

already a shift from the subjective mode of the 'diary' — Editor's Narrative.

Chronology (Realist Novel).

SEVERAL FOCALISERS

NOBLEST DEO
ESSEN

rejected
all night
alternated
figure

A neighbour saw the flash of the powder and heard the shot; but, since everything remained quiet, he thought no more about it.

Next morning at six o'clock the servant came in with a candle. He found his master on the floor, saw the pistol and the blood, called out and shook him; but Werther made no reply, and merely groaned. The servant ran to fetch a doctor and Albert. Lotte heard the doorbell being pulled and a shudder went through her. She woke her husband, they rose, the servant came in weeping and stammered out the news, and Lotte fainted away at Albert's feet.

When the surgeon reached the unfortunate man he found him on the floor, beyond hope, his pulse was still beating but his limbs were powerless. He had shot himself above the right eye, blowing out his brains. To crown it all, a vein was opened in his arm; the blood flowed; he still continued to breathe.

From the blood on the back-rest of the chair it could be deduced that he committed the deed sitting at his desk, then sank to the floor, thrashing convulsively about the chair. He was found lying on his back near the window, all strength gone, fully clothed, wearing his boots and his blue coat and buff waistcoat.

The household, the neighbourhood and the entire town were in commotion. Albert entered. Werther had been laid on his bed, his head bandaged, his face already deathlike; he could not move his limbs. His lungs still produced a fearful death-rattle, one moment feebly, the next louder; his end was expected soon.

He had drunk only a single glass of the wine (Emilia Galotti) lay open on his desk.

Of Albert's consternation and Lotte's misery I shall say nothing.

The old officer arrived hastily on hearing the tidings, and kissed the dying man, shedding ardent tears. His eldest sons soon followed him on foot, threw themselves down by the bedside in immeasurable pain, kissed his hands and mouth; and the eldest, of whom he had always been fondest, kissed his lips until he expired, and then the boy had to be forcibly taken away. It was twelve midday when he died.

The presence of the officer, and the precautions he took, prevented any disturbance. About eleven that night he had him buried at the place he had chosen for himself. The old gentleman and his sons followed the corpse, but Albert was unable to. There were fears for Lotte's life. Guildsmen bore the body. No priest attended him.

still narrative surprise, as: "there may be a chance of seeing" — Romantic Strains still — yet Realism

Romantic - Realism - his pulse still beating but beyond hope — blurring of Romantic heroic man of feeling with the powerful feeble man dying.

detective logic yet somewhat deflated by the previous (Realist) description.

MOVE TO FIRST PERSON NARRATOR (a reminder) also, disingenuous because he has hinted at everything

Realist prose. definitive. chronology. documentary feel.

(esp. Lotte's state of mind)

final march secularism but also image of alienated Werther. nagging 'spiritualism'

A 'witness report' — mixture of empathy and distance. Balance of sympathy and criticism central to the whole novel.

EMPHATIC PROSE.

Unclear a much shorter intense structure a more concise logic of 'external' visual report. (raw saw)

Realism of action, (Goy) vivid artwork (yet still strain of Romantic)

Short sentences

line between sentiment and reality is disappearing.

final image of those he has left in grief and love

art page of novel.

Absolute End

COMPARATIVE ELEMENTS

Death — social effects of death — shifting perspectives/focalisation external report.

Romance — Realism (convention) Sacred — Profane — Secular (medical)

CONTROL OF DEATH.

SUICIDE individual sound Secured