*. Ed. Bennett A. Cerf. New York: Mod. Lib., 1933. 332-62. Print. Trans. of "Bahnwärter Thiel."

Arno Holz

Der erste Schultag [may be translated as *The First Day of School*]. Berlin: Dietz, 1924. (Sketch)

Arno Holz and Johannes Schlaf

Papa Hamlet. As Bjarne P. Holmsen. Leipzig: Reißner, 1889. (Short stories)

Die Familie Selicke: Drama in drei Aufzügen [may be translated as *The Selicke Family: Drama in Three Acts*]. Die Freie Bühne, Berlin. 7 Apr. 1890. Berlin: Issleib, 1890. (Play)

Max Kretzer

Die Verkommenen: Berliner Roman [may be translated as *The Depraved: Berlin Novel*]. 2 vols. Berlin: Luckhardt, 1883. (Novel)

Die Bergpredigt [may be translated as *The Sermon on the Mount*]. 2 vols. Dresden: Pierson, 1889. (Novel)

Else Lasker-Schüler

Die Wupper: Schauspiel in fünf Aufzügen [published as *Dark River*]. Berlin: Oesterheld, 1909. Deutsches Theater, Berlin. 27 Apr. 1919. (Play)

Principal English Translation

"Dark River." *Three Plays: Dark River, Arthur Aronymus and His Ancestors, and I and I*. Ed. Inca Molina Rumold. Trans. Jane Curtis. Evanston: Northwestern UP, 2005. 3-90. Print.

Thomas Mann

Buddenbrooks: Verfall einer Familie [published as *Buddenbrooks*]. 2 vols. Berlin: Fischer, 1901. (Novel)

Principal English Translation

Buddenbrooks. Trans. H. T. Lower-Porter. 2 vols. New York: Knopf, 1924. Print.

Hermann Sudermann

Frau Sorge: Roman [published as *Dame Care*]. Berlin: Lehmann, 1887. (Novel)

Principal English Translation

Dame Care. Trans. Bertha Overbeck. New York: Harper, 1891. Print.

**LITERARY CONTEXT OF GERMAN
NATURALISM**

Winthrop H. Root (essay date 1934)

SOURCE: Root, Winthrop H. "Friedrich Spielhagen on Naturalism." *Germanic Review* 9 (1934): 26-34. Print.

[In the following essay, Root notes the aspects of Naturalism of which late-nineteenth-century German literary theorist Spielhagen approved—mainly the contention that literature should depict the circumstances of its era—as well as its tenets with which he disagreed.]

Friedrich Spielhagen is from several points of view an exceptionally interesting critic of naturalism. He is one of those authors, who, standing in their formative years under the influence of some earlier literary tendency, later find themselves in the midst of the struggle over naturalism, thus showing in the work of the same individual both that which is pre-naturalistic and that which has been influenced by naturalism or called forth by it as a defense of an older position: a combination which is ideal for an understanding of the tendencies in question. As a theorist, Spielhagen is such an ideal border-line case. He has left two volumes of esthetic and critical essays,¹ and an autobiography which is almost as much a discussion of his theories as it is a description of his life.² In all these he registers his reactions to naturalism; in the *Beiträge* in occasional comment and in the other two more fully, since by the time they were written naturalism was in the fore-front of interest in Germany. From these sources we have a detailed statement of his own theories as well as a full criticism of naturalism.

A second fact makes him an especially valuable study for our purposes: his long life, 1829-1911, and especially his long literary career, roughly 1861-1900, from the era of Gutzkow and Freytag to the end of the century. Thus we find in him an author whose formative period lies in the first half of the nineteenth century, whose early creative period stands under the influence of the mid-century Zeitroman, and yet whose creation extends well through the naturalistic period. It is hardly too much to say, then, that we have in Spielhagen a representative of the mid-century experiencing and reacting to naturalism. To see what he has to say about it will be to see approximately what Freytag or Auerbach might have said. We have proof of the similarity of Spielhagen's and Auerbach's esthetic point of view when the former writes of Auerbach: "Ich erinnere mich nicht, daß wir über einen wichtigen Satz der Theorie unserer Kunst jemals zweierlei Meinung gewesen wären. So teilte er völlig meine Ansichten über die ästhetische Unzulänglichkeit, aber auch den Wert und die Würde des modernen Romans."³

In Spielhagen, moreover, we are dealing with the representative of two literary traditions; on the one hand, he is in large measure a product of the classical period;⁴ on the other, he is thoroughly impregnated with the realism of the early and mid-nineteenth century. Though much of his theory derives from the classical esthetics, he does not go all the way hand in hand with it. We have, in other words, when we deal with Spielhagen's criticism, the judgment of one who is also a realist. He, like this early realism itself, represents a compromise between the classical attitude toward life and literature and a growing interest in the contemporary world. He emphasizes reality without sacrificing much of the classical tradition of beauty and balance. It is necessary to point out at once that he represents both these traditions to explain his attitude of compromise. He states his compromise position himself:

... wohl aber darf ich sagen, daß ich die Versöhnung (von Idealismus und Realismus), wie theoretisch, so auch tatsächlich, immer aus allen Kräften angestrebt habe. ... Ich nehme an, daß ich in den Augen ... der Naturalisten von heute genau so für einen Idealisten gelte, wie den Magistern der alten Schule für einen Realisten.⁵

From what has been said it is evident that Spielhagen follows "die goldene Mittelstraße."⁶ His standpoint is clearly expressed in a phrase which he is constantly using, a phrase which characterizes his theoretical position perfectly: "Finder und Erfinder." He means that, looked at from one angle, the poet is a passive observer of reality; from the other angle, he is the creator of a completely independent reality by grace of the imagination. He has to observe reality, but "jedes Atom des Erfahrungsstoffs (muß) erst durch die Phantasie befruchtet werden."⁷ Spielhagen's emphasis on the poet as "Finder," observer of reality, brings him relatively close to the naturalistic position; his emphasis on the element of imagination, the subjective element in artistic creation, brings him into serious conflict with it. The resultant attitude toward naturalism is further complicated by his extremely academic attitude in esthetic matters which makes him subscribe to esthetic laws which the naturalists consider no longer valid.⁸

With one of the premises of naturalism Spielhagen is in agreement (with, however, a reservation in favor of the eternal validity of esthetic laws): literature must be an adequate expression of its era.⁹ A complicated age which stands under the influence of science and social radicalism cannot be satisfied with the literature of a more simple era.¹⁰ The end of the century was justified in demanding a new literature,

Denn in Kunst und litterarischen Dingen verhält es sich nicht anders als in sozialen ... die Rechtfertigung einer bestimmten Kunst und Poesie (ist) ihre Übereinstimmung mit dem jeweiligen Kulturzustande ihres respektiven Volkes; oder, es anders zu sagen, der von ihr zu führende Nachweis, daß sie die Mittel hat, diesen Kulturzustand zu einem möglichst adäquaten poetisch-künstlerischen Ausdruck zu bringen.¹¹

Naturalism, he concludes, is a "Naturnotwendigkeit" against which it is folly to revolt; its existence is proof of its right to exist.¹² He finds here an answer to the charge that naturalism is a foreign importation and non-Germanic: since it is a product of the age, its appearance will be due to the fact that Germany has achieved the social and economic conditions which create naturalism. Therefore, the question of foreign influence is superfluous.¹³

Furthermore, naturalism's subject-matter has a valuable element and its technique marks an advance in several respects. The field it has opened up for literary exploitation is the proletariat, "die niederen, untersten Schichten der Gesellschaft."¹⁴ This is a change for the good from the subject-matter of the older drama and novel which dealt with the rich and cultured, and portrayed the common man at most only in the rural setting.¹⁵ "Es soll willkommen

sein, wer immer den Horizont, der den Roman bis jetzt umspannte, ausdehnt, wie der zurückgewiesen werden muß, der ihn einzuschränken versucht."¹⁶ This widening of the literary field has been made necessary by the complication of life since the beginning of the century.¹⁷ Not only has the field been broadened, the plow has been set to cut deeper, into psychological depths hitherto untouched:

Die Früheren, Goethe voran, hatten ... nur anzudeuten gewagt, was durch das Labyrinth der Menschenbrust nächtig wandert; waren an den Rabenstein der Menschheit vorbei, vorbei gestrichen. Jetzt scheute man vor der Schatten dunklem Reich nicht mehr zurück. ... Aber auch die mittleren Regionen des Seelenlebens, in denen sich Tugend und Sünde auf halbem Wege begegnen, für den feineren Psychologen die interessantesten Fälle zeitigend, wurden mit nimmermüdem Eifer durchsucht.¹⁸

To modern literature with its scientific training we owe also a more careful and correct evaluation of the seemingly trivial, and yet in reality highly important, details of life.¹⁹

Spielhagen believes that an author should not break the spell of his story by intruding himself through comment or reflection; this objectivity he finds in the modern novel.²⁰ He finds another, closely related detail of the naturalistic technique admirable, indeed, calls it one of the achievements of the modern art of narration: "daß man die Sprechweise der Personen möglichst der, welche sie im wirklichen Leben haben würden, anzunähern sucht."²¹

He does not agree much further than this with naturalism. He is a fairer critic than Paul Lindau, with whom he shares some of his opinions, but he is not its apologist. The point at which his disagreement begins is beautifully stated in his own words which follow the justification of naturalism's existence which was quoted above: "Anders liegt die Sache, könnte sie wenigstens liegen, wenn wir die Erscheinungen nicht auf ihre Existenzberechtigung prüfen, sondern auf ihr Verhältnis zu den ewigen Kunstgesetzen."²² Where esthetics enter into the question, Spielhagen parts company with the naturalists. They believe new conditions create new laws;²³ he, that "in jedweder Kunst gewisse Gesetze existieren, die, weil sie aus ihrem Wesen resultieren, nicht ungestraft verletzt werden können."²⁴ He claims that "die ästhetischen Gesetze für den alten Epiker und den modernen Romandichter genau dieselben sind trotz der verschiedenen Bedingungen, unter denen sie arbeiten."²⁵ On this difference are based most of the criticisms we shall discuss. This is especially true of the dramatic criticism, where Spielhagen repeatedly asserts that naturalistic dramas are not technically dramas at all, since they lack structure, a hero, a plot (Handlung); but it is also true of his criticism of the novel.²⁶

The naturalists cast aside these things in the drama and other things in the novel on the ground that these things do not exist in reality, which they seek to approach as closely as possible. This purpose Spielhagen considers absurd,

impossible, and undesirable: "Die Zwecke der Natur und der Kunst decken sich nun (*sic*) und nirgends ... wenn die Kunst in der Naturnachahmung aufgeht, ist sie nichts weiter als eine Natur aus zweiter ... und toter Hand. ..."²⁷ His own literary theory runs absolutely counter to the naturalistic purpose of reproducing reality exactly; to him, literature seeks the balanced and typical, which is achieved only through the poetic "Phantasie."²⁸ His insistence on having a "model"²⁹ for his characters must not be confused with the naturalistic method of "studying" a subject.³⁰ On this basis, he finds several faults with the naturalistic attempt to achieve "Naturwahrheit." For one thing, it aims at the individual instead of the typical.³¹ A second mistake is that it fails to grasp the importance of the imagination for artistic creation;³² what the artist reproduces is not reality, but a second, poetic reality.³³ He considers naturalism's claim to have exiled imagination from literature one of its greatest errors,³⁴ and finds its works prosaic and dull.³⁵ The naturalistic insistence on "Naturwahrheit" sets itself an impossible goal as Zola's own case shows;³⁶ in any case, it is an undesirable one.³⁷ In their practice, moreover, the naturalists act contrary to their own principles in that, being pessimists,³⁸ they portray life as being exclusively cruel, ugly and evil, e.g. Zola in *La Terre*, whereas the truth is that life is a mixture of good and evil.³⁹ Believing, as he does, that a work of literary art should give a picture of a world better and more beautiful than that the naturalists portray,⁴⁰ he believes that, in spite of the fact that an author should not hesitate to portray evil wherever necessary, he should "mit fester Hand darauf hinweisen, daß in dem System der menschlichen Dinge der Sieg nicht *den* Guten, wohl aber unweigerlich *dem* Guten gehöre."⁴¹ This the naturalists refuse to do. And finally, he attacks from this angle the naturalistic theory that demands a prosaic, scientific account of reality without any further composition or arrangement of details than the "coin de la nature" itself presents. Spielhagen finds this belief false, because some composition is always essential and to be found in the work of even the most radical naturalist. A work of literature without composition would be a "Studie," which might be used as source material for a genuine work of literature, but is never itself "ein wirkliches Kunstwerk."⁴²

A third very important dogma of naturalism is unacceptable to Spielhagen: the belief that literature and science are to all intents and purposes the same thing. He does not agree with Zola that "der Dichter von heute sich von dem Mann der Wissenschaft nur noch durch die Form unterscheidet," and points out wherein Zola's own works give the lie to this claim.⁴³ In the drama due to its brief compass and the fact that it deals only with an "Einzelfall," which has no scientific value, science has no place.⁴⁴ In the novel "findet die naturalistische Doktrin, der Dichter solle nur eben der Helfershelfer der Wissenschaft sein, ... noch so ungefähr ihre Rechnung."⁴⁵ This is due to the fact that science and the novel both see man "in (seiner) Abhängigkeit von den Bedingungen der Kultur."⁴⁶ This