

Post Scriptum and Research to  
*Intermezzo – Old Shatterhand in Hamburg*

*Intermezzo* follows on directly from *The Matava-Se Chronicles, chapter 1, The Crossing of Paths*, and belongs to a series of ‘Gap Novels’ the purpose of which is the filling of the gaps Karl Friedrich May left between parts in his *Winnetou* trilogy. The first such ‘gap’ can easily be found at the beginning of volume II, when Charles the young greenhorn, called ‘Old Shatterhand’ by Sam Hawkens, must return to New York after being shipwrecked in the Gulf. He works as a detective for a famous agency, and heads south on a mission, where he meets ‘Old Death’, and the first part of volume II begins.

Throughout volume II and III can be found a number of such gaps, bridged by Karl F. May with very brief comments of adventures had between the stories with *Winnetou* that make up the trilogy.

*Intermezzo—Old Shatterhand in Hamburg* represents one of the fictional events that slot into the gap between the story with Sans-Ear, which ended in autumn of 1869\*, and the story on Hancock Mountain, where *Winnetou* died in September of 1874.

(\*The reinterpreted chronology and timelines of both the *Winnetou* universe, and the *Rodriganda* universe are detailed separately; consult [tasmanianartist.com](http://tasmanianartist.com)).

In autumn of 1869, Charles left the Wild West to return to Germany, and travel to Africa and other lands. Some time in 1874, Charles, aka Old Shatterhand returned to St. Louis, from where he took a train west, and met Fat Walker the detective along the railroad journey into the Rocky Mountains.

The ‘Gap Novels’ feature rarities, second-guess ‘what-ifs’, give characters an extended life, which are presented in a ‘stories-within-story’ framework. The crossovers, sequels, prequels and side-stories facilitate the reinterpretation of some of Karl F. May’s early humoresques and romances.

Karl Friedrich May spent the time between 1860 (when in his fictional world he first met *Winnetou*) and 1874 (when, also in his fictional world, *Winnetou* died), in and out of prison. (Refer the biography by Bugmann, *Savage to Saint, the Karl May Story*, consult [tasmanianartist.com](http://tasmanianartist.com).) Rather than live a life of constant humiliation because of his unfortunate incarcerations (the 19th century was anything but kind to those who had erred from the path of righteousness), he reinvented those 14 years as having travelled abroad. He successfully hid behind his fiction for several decades.

The short humoresques and romances featured in the ‘Gap Novels’ date from the second half of the 1870s, and (parts of) the larger *Colportage* works from the 1880s. Karl May created the *Winnetou* trilogy in 1893.

Like the majority of the other ‘Gap Novels’, *Intermezzo* also features early humoresques and romances; they are: *Die Verwunschte Ziege*, *Der Dukatenhof*, *Trapper Geier-schnabel* (Waldroeschen segment with William Saunders in Germany), and *Die Fastnachtsnarren*, told by the three westerners who, by chance, meet in Hamburg, before embarking on a steamer that will take them back to America. They are: Old Shatterhand, ‘Gator George, and ‘The Griffon’. The setting is based on Karl F May’s bridging text ahead of the second part of volume III in his *Winnetou* trilogy. Original German text:

*“Es rief mich eine kleine geschäftliche Angelegenheit nach Hamburg, wo ich einen Bekannten traf, dessen Anblick alte Erinnerungen plötzlich aufleben ließ. Er war aus St. Louis, und wir hatten in den Sümpfen des Mississippi gar manches Stück Wild miteinander geschossen. Er war reich, sehr reich und bot mir freie Passage an, wenn ich ihm die Freude machen wolle, ihn nach St. Louis zu begleiten. Da ergriff mich die Prairiekrankheit mit voller, siegreicher Gewalt; ich sagte zu, telegraphierte nach Hause, um mir meine Gewehre und sonstigen*

*Ausrüstungsstücke schleunigst kommen zu lassen, und nur fünf Tage nach unserem Wiedersehen schwammen wir bereits auf dem dienstfertigen Rücken der Elbe dem deutschen Meere und dem Ozean entgegen. [...] Drüben angekommen, vertieften wir uns für einige Wochen in die Wälder des untern Missouri; dann mußte er zurückkehren, während ich stromaufwärts nach Omaha City ging, um von da aus auf der großen Pacific-Bahn weiter nach Westen vorzudringen.”*

Instead of one wealthy acquaintance, Charles meets two fellow westerners, and with the royalties he had just collected from a publisher, he did not need to lean on a ‘wealthy acquaintance’ to steam to the United States again.

The main character in the first short story of *Intermezzo*, about a goat, is Johannes Hampel; he deems himself an expert Latin language speaker, which he is not, and also confuses words with related applications, such as ‘amputation’ and ‘autopsy’. Reader beware, I have not annotated any of them; they are clearly recognizable as incorrectly applied by the fictional character, Johannes Hampel. The two humoresques *Die Verwunschte Ziege*, and *Die Fastnachtsnarren* are two of the four tales contemporaneous to *Intermezzo*.

About Johannes’ (and also Wadenbach’s) favourite drink, the ‘*Pommerantzen*’, or *Pomeranz*: its name is derived from the early 19th century metonymic occupational name for an importer or seller of bitter (Seville) oranges. Middle High German: *pomeranz* (Medieval Latin: *pomarancia*; from Yiddish: *pomerants* ‘orange’ (German *Pomeranze*). The name is one of the many ornamental Yiddish names taken from plants. The spelling can vary. The drink was clearly alcoholic, and probably a wine or liqueur based on the *pomeranz* or bitter orange (*sensu stricto* the citrus tree *Citrus × aurantium* and its fruit).

The title of the second story is *Dukatenhof*. This is a colloquialism, and a compound noun made up of two other nouns: Ducat (an old gold [and silver] coin denomination) and *Hof*, or farm (farmstead). It means the farmstead has connections (or belongs/belonged) to a very wealthy person. The ‘Ducat-farm’? I think not. Ducats were not farmed. Yet it is the name of the romance’s fateful location, because the ancestor of the owner bought the farmstead with a pouch full of gold ducats. He and his best friend, both smugglers, have a falling out over a woman, whom they both covet; jealousy and the consequent tragedy result in a life-long, bitter feud—The Smugglers’ Feud is thus the title of the chapter that contains the English adaptation of Karl F. May’s 1877 Ore Mountains romance.

The ‘rolling box’ of crippled Franz Grunert is described as a ‘roller / rolling box’ or ‘box with wheels’ made from strong timber, in which Franz sits, connected to the box seat via straps; he uses a type of short crutch, each in one hand, to move the rolling box. Karl F. May’s description may well have been based on the three-wheeled box design by a German watchmaker and inventor of the seventeenth century, by the name of Stephan Farffler. However, Farffler proposed propulsion by turning a mechanism with handles, directly rotating the front wheel (see Wikipedia).

Also, Franz Grunert is godfather to young Wilhelm. In German this would be ‘Pate’. One addresses his godfather as Pate, in this case ‘Pate Franz’, thus: “Guten Morgen, Pate Franz”. However, translated into English, this would read: “Good morning Godfather Franz.” We’ll leave the ‘Godfather’ in Hollywood, and instead use the alternative of ‘Uncle Franz’. *Der Dukatenhof* is set decades prior to the *Intermezzo* timeslot.

### Fastnachtsnarren

*Fastnacht*: (chiefly Germanic) Shrovetide; the three days before lent when the truly rambunctious revelry associated with *Fastnacht* is unleashed by the community upon the community. It was established in Cologne by the mid-1200s. Traditionally, it was not only a feast before Lent but also a time during which the rules and order of daily life were subverted. Related terms: mardi gras, carnival.

*Fastnachtsnarren*: perpetrators and 'victims' of *Fastnacht* hoaxes.

The forth 'story within a story', chapter 5, is told by 'The Griffon' or William Saunders, a former scout and dragoon captain, recounting an adventure of almost a decade earlier when he had been sent on a secret mission to Germany by the Mexican President Benito Juarez, Acts I to V, and from Germany back to Mexico by Bismarck, in Act VI. Like the story with the goat, and the one with the Shrovetide hoax, this is a tale of a humorous nature; it is also an integral part of the German *Waldroeschen* novel, but not of *The Rodriganda Romances*. It is a segment that can stand alone; it is also a crossover into the *Winnetou* universe, with characters from the *Rodriganda* universe.

The concluding act in chapter 5, the interlude in a tomb in Mexico City, is based on a segment in the German *Waldroeschen*, but the changes to plot, characters, and outcome, make it sufficiently different to no longer be congruent to the *Waldroeschen* plot; it is not a part of *The Rodriganda Romances*.