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Theodor Fontane's Walter Scott Poems

Fact and Fiction, Text and Paratext

Theodor Fontane started reading Scott's novels as a boy of thirteen or fourteen. In 1848 he read Scott's collection *Minstrelsy of the Scottish Border* together with Percy's *Reliques of Ancient English Poetry* which set him off on years of intense engagement with ballads and folk poetry, as a translator, adapter and creator of new poetic works (particularly in the 1850s). Scott was also an important point of reference when Fontane was formulating his own ideas about the realist novel.¹ In Scott he admired among other things the mixture of "Phantasie und Wahrheit".² He was attracted not just to the fresh, entertaining, unforced, undidactic tenor of the work but also to the positive human qualities Scott displayed in his life. "Er war der Großhumorist, weil er persönlich groß und frei war",³ and he observes, "Der ganze Mann leuchtete. [...] Sein ganzes Leben war ein unausgesetztes Wohltun".⁴ Scott's combination of love of his homeland and openness to the world corresponds to Fontane's own attitude: "Sein Herz für Schottland und seine Werke für die Welt".⁵ Fontane was also interested in Scott as an example of a true poet and writer of the people, someone who like Shakespeare, Dickens, Tennyson and Byron had found the literary key to acceptance and affection across a broad social base in his home country. Their celebrity was of interest to him, less for financial reasons than as demonstrating their ability to connect with their fellow human beings.

1865 and 1868 were years when Fontane was reading Scott's novels again quite extensively and then again, more intensively in 1871. This was Walter Scott's centenary year and Fontane was commissioned by Julius Rodenberg to write an essay on Scott for the journal *Der Salon für Literatur, Kunst und Gesellschaft* in which he called him called him "der Shakespeare der Erzählung".⁶ Replying to Rodenberg in a letter written on 9 June 1871 Fontane, although over-

1 See, for example, his 1855 review of Gustav Freytag's novels: Theodor Fontane, *Aufsätze und Aufzeichnungen. Aufsätze zur Literatur*, ed. by Jürgen Kolbe (Frankfurt am Main: Ullstein, 1979), 121 and his 1872 essay on Willibald Alexis, pp. 259–263.

2 Fontane, *Aufsätze*, p. 262.

3 Fontane, *Aufsätze*, p. 263.

4 Fontane, *Aufsätze*, p. 259.

5 Fontane, *Aufsätze*, p. 260.

6 Fontane, *Aufsätze*, p. 197.

burdened with other work, agrees to write the piece, “aus Liebe zu meinem Lieblings-Dichter, noch mehr Lieblings-Menschen.”⁷

Fontane’s interest in Scott’s works is documented in the main in the earlier decades of his working life, however the two poems I will consider here were published in 1888 and bear witness to the continued presence of Scott in Fontane’s mind and creative imagination. The poems in question are “Walter Scotts Einzug in Abbotsford” and “Walter Scott in Westminster-Abtei”. They appeared in the periodical *Zur guten Stunde*, a journal that was established the previous year by the publisher Emil Dominik.⁸ It was designed to occupy a place among the better family periodicals of the time. Among its contributors it numbered major literary figures of the day such as Marie von Ebner-Eschenbach, Theodor Storm and Paul Heyse. It aimed to provide entertaining reading in a variety of forms: serialised novels and Novellen, shorter sketches and Noveletten, poems and aphorisms, as well as songs with musical notation. There were illustrations too, and the idea was to create thematically coherent issues.⁹ Fontane describes Dominik as his “Demi-ami”¹⁰ and Dominik had published the book version of his novel *Cécile* in 1887. This had been serialised the year before in *Universum*. Over the next few years (1888–1891) Fontane contributed short prose as well as a number of poems to *Zur guten Stunde*, of which the Scott poems are the first two. The others are a mixture of poems on historical subjects and personal reflections on life and include, in August 1889, one of his most celebrated and widely reproduced poems, *Herr von Ribbeck auf Ribbeck im Havelland*.

Before going on to the poems themselves it is worth considering their paratexts, the material they appear between. Both poems are preceded by parts of a serialised novel, *Der Bergrath* by Sophie Junghans (1845–1907). Dominik counted Sophie Junghans as well as Fontane among the novelists whose books he published. Her novel *Spiegelungen* appeared under his imprint in 1887, the same year as *Cécile*. Junghans was a successful writer, publishing Novellen and novels from 1871 onwards (including in *Die Gartenlaube* and *Vom Fels zum Meer*). Her work, now virtually sunk from trace even among scholars of women’s writing, was quite

7 Theodor Fontane, *Briefe*, ed. by Walter Keitel and Helmuth Nürnberger (Frankfurt am Main: Ullstein, 1987), vol. 2, p. 377.

8 *Zur guten Stunde*, 1887–1919 (under Dominik’s editorship, 1887–1891, with breaks). Fontane’s contributions fall into Dominik’s period as editor. This article was originally prompted by a research project into Fontane’s poems in *Zur guten Stunde*, led by Andreas Beck at the Ruhr University, Bochum.

9 See Roland Berbig, *Theodor Fontane im literarischen Leben* (Berlin and New York: De Gruyter, 2000), pp. 258–262.

10 Letter to Erich Schmidt, 23 November 1896. Theodor Fontane, *Briefe*, vol. 4, p. 614.

possibly better known than Fontane's in 1888. Her most enduring success was *Geschieden*,¹¹ published like Fontane's *Effi Briest* in 1895. The serialisation of *Der Bergrath* began in the first issue of the new periodical in 1887 and was placed after part one of Paul Heyse's serialised *Novelle Doris Sengeberg* and a poem by Emil Taubert. It occupies a prominent position, calculated to hold the readership's attention. "Walter Scotts Einzug in Abbotsford," printed in April 1888, is framed by the 29th part of *Der Bergrath* before it, and after it *Illusionen und Zauber*, a mocking piece on the vogue for spiritualism by Johannes Trojan (cultural studies *avant la lettre*).¹² Trojan (1837–1915), equally, was a well-known writer of the period, particularly for his humorous sketches and poems. In 1886 he became *Chef-redakteur* (Editor in Chief) of the satirical magazine *Kladderadatsch*. Like Fontane and Junghans, he was an established contributor to *Zur guten Stunde*.

The second poem, "Walter Scott in Westminster-Abtei" appeared a month later in a May 1888 issue.¹³ It is preceded by the next part of Junghans' *Der Bergrath* and followed by the first of four parts of *Franzl und Mirzl*, a clever and hilarious dialogue *Novelle* by the Austrian Bertha von Suttner (1843–1914), soon to become famous for her great pacifist novel *Die Waffen nieder!* (1889). *Franzl und Mirzl* was republished in a slim volume of so-called 'Erzählte Lustspiele'.¹⁴ Both narrative paratexts are marked by dramatic incident and reversals, in the case of Junghans at times melodramatic ones, but equally they directly address the matter of class difference. The eponymous Bergrath (Justus Böcklin) is a middle-class civil servant working among the upper classes on their estates. His technical competence and dignity are contrasted with their frequently drunken arrogance and aggression. Through numerous reversals the hero remains true to himself, a man of vocation, skill and integrity and he gets the aristocratic girl in the end. Mirzl in Bertha von Suttner's anti-sentimental text is the pseudonym (a dialect contraction of Maria) adopted by the aristocratic narrator Seraphine who has a romantic encounter with Franzl, a farm boy, when she is thirteen. Walter Scott was ele-

¹¹ She herself had divorced in 1879, having married in 1877.

¹² Trojan's piece, interestingly for those concerned with the genesis of Fontane's novel *Effi Briest*, has a detailed description of the psychograph, or *Seelenschreiber* (soul writer), a contraption used for spirit writing, which produced one letter at a time. Trojan says that having enjoyed a vogue, it is now out of date (*Zur guten Stunde*, vol. 2, p. 67, columns 173f.). Fontane uses the simile of the psychograph in a letter to Hans Hertz on 2 March 1895 (Fontane, *Briefe*, vol. 4, p. 430) to suggest the involuntary way in which the words of his most famous novel had come to him.

¹³ *Zur guten Stunde*, vol. 2, May 1888, columns 307–310. Theodor Fontane, in *Gedichte* vol. 1, ed. by Joachim Krueger and Anita Golz (Berlin: Aufbau, 1995), p. 147.

¹⁴ Bertha von Suttner, *Franzl und Mirzl. – Langeweile. Ermenegildens Flucht* (Leipzig: Max Hesses Verlag, n.d.).

vated from the middle class to the minor aristocracy for services to the Prince Regent,¹⁵ and Fontane is interested in how he succeeds in transcending class barriers, both upwards and downwards through his writing.

The Westminster Abbey poem demonstrates this. It is based on an anecdote about Scott at the coronation of George IV on 19 July 1821. This was the year before the King's three-week visit to Scotland, in August 1822, famously arranged and orchestrated by Scott. In the poem Scott arrives with a companion outside Westminster Abbey hoping to attend, only to be refused entry by the Scottish Fusiliers until the mention of Scott's name transforms the dynamics of the scene, and he is afforded instant entrance, mentioned in the same couplet as the King and God:

Und sieh, eh noch der Name verklang,
In die Front ein blutjunger Fähnrich sprang,
Seinen Degen senkt salutierend er:
„Richt't euch; präsentiert das Gewehr!
Hoch, König Georg und segn ihn Gott,
Aber Platz, Füsiliers, für Sir Walter Scott!“

Der Weg ist offen, der Weg ist frei,
Sir Walter betritt die Westminster-Abtei.
Die Schotten flüstern: „das war er!“

Der Krönungszug kam weit hinterher.¹⁶

In making his readers eye and earwitnesses to this scene, drawing them in with visual descriptions of the soldiers, and placing them close enough to hear first spoken, then shouted and finally whispered words, Fontane has made liberal use of poetic licence. His source, one can safely assume, was J. G. Lockhart's biography and possibly Felix Eberty, *Walter Scott. Ein Lebensbild* (1860) which draws heavily on Lockhart. In Lockhart's retelling, the incident occurs at two or three in the morning after the banquet at Westminster that followed the Coronation. Scott, having missed his carriage, is walking home through crowds in Whitehall and refused access to the path held clear for dignitaries by the Scots Greys cavalry regiment. His companion, fearing for Scott with his lame leg in the crush addresses him aloud. Hearing Scott's name a dragoon orders the soldiers near him, "Make room, men, for Sir Walter Scott, our illustrious countryman!" The men

¹⁵ Scott was created a baronet in 1820 by the Prince Regent in gratitude for his finding the lost crown jewels, or Honours, of Scotland in a locked trunk in Edinburgh Castle.

¹⁶ Theodor Fontane, "Walter Scott in Westminster-Abtei," *Gedichte*, vol. 1, p. 147.

answered, 'Sir Walter Scott! – God bless him!' – and he was in a moment within the guarded line of safety."¹⁷

In the first stanza of the poem Fontane has substituted the Scottish Fusiliers for the Scots Greys, partly presumably to serve the rhyme and also for reasons of verisimilitude as their function was less for crowd control like the cavalry regiment, than to form a guard of honour. Their uniform as Fontane presents it owes more to fantasy and the exigences of rhyme than historical accuracy:

Vorm Eingang aber, in Plaid und Kilt,
Und im Helme, draus der Helmbusch quillt,
Über den Platz hin, zieht Spalier
Das Regiment *Schottische Füsilier!*¹⁸

Only the piper in the Royal Scottish Fusiliers, a lowland regiment, would have worn a kilt, and their headgear was bearskins, not helmets with plumes. What is ostensibly fact then, is in large part fiction, with a core of poetic and political truth at its heart: namely the tribute to the poet's genius, his place in his compatriots' hearts, and the ranking, by the representatives of political order, of a poet with the ruling classes of the land.

The Abbotsford poem too derives from a biographical anecdote and is even more remarkable for its combination of detailed realism and fantasy. Fontane first worked on it in 1868, the same year that he was enthusiastically reading Scott's *Tales of a Grandfather*, and ten years after his own visit to Scott's by then famous house in 1858. He completed the poem for publication in 1888. The biographical fact is that Scott moved from Ashiestiel House¹⁹ in the Borders village of Ashiestiel in May 1812. He had been renting it since 1804²⁰ and moved, reluctantly, as the lease had run out, to the nearby property of Cartley Hole on the Tweed. He had purchased this in 1811 and was to rename the house and transform it over time from a small farm into a mansion, Abbotsford.

Scott describes the scene of the move in a letter to Lady Alvanley:

¹⁷ J. G. Lockart, *The Life of Sir Walter Scott Bart.*, (London: Adam and Charles Black, 1898), p. 490 [1837–38]. Felix Eberty, *Walter Scott. Ein Lebensbild*, 1860, vol. 2, p. 61. Felix Eberty is listed with Karl Elze, "beide über W. Scott," in *Was soll ich lesen* (1894). Theodor Fontane, *Aufsätze*, p. 74.

¹⁸ Theodor Fontane, *Gedichte*, vol. 1, p. 147.

¹⁹ In the Scottish Borders, 5 miles from Galashiels, nine miles from Melrose.

²⁰ As Sheriff Depute of Selkirkshire he was required to live in the area. It was there that he wrote a number of the narrative poems that made him famous.

The neighbours have been much delighted with the procession of my furniture, in which old swords, bows, targets and lances made very conspicuous show. A family of turkeys was accommodated within the helmet of some *preux* chevalier of ancient Border fame; and the very cows, for aught I know, were bearing banners and muskets. I assure your ladyship that this caravan, attended by a dozen of ragged rosy peasant children, carrying fishing-rods and spears, and leading poneys, greyhounds, and spaniels, would, as it crossed the Tweed, have furnished no bad subject for the pencil, and really reminded me of one of the gypsey groups of Callot upon their march.²¹

In a letter to Daniel Terry of 9 June 1812 which Fontane may not have known, Scott writes more succinctly: “Our flitting and removal from Ashiestiel baffled all description; we had twenty-four cart-loads of the veriest trash in nature, besides dogs, pigs, poneys, poultry, cows, calves, bare-headed wenches, and bare-breched boys.”²²

In the first verse Fontane has Scott depart from Edinburgh which he didn’t, he has mastiffs and parrots on board, which there weren’t and there is a procession of twenty-three carts, which there wasn’t. Of these adjustments, perhaps only the parrots strike a false note, decorative indoor birds rather than the farmyard turkeys Scott actually kept. From the point of view of the reception of the poem, Edinburgh unlike Ashiestiel was (and is) familiar to a wide readership. Scott was fond of dogs and though he did not actually own the alliterative mastiffs of Fontane’s poem, he might have. The ‘dreiuundzwanzig’ is intriguing. There were actually twenty-four cartloads, which Eberty spells out. Fontane either misremembered, which is quite possible, or more probably he preferred the punchier sound of “Drei-” with its acoustic affinity with ‘dreist’ (bold) in this dynamic opening verse whose shortening lines build up momentum. The precision of the number, reiterated in the fifth stanza and in the final one, lends an air of authenticity to the account. This is a characteristic example of Fontane’s fictive realism.

The next three stanzas purport to describe the contents of the first three carts, before the task seems to escape the poet’s ordering hand and a jumbled list of historical objects are piled upon each other, bound only by at times humorous rhymes. Fontane enjoyed playing with the sounds of proper names, not least of foreign personages. We see this, for example in one of his Jacobite poems, “Die Duncans kommen”²³ and in the comic verse in “Stutzer“:

Daß kein Unglück im begegnet,
Ist er stets bemackintoscht,

²¹ See Lockhart vol. 1, pp. 276f, quoting a letter of 25 June 1812.

²² Constable edition of Scott’s Letters, vol. 3, 1812 (London: Constable 1932–1937), p. 128.

²³ Fontane, *Gedichte*, vol. 1, p. 321.

Und da gestern es geregnet,
Ist er heute begaloscht.²⁴

We will return to the rhymes later. At twenty lines, this longest and most unruly stanza comes to an arbitrary end with the lines:

Auf türmt sich's (und mehr noch) Zoll um Zoll,
Dreiundzwanzig Wagen voll.²⁵

At this point Scott, having published the narrative poems that made his name,²⁶ was on the brink of writing the first of his historical novels. *Waverley* appeared in 1814. Fontane fills the waggons with things from books that were yet to be written. In the first are memorabilia from fourteenth-century Scotland associated with Robert the Bruce. The source here is *Tales of a Grandfather* (1827–1830). The programmatic keyword “erinnerungsvoll” comes at the end of the first line of this stanza:²⁷ Robert the Bruce and John Balliol, who reigned from 1292–1296 and was the English suggestion for the next King of Scotland, are evoked by items from the battlefield of Bannockburn. In fact, Balliol and the Bruce met at Dunbar (1296) not Bannockburn. Scott *did* collect objects from Napoleonic battlefields, but clearly was not around to do this in 1314. Fontane also alludes to the story that Robert the Bruce on his deathbed presented Lord James Douglas with his sword.

In the second cart (stanza 3) he lists items associated with *Ivanhoe* (1819) which is set during the Crusades. If the reader was willing to accept at face value the account of the contents of first cart, then here a humorous parenthesis from the poet points to its fictiveness. Blondel's harp is “neu zu beziehen” – needing restrung. And then there is the inherent improbability of the acquisition of the twelfth-century treasures themselves, emblematic as they are of their famous owners: Saladin's sabre, Robin Hood's bow and Friar Tuck's staff.

Quentin Durward (1823) is the source of the alleged contents of the third cart (stanza 4). Set in fifteenth-century France and the first of Scott's novels to draw on continental history it is a book to which Fontane frequently refers. Here he surely enjoys rhyming French and German:

Und auf dem *dritten* von Nancy her,
Das Zelt von Charles le Temeraire²⁸

²⁴ Fontane, *Gedichte*, vol 2, p. 301.

²⁵ Fontane, *Gedichte*, vol. 1, p. 146. The poem is printed in full at the end of this article.

²⁶ The Lay of the Last Minstrel, Marmion, The Lady of the Lake.

²⁷ Fontane, *Gedichte*, vol. 1, p. 146.

²⁸ Charles the Bold.

[...]

Barbierzeug (Becken von goldener Bronze)

– Prachtstück aus den Tagen von Louis onze –²⁹

This stanza connects the objects to the action of the novel, rather than to multiple historical figures.³⁰ None of these three sources, *The Tales of a Grandfather*, *Ivanhoe* or *Quentin Durward*, is named at this stage in the poem.

The fifth stanza begins: „Dann, bunt durcheinander, aus Heimat und Fremd“³¹ and in the course of its twenty lines Fontane assembles a non-chronological assortment of historical objects from the twelfth to the eighteenth centuries. He attaches most of these to historical figures whose names feature in positions of emphasis at or near the end of lines, often as rhyme words (for example, Maud and Laud, Knox and Fox). It is the people that matter but the objects invest them with substance, with physical presence in the here and now. These figures are drawn, with hindsight, from Scott’s future works. I have not been able to identify all the sources, but they are unmistakable evidence of Fontane’s engagement with Scott over the years. There seems to be no logic to the ordering of the references, other than possibly the demands of the rhyme and rhythm. Seven of the lines arguably pertain to Mary Queen of Scots. Taken together with the allusions to Queen Maud, the White Lady and Lady Jane Grey, one might be tempted cite this as further evidence of Ebba Rosenberg’s dictum in *Unwiederbringlich*: “Die Geschichte der Frauen ist meist viel interessanter.”³² Admittedly, these are bookended by references to battle equipment and male power.

Taking the named objects in turn: the executioner’s red cloak in the third line could refer to Mary Queen of Scots, his block for her features a few lines later. Preston Pans was a Jacobite victory in the 1745 rebellion, the setting for *Waverley*. Queen Maud, or Empress Matilda (c. 1102–1167, wife of Holy Roman Emperor Henry V, who died in 1125), was the daughter of Henry I of England and an unsuccessful claimant of the throne. She is mentioned in *Tales of a Grandfather*³³ but I have found no trace of her spinning wheel. Archbishop Laud appears in *Woodstock. A Tale of 1651* (1826) with Oliver Cromwell, who features in line seventeen of this stanza. The White Lady of Avenell belongs in Scott’s 1820 novel *The*

²⁹ Fontane, *Gedichte*, vol. 1, p. 145.

³⁰ The surname of the Tristan in the last line is L’Hermite, a name Fontane was to use in his novel *Quitt* (1890).

³¹ Fontane, *Gedichte*, vol. 1, p. 146.

³² Theodor Fontane, *Unwiederbringlich* (Frankfurt am Main: Ullstein, 1976), p. 153.

³³ Walter Scott, *Tales of a Grandfather*, vol. 1, chapter 4 (London: Adam and Charles Black, 1898), p. 26.

Monastery,³⁴ which is set around 1550, at the start of the Reformation in Scotland. The motif of the White Lady recurs throughout Fontane's work, from his first novel *Vor dem Sturm* onwards.³⁵ In a humorously flippant couplet Fontane adds Darnley and Bothwell:

Eine Spitzkrause, die Darnley trug,
Eine dito von Bothwell, der Darnley erschlug,

Reduced to appendages of Mary Stuart, Darnley and Bothwell appear interchangeable, defined by a fashionable accessory signalling their class.

The objects associated with Mary Queen of Scots are concrete representations of her life from cradle, literally, to grave. The cradle is puzzling. The most famous historical tortoiseshell cradle is to be found in Pau castle and purportedly belonged to Henri Quatre of France (1553–1610). Fontane *might* have come across a picture of this in the *Illustrated London News* in 1854.³⁶ Henri IV's baptism post-dates Mary's by eleven years. Fontane may have drawn consciously or unconsciously on that vague memory. Lady Jane Grey (c.1537–1554) was the subject of a poem Fontane composed in 1852.³⁷ Fox the Elder is probably there to rhyme with the implacable anti-Catholic Reformation leader John Knox, who is made manifest by a pulpit from which he thundered and an hourglass to time his sermons. The Fox in question is the eighteenth-century politician Henry Fox (1705–1775) an opponent of Pitt the Elder.³⁸ He was a Whig in wig and not, as the notes in the *Große Brandenburger Ausgabe* suggest,³⁹ George Fox (1624–1691) who founded the Quakers and did not wear a wig. With Cromwell's pistol in line seventeen we are back in the seventeenth century and *Woodstock* before receding further in time to the battlefield at Flodden in 1513. This historic battle features in Scott's narrative poem *Marmion* and in *Tales of a Grandfather*.

³⁴ German title: *Die Dame von Avenel*.

³⁵ See Helen Chambers, *Supernatural and Irrational Elements in the Works of Theodor Fontane* (Stuttgart: Hans-Dieter Heinz, 1980), pp. 63f.

³⁶ "1854 [...] In der 'Zentralstelle für Presseangelegenheiten' ist er ab Dezember für die Auswertung der englischen Zeitungen zuständig". Theodor Fontane, *Autobiografische Schriften*, vol. 3/2, ed. by Gotthard Erler, Peter Goldammer and Joachim Krueger (Berlin and Weimar: Aufbau, 1982), p. 289.

³⁷ Fontane, *Gedichte* vol. 1, p. 116. Known as 'the nine days queen' (10–19 July 1553), she was the great-granddaughter of Henry VII. She was executed in 1854.

³⁸ Fontane mentions Pitt and Fox in his poem "In den Docks" (1844), one of a sequence of Reise-Erinnerungen, *Gedichte*, vol. 2, p. 349: "Wir kamen von Westminster/Von William Pitt und Fox".

³⁹ Fontane, *Gedichte*, vol. 1, p. 522.

All these named objects are *not* to be found in the museum collection at Abbotsford,⁴⁰ and this, despite the fact that Fontane provides a detailed account of the armoury and of other objects in his Scottish travelogue *Jenseit des Tweed* (1860). In his centenary essay on Scott,⁴¹ Fontane refers to Scott's "Sammelwut und Kuriositätenkrämerei",⁴² also his "Sammeltrieb [...] und Vorliebe für Kuriositätenkram".⁴³ Kirsty Archer-Thompson, Collections and Interpretation Manager at Abbotsford comments: "[W]hat is striking is that all this material is precisely the sort of thing Scott would have collected: Fontane has hit the nail on the head and distilled Scott's antiquarian enthusiasms perfectly. It's very clever."⁴⁴

In the sixth stanza which follows the precarious jumble of the fifth Fontane places Scott himself on the final waggon, a benign god-like figure, beaming and dreaming in the effulgence of the sun. He is seated and at rest, looking inward into the world of his imagination, creating order. Fontane brings this out by the fourfold repetition of "Stelle". In the second half of the stanza, seven of the Waverley novels are named, the completed works of which the contents of the waggons are to be parts. Here again we see Fontane rhyming proper nouns and adjusting the orthography to ensure the required pronunciation for the rhyme. In a letter in which he commends "Vollklang und Lokalkolorit" he explains his spelling of Ivanhoe with no final 'e'.⁴⁵ Setting it against Wilhelm August Wohlbrück's orthography,⁴⁶ he writes: "So bleibt nur die Wahl zwischen „Eivänhu“ (Wohlbrück) und Ivanho (Fontane). Jener reimt nach der korrekten englischen Aussprache, ich nach der deutschen Aussprache und wie sich das Wort dem Auge darstellt." Similarly, his spelling of *Waverley* as "Waverlie" is designed to guide the ear and eye of the German reader. Six of the seven novels listed refer back to the contents of the waggons in earlier stanzas, but [Der] Pirat (*The Pirate*, 1821) set in seventeenth-century Shetland does not and seems to be there simply to provide a rhyme with "spat".

The two couplets that form the final stanza echo the first and last lines of the first stanza and conclude by apostrophising Scott, urging him to wave the magic wand that will transform the inanimate objects of the "Requisitenkammer", the

40 Though in his Scott essay of 1871 Fontane notes "Hinrichtungsblöcke" in the collection. Theodor Fontane, *Aufsätze*, p. 200.

41 Walter Scott in *Der Salon für Literatur, Kunst und Gesellschaft*, 11 August 1871.

42 Fontane, *Aufsätze*, p. 197.

43 Fontane, *Aufsätze*, p. 200.

44 Private correspondence with the author 12 August 2018.

45 Letter to Unbekannt, 27 March 1888, Fontane *Briefe*, vol. 3, p. 594.

46 Wohlbrück was the librettist for Heinrich Marschner's opera *Der Templer und die Jüdin* (1829), based on *Ivanhoe*.

props store, into the treasure of the great works to come. The magic wand is an allusion to Scott's nickname, the Wizard of the North.

In conclusion, both Scott poems are about the poet and writer more generally. When Fontane writes about other writers, he is inevitably reflecting on himself. The Westminster Abbey poem is about the poet's place in the heart of the people and the nation. The Abbotsford poem is about poetic creation and the power of the writer's imagination to create order out of chaos, to transfigure the concrete objects of history and reality into literary works. It is a brilliant re-imagining of a scene, where we experience core aspects of Fontane's art at work: Fontane the reporter, as eyewitness of something he never saw; Fontane the historian, drawing on his immense knowledge of European history and literature, knowledge he deploys with a light hand in jaunty rhythms and quirky rhymes; Fontane the master of poetic sleight of hand who creates the effect of living reality, by showing his readers people and things in a dynamic ensemble, without telling them what to think; and finally, Fontane the master of poetic form where the carefully calibrated parts – in this case seven stanzas of varying length and focus – produce the literary whole.

The editors of *Zur guten Stunde* have chosen as the following paratext of the Abbotsford poem a piece by Johannes Trojan entitled *Illusionen und Zauber*. It is not known whether Fontane was a party to this choice, but the link back to "Zauberstab", the last word of the poem, is there, while the substance of Trojan's article, the creation of convincing illusions by fraudulent tricks, stands in a relationship to the Abbotsford poem that is both ironic and complementary. It is a juxtaposition that subtly suggests the age-old question raised by Fontane's Scott poem and by the works of both writers more generally – the question of the relationship between art and artifice.

Appendix

Walter Scotts Einzug in Abbotsford

Sir Walter, er zieht von Edinburg her
 Gen Abbotsford, das noch öd und leer,
 Drum führt er mit sich für Hof und Haus,
 Was ein Schloßherr braucht, jahrein, jahraus:
 Kisten und Kasten, groß und klein,
 Diener, Doggen und Papagein,
 Und dazwischen *alles*, was jahrelang
 Er altertümernd erwarb, errang, –

Für ein Museum übergenug,
Ein Dreiundzwanzig-Wagenzug.

Der *erste* Wagen, erinnerungsvoll
Ist er an Bruce und Balliol:
Ein Steinkreuz, ein Kamm, eine Totenurn,
Alles vom Felde von Bannockburn,
Auch ein Lehnsschwert mit Runenschrift auf und ab,
Das König Robert dem Douglas gab.

Auf dem *zweiten* ein Felsstück aus dem Donjon,
Drin gefangen saß Richard Cœur de Lion,
Eine Harfe von Blondel (neu zu beziehn),
Ein Säbel von Sultan Saladin,
Eschenbogen und Tartsche von Robin Hood
Und ein Stock Bruder Tucks aus dem Nottingham-Wood.

Und auf dem *dritten*, von Nancy her,
Das Zelt von Charles le Temeraire,
Der Spieß, der auf dem Herzog, eh er's gedacht,
Von Bauernhand den Tod gebracht;
Barbierzeug (Becken von goldener Bronze)
– Prachtstück aus den Tagen von Louis onze –
Zuletzt auch die Leiter, drauf, Strick in Hand,
Ehren-Tristan des Winks gewärtig stand.

Dann, bunt durcheinander, aus Heimat und Fremd
Erzne Schienen und ein Kettenhemd,
Ein blutroter Mantel von Meister Hans,
Ein Dragonersattel von Preston-Pans,
Spinnrad und Spule von Königin Maud,
Inful und Krummstab von Erzbischof Laud,
Zwei Bildnisse, Kreid und Pastell,
Von der Weißen Dame von Avenell,
Eine Spitzkrause, die Darnley trug,
Eine dito von Bothwell, der Darnley erschlug,
Eine Schildplatt-Wiege, drin *einen* Tag
(Als man sie taufte) Queen Mary lag,
Ihr Hinrichtungsblock aus Fothering-Hay,
Gebetbuch der Johanna Grey,
Kanzel und Sanduhr von John Knox,
Eine Riesenperücke des älteren Fox,
Eine Cromwell-Pistole mit Kugel im Lauf,
Von Floddenfield ein verrosteter Knauf, –
Auf türmt sich's (und mehr noch) Zoll um Zoll,
Dreiundzwanzig Wagen voll.

Und auf dem letzten, sonnenumblitzt,
Sir Walter selber, ein Glücklicher, sitzt,
Er lächelt und träumt und führt im Geist
Den Stab schon, der allem die Stelle weist.
Eine Stelle findt jedes irgendwo,
Sei's in Quentin Durward, in Ivanho,
Eine Stelle findt jedes, früh oder spat,
Im Abt oder Kloster oder Pirat,
Eine Stelle haben, finden sie,
Sei's in Woodstock oder in Waverlie.

Requisitenkammer, Schatzkammer noch mehr,
So kommt der Zug von Edinburg her,
Dreiundzwanzig Wagen. Nun ladet ab
Und, Sir Walter, schwinge den Zauberstab!

