

The Didactic Element in Hartmann's
"Der arme Heinrich" .

by

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P R E F A C E

Ludwig Uhland has said, "Man hat das Mittelalter sonst wohl eine tausendjaehrige Nacht genannt. Diese Nacht war wenigstens eine helle. Sternbilder stiegen an ihr auf und nieder, welche nicht sichtbar sind, wenn die schattenlose Mittagssonne scheinrecht auf die Haupter der Menschen leuchtet". Such a constellation was the poetry of Hartmann von Aue.

This dissertation has been written in the hope that it will not only serve as an explanation of "Der arme Heinrich", but that it will also help the reader to appreciate Hartmann's depth of thought, and that it will inspire to further study of the Middle High German poet.

I wish to acknowledge the valuable suggestions I have received from Prof. E.F. Engle both during his class lectures on Middle High German poetry and through personal conference with him.

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The Didactic Element in Hartmann's
"Der arme Heinrich".

The Introduction.

A. Biography of Hartmann von Aue.

Neither the birth-date nor the birth-place of Hartmann von Aue is definitely known. He must have been born soon after the middle of the twelfth century, and three indirect, but strongly convincing proofs indicate that he was a Swabian. Firstly, his dialect is that of a Swabian; secondly, he has expressed a strong patriotism toward the Swabian people;

"Got weis wol, den Swāben muoz
ieglich biderber man des jehen,
der sī da heime hat gesehen
daz bezzers willen ne ine wart," (2.

and thirdly, Heinrich von dem Tuerlin in speaking of Hartmann's "Erec" refers to him as a Swabian.

"Als ich vil dicke las an Erecke -
den von der Swābe lande uns brāhte -
Hartmann, ein tihtaere." (3.

1. Class notes, Prof. Engle.
2. "Der arme Heinrich" ll. 1433 ff.
3. Heinrich von dem Tuerlin, "Krone" ll. 2353 ff.

However in what part of Swabia "Ouwe" was, which Hartmann in the poem to be considered names as his home, is uncertain.

Hartmann was the servant of a family of (1. lords at Aue and himself belonged to the lower ranks of nobility for Wolfram in his Parzival mentions him as "mein Herr von Oue". (2.

In learning Hartmann surpassed the contemporaries of his rank. He had full right to speak of himself as

"Ein ritter sō gelōret was,
daz er an den buochen las." (3.

He must have attended a cloisterschool, where he learned to read and write, and where he became acquainted with the rudiments of grammar. Besides, ofcourse, Bible study was not neglected in such schools, which was to the greatest extent carried on in Latin. Either through residence in France or a later crusade Hartmann became proficient in the use of the French language. (4.

During the last decade of the twelfth century Hartmann attained to knighthood. Thus, in

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1. F. Vogt, Hist of MHG. Lit., P. 190.
 2. Wolfram, Parzival., P. 143, ll. 21.
 3. F. Bech, Hartmann von Aue, P. VII.
 4. "Der arme Heinrich", ll. 1 ff.

through his early years he seems to have lived under favorable circumstances. His writings give proof of that he fell in love with a lady of high rank.

Soon after being admitted to the order of knighthood, great sorrow befell him in the death of his liege lord. From a somewhat worldly man he was now completely changed to a devout follower of the Catholic church. He took part in the crusade of 1197. No further biographical information of him is known. He died between the years 1210 and 1220.

Hartmann's earliest literary production which has survived evidently is the Arthurian legend "Erec". Besides it, some lyrical verse has been retained, which seems to have been brought forth by youthful effort. His most artistic production is the "Iwein" legend, also belonging to the Arthurian cycle. Some biographers think this to be his latest writing, (1. while others disagree with them, for "Gregorius" and "Der arme Heinrich" treat about religious

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1. F. Vogt, Hist. of MHG. Lit., P. 191.

subjects. The latter group upholds that it is hardly probable that Hartmann wrote these religious works and then turned back to the exotic epic. Thus it may be that "Der arme Heinrich" is Hartmann's latest production. (1.

L. K. Simrock, "Der arme Heinrich", P.VIII.

B. Hartmann in His Age.

1. As a Poet.

Soon after the middle of the twelfth century the long clerical monopoly of letters came to an end. For centuries literature had primarily been produced in the monastery. Now knights, who be- (1. longed to the humbler classes, took to the pen. In this way was ushered in what is called the classical period of the Middle Ages, which came to its full bloom between 1170 and 1230. Its subjectmatter was both exotic and indigenous. It was during this time that Germany's famous national epic, "Das Nibelungenlied" and other German tales were brought on paper. The Germans were awakening to national consciousness.

The exotic subjectmatter was introduced by Heinrich von Veldeke, who germanized the "Roman d' Eneas", a French romance of love and chivalry. This pioneer was followed by a famous triumvirate "under whose hands the German language entered (2. on a new stage as a vehicle of artistic expression".

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1. Prof. Engle, Class notes
2. Thomas, Hist. of German Lit. P. 71.

These men were Hartmann von Aue, Wolfram von Eschenbach, and Gottfried von Strassburg. And of the three Hartmann is the most distinguished, for either consciously or unconsciously, the other two have imitated him and have thus given him the crown. (1.

That has been stated will at this point suffice the reader as an introduction to the poet under consideration. As to his special merits and technique he shall be discussed in the proper division of this dissertation. In speaking of Hartmann as a Christian in his age more information is necessary, for this subject is directly related with the poet's didactic purposes.

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1. Prof Engle, Class notes.

2. As a Christian.

The years 1049 and 1294 mark the end limits of the second era of mediaeval church history. Its beginning is marked by the rise of Hildebrand and its close by the elevation of Boniface VIII to papal dignity.

"In this period the church and the papacy ascend from the lowest state of weakness and corruption to the highest power and influence over the nations of Europe. It is the classical age of Latin Christianity: the age of the papal theocracy, aiming to control the German Empire and the kingdoms of France, Spain, and England. It witnessed the rise of the great mendicant orders and the religious revival which followed. It beheld the flower of chivalry and the progress of the crusades, with the heroic conquest and loss of the Holy Land. It saw the foundation laid of the great universities of Bologna, Paris, Oxford. It was the age of scholastic philosophy and theology, and their gigantic efforts to solve all concei-
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vable problems and by dialectical skill to prove every article of faith." So does Shaff briefly (1. sum up the tendencies that brought forth the poet Hartmann and the environment in which he lived.

At first Hartmann seems to have kept immune to the influence of religious fervor that predominated amongst his people, for in his youth and youngmenhood he lived a worldly, or at least a carefree life. Nevertheless, he joined the religious organization of knighthood, which was more popular in that part of Europe than in any other part. But his real conversion came later, being caused by the death of his kind lord and disappointed love. In his "Lieder" he makes the following confession:

"Swas froeuden mir von kinde wonte bi,
die sint verzinset als es got gebot;
mich hat beswaeret mines herren tōt,
dar zuo so truebet mich ein varnde leit:
mir hat ein wip genāde widerseit." (2.

After these experiences Hartmann's writings show him to be a very devout adherent to the Catholic

1. F. Bech, "Der arme Heinrich", P. VII.
2. F. Bech, "Hartmann von Aue", P. 25, ll. 1-12 ff.

Church. He believed in all its special teachings and superstitions. His heart was now set only to become worthy of heaven.

"Sij̄ mich der t̄ot beroubet hat des herren m̄in
swie n̄u die werlt nach im gestat daz haze ich
sin;
der froeude m̄in den besten teil hat er dā hin:
schuefe ich n̄u der sele heil, daz waer ein sin."
(1.)

A very effective way of ridding ones self from sin, as the Catholic Church at that time held, was to make a journey to the Holy Land and there worship at the grave of Christ. This Hartmann did. But one-half of the reward for the deed he ascribed to his deceased lord, doubtlessly, to accelerate the latter's promotion out of purgatory. (2. To pay money or to preform special deeds for the dead, in order that they might sooner be taken from purgatory, were superstitious acts commonly practiced in that time.

In this connection fits very well a discussion about martyrdom. The reader of "Der arme Heinrich" undoubtedly will ask why the child's

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1. F. Bech, Hartmann von Aue, P. 25, ll. 1- 12 ff.
2. Thomas, Hist. of Ger. Lit., P. 62.

sacrifice is not viewed as sinful suicide either by the parents, "herre "einrich", or by the doctor at Salerno. It was not many centuries since the raging of the dreadful persecution once started by Emperor Nero, and many of its horrible pictures were yet being retained by oral tradition. The reader of Church History will find that not only were Christians dragged to the stake or thrown into the lion's dens, but also, that having become fanatic, thousands of men, women, and children despising the present life endured various deaths by voluntary deliverance into the persecuter's hands. They thought that thereby they would ^{gain} great rewards in heaven. Such acts had not yet been forgotten in Hartmann's day. Moreover, in his time, the time of the crusades, to die in any way for a religious purpose was very praiseworthy and certain to bring eternal blessings.

If then it was noble to die by the persecutor's hand, was it not more noble to die for a good lord? It must be so, for nowhere do the parents raise any other objection than a selfish

one. They ask the child not to leave them for they depend on her support in the days of their old age.

Hartmann, further, with his church believed in swearing and making of vows, especially when renouncing the world. Thus he mentions it in his legend as a praiseworthy act.

"Sīn herze hāte versworn
valsch und alle toerperheit,
und behielt ouch vaste den eit
staete uns an sin ende." (1.

Just one more belief that Hartmann held with his time needs to be mentioned here. In line 875 of "Der arme Heinrich" he refers he refers to St. Nicklaus. An old "Sage" tells that St. Nicklaus when he was in his infant childhood he was already possessed by the Holy Spirit. Such miraculous stories were believed in Hartmann's day. (2.

1. "Der arme Heinrich", ll. 50-53 ff.
2. Prof. Engle, Class notes.

C. Synopsis of the poem "Der arme Heinrich".

"Herre Heinrich", a rich and powerful lord of Swabia, is pictured as the perfect gentleman, the crown of virtue. He does no one harm and rights the wronged in every instance. There is, however, one temptation to which he succumbs. Being so very good he receives great honor. Praise seems becoming to him, and soon he becomes greedy for honor. He continues in his good ways but does everything with selfish motives.

"Herre Heinrich" having become very proud, God visits upon him the disease of leprosy as punishment. "Heinrich" discontented and provoked against God seeks help at the most noted physicians of Europe. Yet none is able even to give him advice until he comes to a doctor in Salerno in Italy. This man tells him that there is but one cure for him: he must find a virgin girl who is willing to die for him, for only the blood from the heart of such a maiden sprinkled upon him will make him whole.

The unfortunate knight at once realizes that to find such a girl is impossible. He goes back home and gives away all his property except one farm. With the tenant who lives on this farm he makes his future home.

The tenant family is faithful and true to him so that "herre Heinrich" is well cared for. Especially devoted to him is one of the children, a little girl of eight years. She plays about him, sits at his feet when he speaks, and is at any moment ready to do him a favor. Their relation becomes so intimate that he jestingly calls her his little "gemahle".

Thus he lives three years enjoying good care in the home of his servant, yet suffering great agony and pain from his disease. One day the father and mother and their little daughter sit with their lord to enjoy a quiet talk. Being much moved with compassion the father asks "herre Heinrich" whether or not none of the doctors whom he has visited could give him relief. "Heinrich" answering, tells his whole experience. He acknowledges that his leprosy is a punishment for his

pride, and tells that in no other way can he be cured than by being sprinkled with the blood of a virgin who willingly dies for him.

His little "gemahle" sits at his feet as he tells of his sad lot. She is very much grieved for her lord. At night while lying at the foot end of her parents' bed she awakens her parents with her mourning. They tell her that crying and wailing is to no benefit. She then is quiet during the rest of the night; yet during the whole of the next day she cannot leave from secret grieving. Again the second night she breaks out in crying, and again her parents are awakened. By this time she has made up her mind that she will be the one to die for her lord. With much philosophic argument she convinces her parents that such an act would be proper.

After very affectionate leave-taking "herre Heinrich and the "suese", as she is called, set out toward Salerno. Having arrived there the doctor tries to persuade the maiden to give up her intentions. She is steadfast however, and calls him a coward since he does not want to perform
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the operation. He then locks the door and binds her to the operating table. "Herre Heinrich," who is in an adjoining room, hears the doctor whet his knife; this is too much for him, his heart softens, and he becomes willing to bear his pain. He will not have the girl's sacrifice. He raps at the door, but he does not receive admittance into the operating room. He calls to the doctor and has much difficulty to persuade the doctor to leave off from the operation.

The "suese" hereupon becomes angry, but it is of no avail; she must begin her journey homeward with her friend. On the way home the leprosy leaves "herre Heinrich", and he also becomes a young man again. Having arrived at home, amongst many cheers of the loved ones "herre Heinrich" and his "suese" are soon married.

D. Hartmann's Sources for Writing "Der arme Heinrich".

1. The Bible.

Similarly as sin and its atonement is an age old problem so also is the conception ancient that leprosy is inflicted upon man as a punishment for his sinning, and that leprosy may be compared with sin. Thus of old the cure of leprosy was thought to be necessarily similar to the cure of sin.

Since the Bible is the oldest book which Hartmann had access to, which treats of sin, atonement, and leprosy and its cure, we must turn to it to find what Hartmann has taken from it.

The mosaic law stamped leper as an evil-doer. It ordered his separation from society and bade him do penance. It further provided that if anyone should become healed from the disease, he should after being inspected and being pronounced heal by the priest be sprinkled with the blood of

a bird which had been killed in a stream of flowing water.

Furthermore, the story of Job, as Hartmann himself indicates, served as source.

"Also ouch Jōbe geschach" (1.

Job, as we well know, is the rich and powerful man tested by God to prove whether or not he would remain true to the Lord when brought into trouble. After the test his prosperity and glory became greater than before the disaster.

Of this story the main elements taken into "Der arme Heinrich" are - the sickness, the loss of all his goods, and the final restoration.

2. "Amelicus and Amicus."

Influences of two stories of Latin origin further are discernible. These are "Amelicus and Amicus" and "Constantine and Silvester" by name. The first one is as follows: two children of different parentage, yet of equal age were one day
1. "~~Der arme Heinrich~~", 11.127.

brought to the Pope for baptism. The Pope, because the boys were identical in every respect, christened them Amicus and Amelicus and gave each boy a beautiful goblet, the goblets being alike. After this incident the boys did not see each other until they were grown, when Amicus' parents died. Amicus then came into dire poverty and so he set out to seek his double, Amelicus. It chanced that just at this time the latter also had gone to seek his friend Amicus. Thus they spent much time in trying to find each other. Finally they met in Paris and with renewed friendship became servants of King Charles. In course of time Amelicus fell in love with the king's daughter and then was grieved by an antagonist. Now Amicus desirous to help Amelicus proved his true friendship to him. Though the king's daughter really loved him he pretended to be Amelicus, as he easily could, and fought a duel with the antagonist thereby winning the maiden for his friend Amelicus. In order to keep this act secret Amicus had to deceive his wife by sending Amelicus to take his place in the home while he himself had gone to

the king's court. When Amicus later revealed this deception to his wife she was angered and secretly poisoned him. The poison did, however, not kill Amicus, but made him leprous instead. As a result he had to live separate from all people. After much painful and lonesome wandering Amicus came to the court of his friend Amelicus, where he begged at the gate with many other lepers. Still having the goblet once received from the Pope, he was recognized by Amelicus and admitted into his court.

One night a voice from heaven told Amelicus that Amicus knew a cure for his disease. Upon much urging Amicus reluctantly told Amelicus that if he could be sprinkled with the blood of Amelicus' two little sons, he would become whole. Amelicus was much grieved; yet, after bethinking himself of his friends former sacrifice, he went to where the boys slept and slew them. The same night Amicus was healed by the application of the blood. Later Amelicus went back to the room of his murdered children and found them alive and happy.

A red scar was around their necks as proof of their father's act. (1.

Similar elements of this story and "Der Arme Heinrich" are easily detected. In both the lord was at first rich. In both when having become leprous because of wrongdoing the main character becomes an outcast. In both stories cure was to be wrought through application of blood, and in both as a reward for submission the offering is restored.

5. "Constantine and St. Silvester".

The Constantine and St. Silvester story may be given thus: Constantinus, Emperor of Rome, was an unbeliever and persecuted the Christians. One night an angel appeared with a vessel in hand to pour water upon him. Immediately Constantine became leprous. All famous doctors were summoned to the court, but none could cure the disease. Then came wise men from Greece, who told him that if he

I. K. Simrock, "Der Arme Heinrich" P. 130.

would bathe himself in the blood of babes he would become whole.

Upon receiving this advice Constantine ordered that all children of his empire which were being nursed by their mothers should be brought to Rome. The parents of the children, having become aware of the Emperor's intentions, began a very pitiful lamentation. This softened Constantine's heart. He returned the children to their parents; then passed a decree that whosoever should kill a child should suffer the death penalty.

Constantine's submission so pleased God that Peter and Paul had to appear^{before} him in a vision to tell him that he should send for Pope Silvester, who would make him well. Silvester having been brought to him told him that he must agree to do three things in order to become freed of his leprosy: he must believe in Christ, he must let himself be baptised, and he must destroy all the idols in his kingdom. This Constantine did and so was cured of his disease.

His wife was much provoked, however, for she

thought he had been bewitched. A great dispute arose. Finally Pope Silvester proved his integrity and power by bringing a slain bull back to life. After this all was well. (1.

Again summing up the common elements as compared with the epic under consideration, we notice that leprosy was meted out as punishment for sin. The cure must come through application of blood. Also here submission to the punishment brings health as a reward, and the sacrifice is spared.

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1. K. Simrock, "Der arme Heinrich", P. 125.

The Didactic Element in Hartmann's
"Der arme Heinrich",

A. The primary Lessons.

Great men speak in simple words. If this maxim is true in any case, it is true with Hartmann von Aue. Though he tells his story with utmost simplicity; though he treats every incident in a calm, soothing manner; and though he draws no drastic pictures; his thought is lofty, it is wonderful and it is magnanimous. It includes nothing less than the fate of humanity. How can the impure heart become pure? How can the guilty become free of a condemning conscience? How can the sinner escape death? This is Hartmann's problem. "Where in all the world is there a poetic theme more nearly akin to the theme of Goethe's 'Iphigenie'? Where, except in Goethe's 'Iphigenie', ----- has inner recovery and purification been more touchingly represented than in Hartmann's 'Poor Henry'?"

Therefore let it immediately be understood

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that the cure of "herre Heinrich"s leprosy was not Hartmann's primary theme. It was but intended for a simple, yet clear picture of the processes of atonement for sin and the redemption of the sinner which the author wished to present in literary form.

1. Sin.

While reading Hartmann's works one notices that in the outset he accepts that there exists a basic law of right and its opposite, wrong. Furthermore, he accepts that the law of right is unchangeable, and that if broken it will have satisfaction. The penalty is most severe, for the wages of sin is death.

In addition he upholds the Biblical teaching of an evil power, which continually is at work seducing man in every possible manner to deviate from doing right - he believes in temptation.

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a. Temptation to Sin.

1'. Choice of the Picture.

Thus the poet casts about for an appropriate picture. But he needs to put forth no painful effort for he is prompted by poetic inspiration. The death of his lord is uppermost in his mind. In his Latin books he has the stories "Amelicus and Amicus" and "Constantine and St. Silvester" and the Bible-story of Job he knows very well. During his sojourn to Palastine he has seen many a leper at the wayside begging for a coin or for a morsal of food. He has seen him wither away in his pain; he has seen him die at the roadside and heard the passersby say, "This man has committed great sins, therefore God has destroyed him". Often the poet has read in the Old Testament about Miriam, Moses' sister,

"And Miriam and Aaron spake against Moses
----- and the anger of the Lord was
kindled against them;;----- and be-

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hold, Miriam became leprous, white as snow."
(1.

Evidently Hartmann pondered over this his knowledge and experience, and gradually the desired picture took form in his mind. Wolfram, his contemporary, speaks of him as being very thorough in his work. Truly, we shall find him so.

He will teach his lesson about sin and atonement with a story of a Swabian lord, whom he calls "herre Heinrich". Several very desirable points does he make by choosing such a person as main character. On the one hand, Hartmann is a Swabian himself; hence, he knows the Swabian life and customs minutely. He has not always chosen characters so familiar to him. In "Erec" and "Iwein" he speaks of the Celtic knights of King Arthur's Round Table. Our poem "is the only one of Hartmann's works based on German tradition". He seems in this case so animated with his subject that he must choose a hero from out his own people in order to produce the picture most clearly. On the other hand, his message is intended for the Swabians. Therefore no story about any other hero than a Swabian would

be more welcome to his audience. It must be a story of one of his own countrymen. Such an one is the most effective character.

Furthermore, the hero is to be a lord, not a common man. Again the poet, consciously or unconsciously, chooses to his advantage. Hartmann has had a lord himself, whom he dearly loved, and to whom he was sincerely devoted. Of this affection he thinks as he now writes. It is easily transferred from the real lord to this imaginary character. In considering Hartmann's generation the choice is to further advantage in that court poetry was at that time highly in vogue, Common folk were rarely written about for they were despised and scoffed at by the educated classes. A lord as hero then is of immediate importance to assure the epic popularity. Yet Hartmann does not forget the lowly class; he includes them and gives them a prominent part as we will later find. Hartmann is not partial, he speaks to all his people.

Not only does the writer choose a popular hero, but also a good one, for whom the affection

which he himself fosters, immediately becomes catching to the reader.

"Er las ditze maere,
wie ein herre waere
ze Swāben gesezzen (1.

.....

er was ein bluome der jugent
der werlte froeude ein spiegelglas (2.

.....

er was huebesch und da zuo rīch." (3.

If the reader of today is fascinated by such a description, certainly then Hartmann's folk was interested in this lord, who was perfect in virtue; whose noble life was of greater worth than his claim to high lineage, when lineage counted so very much. As already stated in the introduction, knighthood was highly venerated by the Swabians. Therefore, a man who had sworn the vows of knighthood

("Sīn herze hāte versworen
valsh und alle toerperheit,
und behielt ouch vaste den eit

1. "Der arme Heinrich", ll. 29-31 ff.
2. "Der arme Heinrich", ll. 69-71 ff.
3. "Der arme Heinrich", ll. 74.

staete uns an s̄in ende.") (1.

as hero of a story caused immediate interest for the story. After such a fascinating introduction of the main character, whereby having won the reader's affectionate attention, Hartmann proceeds to show the process of temptation and yielding to sin.

2'. The yielding to Temptation.

"Herre Heinrich" is a well fortified Christian soldier for the right. In one respect only is he open to attack. It is his inclination to strive after worldly honor and glory - to become proud.

"im was der rehte Wunsch gegeben
ze werltlichen ēren". (2.

When he thinks himself strongest, little by little sin takes hold of him, step by step he is yielding to temptation. It is said that sin first intoxicates. Fully, it seems so here. Everybody looks up to him as the ideal of knighthood and

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1. "Der arme einrich", ll. 50-53 ff.
2. "Der arme Heinrich", ll. 56-57 ff.

of chivalry. In this glorious state happens to "herre Heinrich" what Schiller later said.

"Alles in der Welt kann der Mensch ertragen
Nur nicht eine lange Reihe von guten Tagen".
(1.)

Praise and honor seem appetizing to him, and how easy it is to draw praise by seemingly good ways. Nobody can notice his motives. He just continues to do good and even improves his outward ways.

"Die (Ehren) künde er wol gemēren
mit aller hande reiner tūgent". (2.)

Thus gradually he becomes selfish. Not any more for love's sake does he right the wronged, but for own glory sake. The praise which he should render to God he keeps for himself.

Let us now become perfectly clear in knowing what "herre Heinrich"'s sin was. In lines 14 and 15 Hartmann says that he himself strives to win the admiration of his friends.

"Und dā mite er sich mochte
gelieben den liuten". (3.)

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1. "Der arme Heinrich", ll. 57-58 ff.
 2. "Der arme Heinrich", ll. 14-15 ff.
 3. F. Schiller, Wihl. Tell.

At first sight it may seem that he is indulging in the same practice which he is about to rebuke "herre Heinrich" for. With a little closer study, however, one notices that he wishes to win their love instead of their praise as "herre Heinrich" does.

"Im was der rechte wunsch gegeben
zo werltlichen ěren". (1.

One must admit that there exists a remarkable difference between a person who strives for love and one who strives for honor. The former desires to be loved himself, and naturally he loves others. Love is pure and good; therefore, one who strives for love must be pure at heart. On the other hand, one who strives after selfaggrandizement cannot have love in him, since he does not wish to share with others. He does not aim to serve any one except to reap greater gain for himself. He is self-centered and heartless.

What a vivid and striking picture Hartmann draws of such a person as the apostle Paul speaks of,
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1. "Der arme Heinrich", ll. 56-57 ff.

"Though I speak with the tongues
of men and of angels, and have
not charity, I am become as a sounding
brass, or a tinkling cymbal," etc. (1.

"Herre Heinrich is very successful in de-
ceiving his friends. They do not realize his con-
ceitedness until after three or more years when
he confesses to them. His confession of that time
seems somewhat hyperbolic, nevertheless it tells
that he was guilty.

"Ich hān disen schemelichen spot
vil wol gedienet umbe got.
wan dū sache hic vor
daz hōh offen stuont min tor
nach werltlicher wuenne (2.

.....

do nam ich sīn vil kleine war
der mir daz selbe wunschleben
von sīnen gnāden hete gegeben,
Daz herze mir dō alsō stuont
als alle weltören tuont,

1. 1. Cor. 13, 1.

2. "der arme Heinrich", ll. 382-387 ff.

den das saget ir muot
daz sīu ēre unde guot
ane got muegen hān.
sus troug ouch mich mīn tumber wān,
wan ich in luetzel ane sach
von des genāden mir geschach
vil ēren unde guotes." (1.

These, his motives being unknown to his fellowman,
he does not realize that his sins will find him
out, and

"daz wir in dem tōde sweben
sō wir aller beste waenen leben." (2.

Yet the pleasure of this world is but tem-
poral, and punishment is near at hand. This fact
Hartmann wishes his readers clearly to understand;
for he halts in the telling of his story to drive
home the thought.

" Dirre werlte veste,
ir staete, unde ir beste
unde ir groeste magenkraft,
diu stāt āne maisterschaft.

Des muge wir an der kerzen sehen

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1. "Der arme Heinrich", ll. 392-403 ff.
 2. "Der arme Heinrich", ll. 94-95

ein wāres bilde geschehen.
daz sī zainer aschen wirt
onmitten dō sī licht birt.
wir sīn von broeden sachen
nū sehent wie unser lachen
mit weinen erlischet.
unser sueeze ist vermischet
mit bitterre gallen.
unser bluome der muoz vallen
so er allergruenest waenet sīn.
an horn Heinrichwart wol schin
der in dem hoehsten werde
lebet ūf dirre erde,
derst der versmachete vor gote.
er viel von sīme gebote
ab siner besten werdekeit
in ein versmaehelīchez leit:
in ergreif diu miselsuht." (1.

Remarkable wisdom is shown by the author
in choosing this particular sin - pride - into
which he permitted "herre Heinrich" to indulge.
Had he presented a very outstanding sin such as

1. "Der arme Heinrich", ll. 97-119 ff.

ruthlessness, murder or open blasphemy against God, he had hardly held his reader's attention. The lesson would have been too evident. People do not care to listen to or read what they already know. Besides this, his people were very religious who abhorred such radical sins. Yet he did not choose an uncommon sin. Hartmann seems to have been an excellent student of his time, infact he was somewhat of a prophet. He realized that the people of his age were very religious, that they upheld righteousness and protected the weak, but he also noticed that they were not immune to one particular temptation, which was the tendency to become proud. Pride later was one cause of the downfall of the Mediaeval Church.

b. The Nature of Sin.

Here then is "herre Heinrich" fallen in the temptation that is most threatening to Hartmann's people. His sin is yet unknown to everybody but himself. Still, whether kept secret or not, sin
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has its effects, and Hartmann's problem is how best to show that the wages of sin is death; how can he draw the picture of sin itself. How strongly the analogy of leprosy in its effects to that of sin may have been suggested to him has been referred to on a previous page. However, let us here examine in how far and in what respects he draws the analogy.

1'. It is Unconcealable.

In the first place he tells us that sin like leprosy is unconcealable.

"Dō man die swaeren gotes zuht
gesah an sīnam libe." (1.

Though "herre Heinrich" is able to hide his particular sin until he later confesses it, people now know that he is sinful. It is true, the author does not let "herre Heinrich" 's friends expressly accuse him of sin. But, why should he? He is now letting leprosy take the place of sin, so if "Herre
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1. "Der arme Heinrich" ll. 120-121. ff

Heinrich" 's leprosy is known and everybody avoids him,

"das in niemen gerne an sach" (1.

is it not as much as to say that his sin is known? For to the people of that time leprosy "war unmittelbar von Gott verhaengt als Strafe fuer schwere Suende." (2.

Soon the people are to see more proof of "herre Heinrich" 's sinfulness. It is at this time that he begins fully to realize that he cannot continue in his ways, that he is opposing the law of right.

"Und dō der arme Heinrich
alrēst verstuont sich
das er der werlte widerstuont,
als alle sīne gelīchen tuont," (3.

However, instead of conforming he becomes dissatisfied, He will not as Job, who was pure at heart, take upon himself what God metes out to him. He becomes sorrowful and unhappy that he must give up his pride.

"sīn hōchvart muoste vallen," (4.

and continues to long for it.

1. "Der arme Heinrich" ll 127.
2. Dr. Toischer, "Hartmann's Der Arme Heinrich" P.191.
3. "Der arme Heinrich " ll 133-137 ff.
4. "Der arme Heinrich" ll. 151.

"er sente sich vil sere
das er so manege ere
hinder im mueste lazen". (1.

And things became worse until he quarrels with
God and curses the day in which he was born.

"verflouchet und verwazen
wart vil ofte der tac
da sin geburt ane lac." (2.

No reader of "Der arme Heinrich" can avoid noticing
how clearly Hartmann shows that "sin will out",
and that nobody, however good he pretends to be, can
conceal his secret sins. He will show it as it were
with a leprous skin at first and then by sinning
openly.

2'. It is incurable.

Another characteristic of the nature of sin is
given. Sin, like leprosy, is incurable. This Hartmann
teaches by letting "herre Heinrich" make a long, wearisome
journey to the best physicians of his time. How

- *-----*
1. "Der arme Heinrich" ll. 156-159 ff.
 2. "Der arme Heinrich" ll. 160-162 ff.

hard he tries to get rid of the disease! He offers to pay the doctor well for the cure.

"Warumbe untroestent ir mich?

jā hān ich guotes wol die kraft:

ir enwellent iuwer meisterschaft

und iuwer recht ouch brechen

und dāz zuo versprechen

beiden mīn silber und mīn golt,

ich mache iuch mir alsō holt,

daz ir mich harte gerne ernert". (1.

Still the doctor must admit he has no cure for him.

The law of right is unchangeable and if broken it demands full reparation. Since man cannot undo what he has done he must die in his sins and because of his sins, which "herre Heinrich" later expresses.

"got hāt durch rāche an mich geleit

ein sus gewante siecheit

die niemen mag erloesen,

.....

wan dā mite ich sollte

miner suchte genesen,

daz mueeste ein solhiu sache wesen

*-----
1. "Der arme Heinrich", ll. 206-213 ff.

die in der werlte nieman
mit nihte gewinnen kan." (1.

What Hartmann here means to say is that a man cannot pull himself out of the mire by his own bootstraps. He needs a helping hand, and what this helping hand is he proceeds to explain. However at this point let us, with the author, conclude that sin is both unconcealable and incurable by man.

c. The Result of Sin.

1'. Makes its Victim Repulsive.

Even more persuasive than the explanation of the nature of sin is Hartmann's exposition on the result of sin. The first thought here, which he is also very quick to bear out is: the disease of sin makes its victim repulsive for it is as filthy as leprosy.

"dō man die swaeren gotes zuht

gesah an sīnam lībe,

*-----
1. "Der arme Heinrich", ll.409-411, 440-444 ff.

manne und wibe

wart er dō widersaeme" (1.

However good one may have been in the past and what ever honors one may have reaped, when once infected with sin, then all previous virtues are forgotten and one is in the same measure lowered as before raised.

"nū sehent wie genaeme

er ē der werlte waere,

und wart nū also unmaere

daz in niemen gerne an sach" (2.

This thought of repulsiveness the author certainly could have brought out more forcefully. A probable reason why he did not will be presented later. Rather than to describe "herre Heinrich"'s situation he refers to Job to whom he likens the former.

"alse ouch Jōbe geschach

dem edeln und dem rīchen,

der ouch vil jaemerlīchen

dem miste wart ze teile" (3.

1. "Der arme Heinrich", ll. 120- 123 ff.
2. "Der arme Heinrich", ll. 124- 127 ff.
3. "Der arme Heinrich", ll. 128- 131 ff.

2'. Sin Makes Its Victim an Outcast.

What ever is repulsive is avoided, is put aside. Thus the second thought is that sin makes of its victim an outcast. This result of his wrong-doing, "herre Heinrich" must suffer very bitterly. The lines quoted above already indicate this fact.

"daz in niemen gerne an sach" (1.

When people come near him who has before seemed so wholesome they turn from him. After his return from Salerno, although he has divided all his riches amongst his former servants and friends, they all forsake him. Even the wicked slander him and put shame on him.

"nū versmaehent mich die boeson", (2.

Only one of his renters is merciful and takes him into his home, but also there he is being avoided, All the children except one little girl remain as far from him as good manners will allow.

"Die andern heten den sin

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1. "Der arme Heinrich", ll. 127.

2. "Der arme Heinrich", ll. 411.

daz sī ze rehter māze in

wol gemīden kunden:"

(1.

How lonesome and utterly forsaken "herre Heinrich" appears! He knows that everybody avoids him. It discourages him so that he flees from society. Certainly here is a lesson which Hartmann wishes to teach. The wrong-doer becomes obnoxious to society, therefore he is cast out. "Herre Heinrich" is a man fallen from grace after having once accepted of it; he is a back-slider, who is not even welcome among the ungodly group. Hartmann says in the words of "herre Heinrich",

"Hu versmaehent mich die boesen,

die biderben rouhent mīn nicht.

swie boeser ist der mich gesiht,

des boesermuoz ich dannoch sīn

sīn anwert tuot er mir schīn."

(1.

3'. Sin Causes Certain Death.

The most severe result of sin is that it

1. "Der arme Heinrich", ll. 411-415 ff.

2. "Der arme Heinrich", ll 315-318 ff.

entails inevitable death. Though the author does not say this in so many words the thought is very apparent. Leprosy today, in most cases, is incurable, and so leads to an early grave. In Hartmann's day an attack of the disease always proved fatal, leaving ofcourse out of account the sage of the blood cure. The leper was already in his lifetime regarded as a dead person; for not only was he segregated from society, but also immediately given up to death. He was taken into the church, where he was given a separate seat, in which place the priest read a "Totenmesse" to him; thus preaching to him his funeral sermon (1. while he would sit to listen. The Old Testament also speaks of a leprous person as being like unto death. Moses prayed for Miriam, "Let her not be as one dead". These being the current views (2. about the leper, and since Hartmann compared sin to leprosy he doubtlessly means to say that it leads to death, in fact that death begins its gnawing as soon as sin is taken into the bosom of a person. " --- for in the day thou eatest thereof

1. Dr. Feischer, Hartmann's Der arme Heinrich, P. 196.

2. Deuteronomy 4, 14.

thou shalt surely die". Adam, in the day he did eat, did ofcourse not die in the usual sense of the word, but he became corruptable for he became disconnected from the source of life, and it was a comparatively short time only until his store of strength was exhausted. How better could Hartmann illustrate such a condition than by a person stricken with the disease of leprosy? The picture is clear.

Before taking up the next division of this discussion let us shortly review what Hartmann teaches about the nature and result of sin. Sin in its nature, like leprosy, is unconcealable, and it is incurable by man. Its result brings upon the victim repulsiveness and makes him an outcast.

Finally sin causes death.

2. Atonement.

a. Hartmann's Conception of Atonement.

1'. By the Pure for the Impure.

Hartmann struck upon a very good picture indeed when he thought of showing the process of sinning, of seeking atonement, and finding it through the story of "herre Heinrich". The disease works slowly, hence the author has ample time to show distinctly all the psychological changes that make the sinner receptive to redemption. Of these we will speak after having considered the redeemer.

The first quality of the redeemer, as Hartmann would have him is purity. He lays much stress upon this characteristic and thus mentions it repeatedly.

"sī hete gar ir gemuete
mit reiner kindes guete
an ir herren gewant

.....

Daz er dem Vater hete gesaget,

daz erhörte ouch die reine magt

.....

ouch hāt mich werltlich gelust

uns her noch nicht berueret,

der hin zer helle fueret.

Nū will ich gote genāde sagen

daz er in minen jungen tagen

mir die sinne hāt gegeben

daz ich uf diz broede leben

achte harte kleine.

ich will mich alsus reine

antwuerden in gotes gewalt.

.....

des frouete sich die reine maget.

.....

sus sprach er zuo der guoter

.....

wan daz in sēnftent ir nōt

diu reine gotes guete,

von der doch daz gemuete

ouch dem jungen kinde quam

daz ez don tōt gerne nam.

(1.

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1. "Der arme Heinrich", ll.321-324, 459-460,
690-699, 903, 971, 1036-1040.

Hartmann, however, was not the originator of the idea that leprosy and even sin could be cured by sacrifice of the pure for the impure. Ancient tales already bear out the thought that purity heals. "Alles Reine hat nach der Sage heilende Kraft: zunachst geheiligtes oder geweihtes Wasser, das Bad im Jordan, dem geheiligten Fluss (im Christentum die Taufe), oder im Jungbrunnen, womit die Sage vom heilenden Lebenswasser zusammenhaengt; ferner der reine vom Himmel gefallene Thau; der Athem und die Lebenswaerme frischer Jugend, wodurch Abgelebten Jahre zuwachsen, endlich das blosse Beruehren eines heiligen Gegenstandes, daher das Handauflegen, und so weiter". Since (2. Hartmann emphasizes the redeemer's characteristic of purity so strongly it is clear that he did not by chance take it into his legend, but that he with sincerity believed in the atonement of sin by a sacrifice of a pure and stainless offering, and that he meant to teach this belief to others.

Leprosy, of old was regarded as the greatest bodily uncleanness that could beset a person, (2.

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1. K. Simrock, Der arme Heinrich des Hartmann von Aue, P. 173.
 2. Dr. Toischer, Hartmanns Der arme Heinrich, P.193.

being inflicted because of uncleanness of soul. On the other hand the greatest purity appears in the nature of an innocent child.

"Then went he down, and dipped himself seven times in Jorden, according to the saying of the man of God: and his flesh came again like unto the flesh of a little child, and he was clean." (1.

Just such a child Hartmann chooses that he may most clearly show that the redeemer of sin must be pure and must not at any time have fallen into the same helpless condition from which he wishes to release others.

2'. By the whole for the
Afflicted.

The thought of sacrificing the whole for the afflicted is closely akin to the thought of sacrificing the pure for the impure. It really only supports the latter idea, for wholeness of body is taken

1. 2. Kings 5, 14.

as symbolical of spiritual wholeness. The author therefore refers to it only a few times in saying that the maid should be a virgin.

"Ir muessent haben eine maget
die vollen erbaere
und ouch des willen waere
daz sie den töt durch iuch lite (1

.....

wan ich mueste haben eine maget
die vollen manbaere
und ouch des willen waere
daz si den töt durch mich lite. (2.

Wholeness of body has always been considered as symbolic of an unafflicted condition of the soul. It represents the fullness of natural strength that has never been overcome. Also here, the author means to say that the redeemer of sin must be in his full prime, untouched by the world and the strength-robbing effects of sin. One who himself succumbs to the evil power cannot release others from its clutches.

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1. "Der arme Heinrich" ll. 224-228 ff.
2. "Der arme Heinrich" ll. 446-450 ff.

3'. By the Willing Sacrificer.

Neither the "Amelicus and Amicus" nor the "Sancte Silvester Tag" legend demanded a willing sacrificer. In the former it was necessary that the father offer the children willingly, but the children themselves were too young to harbor such a desire. To Hartmann the redeemer's love seems essential. Not only must he love the fallen who is to be saved, he must be universally loving. He must be love personified. Hence the tenant's daughter is introduced as a child.

"das kunde wol gebären

sō rehte guetlichen"

(1.

and is called the "suese" - the loving and lovable.

She is always with Herre Heinrich serving and entertaining him in her innocent childlike way.

"das kind sitzt zu seinen Fuessen, als er den Eltern seine traurige Geschichte erzæhlt und mit dem

Bericht von dem niederschmetternden Ausspruch des

Arztes in Salerno endet, der ihm jede weitere Leben-

1. "Der arme Heinrich" ll. 303-305 ff.

hoffnung genommen habe;- denn welches Maedchen werde um seinetwillen ihr Herzblut lassen wollen! Da horcht das Kind auf, die Worte kommen ihr nicht aus dem Sinn, bis sie nachts mit den Eltern zu Bett geht. Und als sie nun auf ihrem Lager liegt (dem Fussende des elterlichen Ehebettes), da kann sie den Schlaf nicht finden, sie seufzt und seufzt, und boglesst die Fuesse der schlafenden Eltern mit ihrer Augen Regen. Die Eltern erwachend, verweisen sie zur Ruhe: was helfe das Klagen? Nuetzen koennten sie dem armen Herrn ja doch nicht. So schweigt das Kind denn, aber die ganze Nacht liegt es traurig da, und den ganzen folgenden Tag hat es keinen anderen Gedanken, und in der folgenden Nacht weint es wieder." By prolonging (1 the maid's grieving Hartmann shows that she really loves "herre Heinrich." Hartmann wants a redeemer who is unwavering in his love. In this intensity of love he must come to the conclusion of making the sacrifice as did this little child. The conclusion must grow out of the devotion to the helpless. "--bis ihr ploetzlich die Erleuchtung kommt: ich muss fuer ihn sterben, ich bin bestimmt ihn zu retten!" (2

1. Kuno Franke, Hist. of Ger. Lit.

2. Kuno Franke, Hist. of Ger. Lit.

In order to persuade the parents to the effect that they allow her, her desire, Hartmann lets her argue the popular superstition of his time, that it is an act of martyrdom for which great riches are to be gained. It will make heaven sure to her. These same arguments she also uses to refute the doctor's dissuasion. But back of it all the reader clearly feels she is prompted by her love for him. Toischer gives a very good analysis of this point. " Je leidenschaftlicher das Maedchen sein Verlangen von dieser Erde fort nach dem Himmel ausspricht, desto deutlicher schimmert hindurch, dass dieses Verlangen doch nicht der erste und eigentliche Anstoss eines Entschlusses gewesen sei, dass sie den ersten Beweggrund nur vor sich selbst verbergen, dass sie nicht bloss die Eltern, sondern gewissermassen sich selbst mit ueberreden will: der erste und natuerliche Anstoss zu ihrer That ist ihre Liebe zu dem, der sie ja Gemahle, seine Braut nennt. Dieser Mischung der Beweggruende willen ist das Maedchen auch auf eine mittelstufe des Alters gesetzt, sie ist sowohl Kind als maget; als kind verlangt sie schwaermerisch nach dem Himmel,

als maget nach irdischer Liebe." Love is the (1. third and last characteristic Hartmann requires of his redeemer.

4'. By Life For Life.

Hartmann was more or less original in his presentation of a loving redeemer; moreover, in the thought of sacrificing life for life he shared the opinion with contemporary and succeeding poets. It was the common religious belief. Blood, especially the blood of a human being, is known as a cure of leprosy as long as the disease itself is known. It was also used to cure other diseases which could not otherwise be cured. The Romans drank the warm blood of dying gladiators. J. Grimm in his mythology points out that even in Germany a king bathed himself in the blood of babes to heal himself of disease.

In how far Hartmann believed in blood as a cure for leprosy we can hardly judge. He was not here primarily concerned about the cure of leprosy.

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1. Dr. Toischer, Hartmanns Der arme Heinrich, P.214.

No where do we find that his lord had been attacked by the disease, which would have directed his special attention to the cure of leprosy. Whether or not he believed in it, the idea was most helpful to teach his lesson about the atonement for sin, and since the general public believed in the blood cure it was the more practical. The lines in which he refers to the cure are the following spoken by the doctor.

"Ir muessent haben eine maget
die ----- des willen waere
daz sī den tōt durch iuch lite." (1.

The same words are later repeated by "herre Heinrich!"

"Wan ich mueste haben eine maget
die vollen manbaere
und ouch des willen waere
daz sī den tōt durch mich lite
und man sī zuo dem herzen snite,
und mir waere nicht anders guot
wan von ir herzen das bluot." (2

These statements are so clear that they need no

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1. "Der arme Heinrich" ll 224-226 ff.
2. "Der arme Heinrich" ll 246-253 ff.

comment. Every reader must understand that Hartmann says there is no other way for man to rid himself of his own sin. He represents the views of the leading theologians of his day. Through disobedience man has severed his relationship with God and cannot establish it again. Because he has become filthy, God, who is pure by nature and by choice, if he would be true to himself, must look away from man. However, if anybody who is pure and in harmony with God, will take upon himself the penalty of the sinner and will bestow upon him his own righteousness, then also, if God would remain true to himself, he must again accept of the sinner and pronounce him clean. That is exactly what shall happen here. "Herre Heinrich" is doomed to die. The "suese", however, who is pure in every way, proposes to die for him. The blood of her heart, the purest of the pure of her shall be transferred upon "herre Heinrich."

And yet what does happen? Though Hartmann makes it very clear that there is no help for the

sinner except by the proper redeeming act he lets "herre Heinrich" become well and whole without the child's death. Some readers of "Der arme Heinrich" are persuaded to think that Hartmann does not take it so serious in atonement for sin. In fact some understand that Hartmann does not require atonement at all. They understand him to mean that it depends upon "herre Heinrich" only to acknowledge his wrongdoing and to come into the right attitude toward God. Kuno Franke says "Aeusserlich scheint die (Gesundung) allerdings die Folge von der Opferwilligkeit des Maedchens zu sein, in Wahrheit aber ist sie die Folge seiner innern Umwandlung----. Bisher hat er sich gegen Gottes Ratschluss verhaertet, er hat seine Heimsuchung als ein tiefes Unrecht gefuehlt, selbst die reine Guete des lieblichen Maedchens hat seinen Sinn nicht geaendert. Jetzt kommt es nun auf einmal ueber ihn: was bin ich, dass ich Gottes Willen zu trotzen wage! Er vergisst sein eigenes Leid ueber der Anteilnahme an einem Andern Wesen; er ist innerlich gesundet."

(1.

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1. Kuno Franke, Hist. of Ger. Lit. P. 205.

B. Hartmann's Presentation Compared
with the Presentations of other Poets.

For the sake of the reader who may not have the plot of the selections to be considered well in mind, a synopsis will first be given. Furthermore, in order to compare the productions fairly it will be necessary to consider the motivating factors which inspired the authors to treat the subject of atonement.

1' Goethes Presentation in "Iphigenie".

Goethe found the antique subjectmatter of "Iphigenie" in Euripide's "Iphigenie of Tauris". An investigation of the change and evolution this story underwent in the hands of the German author would be profitable for proving Goethes' exact message in it. However, that would be going astray from the subject of this dissertation. Thus let it suffice to say that Goethe did make changes and what follows is Goethe's version of the story.

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Iphigenia, daughter of Agamemnon and Klytaemnestra, having been saved from death on the altar, resides in Tauris. She has been snatched from the altar by the Goddess Diana and carried to her temple at Tauris, where she now has already resided many years, serving as priestess in the temple of the great goddess.

Before Iphigenia came to Tauris it was the practice of Thoas, the barbarian king of the city, to kill every stranger who came within the city's gates. Through the influence of Iphigenia's mild and loving character this custom had been removed.

The king is a widower, and his sons having been slain in war, his subjects must be forced to submission for they fear no heir to the throne. Thoas falls in love with the priestess Iphigenia and proposing to her complains about his childless situation. She rejects the proposal with the excuse that she is of a foreign people and is an unknown person who may be unworthy of the honor of being the king's wife. As the king does not accept this excuse she reveals to him a great sin of her an-

cestors. But Thoas still urges her to become his wife. Finally she lays claim to her position as priestess and asserts that she belongs to the gods.

Since she will not be the king's wife, Thoas renews the verdict that through her had been forgotten and demands that she herself shall sacrifice on the altar each stranger who comes to the city.

It so happens that soon after this Orestes, Iphigenia's brother, and his friend Pylades come to Tauris to carry away the image statue of Diana. By so doing Orestes is according to an oracle from Apollo to be freed from the furies who torment him because he has murdered his mother. Upon their arrival at Tauris the men are at once taken prisoner and Iphigenia is expected to slay them.

While Orestes' mind is occupied with approaching death, which is to bring him peace in a way he has not anticipated, Pylades is busy evolving plans of escape.

Iphigenia steps out of the temple, takes off Pylades' chains and addresses him in Greek.

Delighted in hearing his mother-tongue, he asks her about her ancestry; but she, as a priestess, refuses to answer, and addresses the same question to him. Pylades tells her that he and his companion are brothers, and were born in Crete. Because of a fratricide his brother is pursued by the furies, but Apollo has promised him deliverance in the temple of his sister in Tauris. Iphigenia at first passes the request without giving it any attention. She asks about the fate of Troy and the heroes who besieged the city. When Pylades tells her of her father's terrible death she hides her face, and greatly grieved withdraws into the temple.

Later she comes out again and this time meets Orestes. Iphigenia loosens also Orestes' chains, but only to grant him a last relief before his death; she does not yet know who has committed the avenging murder of her mother, nor who this man is standing before her and waiting to be struck down. She soon finds out. Orestes tells her the truth and so tears to pieces the
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fabric of lies woven by his friend. He makes himself and his crime known, and then hastens away. Iphigenia is struck dumb for the moment. Soon Orestes returns; he is violently agitated by the murder of his mother and the furies scare him frightfully. He does not hear Iphigenia say that she is his sister, but fancies he sees in her a goddess of vengeance. He is deeply moved by her affections, yet he does not trust her. He takes her for a beautiful nymph seeking to ensnare him. When he at last realizes that his sister is speaking to him his guilt seems the more horrible. Now she whom he had thought dead long ago must kill him that the murder of his mother might be revenged. He sinks to the ground as he is overcome by fainting.

When he revives from his swoon, he is still surrounded by the fanciful creatures of his delirium. But he is a changed man. His sin has been taken away, and his heart has been cleansed so that the gods do not any more torture him with punishment; the furies have flown from him.

Now that Orestes is restored Iphigenia agrees to deieve King Thoas so that flight might be made possible. However, when she appears before him her heart revolts at the falsehood and she speaks the truth. She then begs the king to allow her to go with her brother in order that they might restore their fathers house. The drama closes with the kings willing permission.

The question immediately arises, "is this Goethe'S conception of a typical process of atonement and redemption, is Goethe Christian in his views, if so, does he include a mythical change, or is this drama merely a part of Goethe's great confession, and does he here portray special experiences of his own life? If the former is the case we may make a direct comparison and need devote little study to the circumstances by which he was inspired to write the drama "Iphigenie". If the latter is the is the case it will be necessary to acquaint ourselves with those experiences
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which

which preceded this confession. A study of Goethe's life and philosophy previous to the writing of "Iphigenie" reveals that the latter is the case - that the drama is a Goethe confession.

Goethe had a large experience with persons of strong moral natures. Often he felt that an irresistible force proceeded from such persons, which in some inexplicable way stirred his moral life to its very depths. He reflected much upon these mysterious forces dwelling in nature and in the moral life of man, and in his conversations with Eckermann. The extraordinary influence which men of very strong personality often exercised upon their environment he ascribed to the 'demonical' element in them. 'A tremendous energy' he says emanates from them, and they exercise an 'incredible power over all creatures'. This (1. power he found in a marked degree in Napoleon, Byron, Duke Karl August and others.

Still greater than the influence that these men had upon him was the influence which certain noble women exerted upon him. Max Winkler says

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1. Tag u. Jahreshefte, Werke 73.

"His numerous feminine friendships form one of the most interesting and characteristic chapters of his life. No poet has ever portrayed with such power and beauty the uplifting and soothing influence of noble womanhood as Goethe." What is (1. to us of special interest in this connection is that he further states, "A distinct feature of his relation to women was his desire to confess to them all that agitated and burdened his heart and mind, and such confession afforded him the greatest relief" (2.

The experiences he had with the many women as with Frau Boehme, Friederike Oeser, Fraeulein Klettenberg, Friederike Brion, Charlotte Buff, Countess Augusta von Stolberg, Lili Schoenemann can only be alluded to here. The later friendship for Frau von Stein is of greater importance for it must be regarded as the central experience underlying the Iphigenia. She it was to whom he completely confided. After having fallen in love repeatedly he began to feel that he was not free to act as he pleased but was irresistably drawn
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by certain women. This compelling force Goethe wished to become rid of. Also some of the love affairs had not ended in a satisfactory way and so had left wounds in his heart. His conscience was not at peace ever since he had left Friederike broken hearted. These things were on his mind, and when he had an opportunity to confess to Frau von Stein he said, "I am on the way of being cured through your love of some remnants of sins and shortcomings. I owe everything to you. I feel as if now no evil could any longer touch me. I cannot say and dare not comprehend what a change your love is effecting in my innermost being." (1.

Thus we can hardly regard the purification of Orestes as a religious miracle in the ordinary sense of the word. Goethe is preeminently the poet of the human and it is the influence of the moral force of Iphigenia's personality that frees Orestes from the furies. However, what interests us is that Goethe's problem here is the same as Hartmann's in "Der arme Heinrich". In

both selections the hero is being freed of some imperfections, his heart is being cleansed of some guilt.

Let us now turn to the drama to note how Goethe represents the change of Orestes. The part which Iphigenia performs is very simple. She approaches him with her natural sympathy, for from Pylades she has heard about Orestes' great mental sufferings; with her kind hand she loosens his fetters, her gentle words penetrate the gloom of his soul. He feels at once a comforting influence from this "Heavenly woman". His confidence grows strong, and soon he is impelled to confess his sin and to reveal his identity. But in making the confession the picture of the past becomes so horribly clear in his imagination that he believes to be irreparably doomed. Iphigenia; who as the daughter of his mother has a right to condemn him, speaks to him kindly, but he avoids her. In his agony and frenzy he mistakes her for a deceitful nymph. It takes some time until she can make clear to him that

she is his sister. When he does understand and as a consequence of the surprise falls into a swoon, Goethe brings in a very "delicate and highly poetical scene". While in this swoon Orestes describes a vision of peace and reconciliation that floats before him in his fancy for which he had longed many years.

When Orestes awakens from his dream he sees Iphigenia standing near him and hears her intercede for him in prayer to the goddess Diana. The prayer strengthens the faith that has come to him in the picture of his fancy, and he feels that his soul is free. He speaks,

"Las mich zum erstenmal mit freiem Herzen
In deinen Armen reine Freude haben." (1.

and then he adds the joyful confession,

"Von dir beruehrt
war ich geheilt; in deinen Armen fasste
Das Uebel mich mit allen seinen Klauen
Zum letzten Mal und schuettelte das Mark
Entsetzlich mir zusammen; dann entfloh's
Wie eine Schlange zu der Hoehle. Neu

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1. "Iphigenie", ll. 1341 ff.

Geniess' ich nun durch dich das weite
Licht des Tages." (1.

It is now easy to find the points of similarity in the treatments that Hartmann and Goethe give the subject of inner purification. According to the views of both poets there must be a middleman, a redeemer. This person must be pure and physically whole, for both Hartmann's little girl and Goethe's Iphigenia are virgins, and they are presented as blameless, devout servants of the spiritual. Finally of most importance is that the redeemer must be love-inspired.

In Hartmann's views these qualities are a requirement demanded by God. The sinner is by the redeemer only influenced to come into the right attitude so that he may be helped by God. God then upon accepting the sacrifice of the redeemer or rather his determined will to be sacrificed, purifies the sinner. The "suese" causes "herre Heinrich" only to see himself in his unworthiness and to desire a pure heart as she possesses. The cleansing of the heart is a miracle wrought by God.

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1. "Iphigenie", ll. 2119 ff.

In Goethe's presentation the sinner is purified directly by the redeemer as he himself was through the association with Frau von Stein. Here exists a great difference. Hartmann ascribes this miraculous power that cleanses man's heart to God while Goethe ascribes it to the personality of the redeemer. Hence Goethe's redeemer needs not to die or even to be willing to make any sacrifice. She needs not to appease God, or in her case the gods, for in her own power does she possess the power to forgive.

Perhaps the above is too narrow an interpretation of Goethe, which is upheld by many critics. Bielschowsky says the following: "Iphigenia was to teach the finding of an inward solution of liberating a sinful race from the curse of sin. ----for this purpose there was need of a perfectly pure and sinless personality, whose life had been sacrificed for the welfare of others. Symbolically this sacrifice, this death, had occurred twice in Iphigenia's life; the first time on the sacrificial altar in Aulis, the second time

in her exile among the Taurians. And she had made the sacrifice without a murmur in pure love and perfect obedience to the will of the gods. This not only made her holy herself; it also gave her power to redeem from sin others, who should allow themselves to be inwardly touched by her holiness." (1.

Kuno Fischer who supports the above interpretation upholds that Goethe represents the change of Orestes through the profound mystery of the Christian Church - the mystery of vicarious sacrifice. Were it really true that Goethe purposely entered the idea of sacrifice then he would entirely agree with Hartmann. It seems to me, however, that he represents Iphigenia as having been sacrificed not that she should have paid the price for the sinner but that through it she should appear the more pure, for through the touch of her purity Orestes is cleansed. On the fly-leaf of a copy of "Iphigenie" Goethe has written the words,

"Alle menschlichen Sebrechen

Suchnet reine Menschlichkeit"

1. Bielschowsky, "The Life of Goethe", P. 17, Vol. 2
2. Kuno Fischer, "Goethe's Iphigenie", 2nd ed., P. 47.

Goethe, thus represents the purification of Orestes as through the influence that soul has upon soul. In comparison, Hartmann represents the purification of "herre Heinrich" also through the influence that soul has upon soul and further includes the mystery of Christian purification made possible through sacrificial death.

2'. Longfellow's presentation in
"The Golden Legend"

Longfellow's version of the story of "Der arme Heinrich" begins with a scene of Prince Henry alone in his castle of Voutsberg on the Rhine. He is sick, dissatisfied and longs for the good days of the past. It is late at night, and he is studying in his books. Lucifer, who proves to be a mild Devil, comes to him and asks whether or not he knows of a cure for his disease. Henry points to a passage in his book, which Lucifer reads aloud.

"Not to be cured, yet not incurable!

The only remedy that remains

Is the blood that flows from a maiden's veins
Who of her own free will shall die
And give her life as the price for Yours! (1.

Lucifer encourages him to be on watch for a
maiden into whose brain "that kind of madness"
has found its way. But as a sustenance for the mean-
while he offers him his "wonderful Catholicon, of
very subtle and magical powers!" Prince Henry is
doubtful whether or not it is good to accept the
offer from this stranger who has come to him at mid-
night.

"I am as one who on the brink
Of a dark river stands and sees
The waters flow, the landscape dim
Around him waver, wheel and swim,
And ere he plunges, stops to think
Into what whirlpools he may sink;" (2.

He pauses thus a moment and then places life and
all at stake by accepting the stranger's drink, the
effects of which he does not know.

"One moment pauses, and no more,
Then madly plunges from the shore!

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1. Complete works of Henry W. Longfellow," Cambridge Edi-
tion, P. 411.

2. Complete Works of Henry W. Longfellow,"
"Cambridge Edition P. 411.

Headlong into the mysteries
Of life and death I boldly leap,
Nor fear the fatefull currents sweep,
Nor what in ambush lurks below!" (1.

In this way Prince Henry becomes guilty of
gambling with his life. As he drinks from the
goblet an angel with an aeolian harp hovers over
him and speaks,

"Woe! woe! eternal woe." (2.

But the prince is charmed by Lucifer who speaks
as he vanishes,

Drink! drink!

And thy soul shall sink

Down into the dark abyss,

Into the infinite abyss,

From which no plummet nor rope

ever drew up the silver sand of hope!" (3.

For a time Prince Henry seems to recover, but
the priests discover that his disease is leprosy
and they therefore send him forth a banished man.
His wanderings take him to his tenants in the Oden-
wald, who are unafraid of the disease and with whom
he makes his home.

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While staying with the tenant family he becomes penitent. Kneeling at the altar of the villiage church he prays,

"Remorseful, penitent, and lowly,

I come to crave, O Father holy,

Thy benediction on my head.

-----I am weak

And cannot find the good I seek,

Because I feel and fear the wrong." (1.

Lucifer appears in the barb of a monk and feigning to afficiate tempts him, first telling him how great he is.

" Thou art a prince. If thou shouldst die
What hearts and hopes would prostrate lie!

What noble deeds, what fair renown,

Into the grave go down! " (2

Then he tells him of a peasant girl who is willing to die for him and that he shall accept the offer since she is but a peasant girl and he so great a man. Again the angel with the harp hovers over him and speaks,

"Take heed! take heed!

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1. "Complete Works of Henry W. Longfellow" Cambridge
Edition P. 423.
2. "Complete Works of Henry W. Longfellow" P. 424.

Be noble in every thought

And in every deed.

Let not the illusions of the senses

Betray thee to deadly offenses." (1

Elsie, the little daughter of the tenant pair with whom he stays, then offers herself as sacrifice, and he accepts.

On the way to Salerno they see many sights, and amongst other things hear an Easter play.

At Salerno Lucifer takes the form of the doctor and urges the immolation of Elsie. But her last words,

("I am ready.

I am patient to be gone from here

ere any thoughts of earth disturb again

The spirit of tranquility within me.") (2.

before she goes into the operating room, soften Prince Henry's heart and he regrets that he has come here.

The scene of Salerno closes and next we hear of the Prince and Elsie as their return is made known to the girl's parents in the Odenwald. A forester says that Prince Henry prevented the sacrifice in the last moment and then he was healed by the touch of St.

Mathews sacred bones. The forester adds that he thinks

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1. "Complete Works of Henry W. Longfellow" Cambridge Edition P. 425
 2. "Complete Works of Henry W. Longfellow" P. 458.

the long ride in the open air in "the miracle must come in for some share"! In the end the happy (1. couple becomes engaged.

"The Golden Legend" was intended as a part of a trilogy "Christus, Mystery" the theme of which was to treat about the various aspects of Christendom in the Apostolic, Middle, and Modern Ages. About the legend he has said himself, " I have endeavored to show in it, among other things, that through the darkness and corruption of the Middle Ages ran a bright deep stream of Faith, strong enough for all exigencies of life and death".

This being the case it is clear evident that the redemption of Prince Henry was not Longfellow's primary theme. Considering the setting and surrounding material, the Poor Henry story here appears only as a story within a story.

Nevertheless the problem of atonement is present and it is being solved. By a study of the legend we find that Longfellow gives the same solution as Hartmann. In the first place he holds that life only can atone for one who has become guilty of sin and is doomed to die. Furthermore, this sacrifice may only

1. " Complete Works of Henry W. Longfellow" Cambridge Edition P. 460.

be brought by a virgin girl, which means that atone-
ment can come only through sacrifice of the whole
for the diseased, and the pure for the impure. Finally,
the one who atones must do the act because of love
for the sinner. The short passage in Prince Henry's
book which Lucifer reads gives the entire prescrip-
tion.

"Not to be cured, yet not incurable!

The only blood that flows from a maiden's veins,

Who of her own free will shall die,

And give her life as the price of yours!" (1.

These are very nearly the same words which the
doctor speaks in Hartmann's poem.

"ir mueesent haben eine maget

die vollen erbaere

daz si den tot durch uich lite". (2.

The effect which purity and love have upon the
fallen, Longfellow brings out most beautifully.
Elsie's last words before she is to go into the
operating room have been quoted in the synopsis.
They soften Prince Henry's heart. He cannot stand
against such purity and innocence and cries out,

1. "Complete Works of H.W. Longfellow", Cambridge Ed. B411.
2. "Der arme Heinrich" ll. 224-227 ff.

"Would I had not come here! Would I were dead,
And thou wert in thy cottage in the forest,
and hadst not known me! Why have I done this?
Let me go back and die." (1.

It may be a little confusing at first sight to read
what he further says,

" I forbid it!

Not one step further, For I only meant
To put thus far thy courage to the proof." (2.

He cannot truly mean what he says here for through-
out has he harbored the thought, that he was more
important than the maid, in which Lucifer instructed
him in the chapel of the Odenwald. Prince Henry is
now excited and does not realize what he says for
with the next statement he contradicts what he has
said.

" I, too, have strength to die,
For thou hast taught me!" (3.

Before she taught him he had not this courage to die.
Therefore, he could not have made the journey to try
the maid, for not until now has he learned the lesson.
Hence purity and love even unto sacrifice of her own
life has changed his heart.

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1. "Complete Works of H.W. Longfellow " Cambridge R458
2. " " " Edition P. 458
3. " " " Page 458

But the Prince shall realize still more what purity and love mean to him. The lesson shall sink yet more deeply. Elsie goes into the operating room with the doctor. He is thrust out and the door is bolted. During all the journey he has ridden by her side. In her company he felt wonderfully consoled and comforted. Though he was not true to her and longed for the benefit of her sacrifice, he enjoyed the blessed uplifting atmosphere that surrounds a saint. Now he is being separated from her, and he despairs.

"Gone! and the light of all my life gone with her!

A sudden darkness falls upon the world! " (1.

His conscience begins to speak still more loudly and he curses himself.

" Oh what a vile and abject thing am I
That purchase length of days at such a cost!
Not by her death alone, but by the death
Of all that's good and true and noble in me! " (2.

All manhood, excellence, and self-respect,
All love, and faith, and heart are dead!
All my divine nobility of nature

By this one act is forfeited forever." (3.

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1. "Complete Works of H.W. Longfellow", Cambridge P.459
2. " " " " Edition P.459
3. " " " " P.459

He becomes desperate, breaks open the door and prevents the sacrifice. Also here as in Hartmann's story Heaven accepts the intended act of the maid as already done and heals Prince Henry as he touches the bones of an ancient saint.

To sum up the comparison it may be stated that Longfellow and Hartmann agree in all the main points. Hartmann keeps the thought of atonement constantly in the foreground, while Longfellow lets the reader be occupied with the many experiences of the two tourists on their way to Salerno. In the final presentation of the change which comes into Henry's life, Longfellow is much more effective and artistic.

3'. Hauptmann's Conception in
"Der arme Heinrich".

The synopsis of Hauptmann's drama is as follows:
Henry is a knight whose character is without blemish. He is the star at the court of Kaiser Friedrich, and as reward for his service is about to receive the princess for his wife. Suddenly the prospect for a
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happy future is destroyed for the groom begins to show signs of leprosy. He withdraws from the court and goes to live with one of his tenant families.

These people, Gottfried and Brigitte and their little daughter Ottogebe, do not understand why their lord has come to stay with them. Ottockar, the only servant Henry has brought with him, speaks strangely of him and after a few days secretly leaves him. Henry soon wins the love of Ottogebe. She wears a red ribbon in his favor and exposes herself to the stinging bees in order to provide him with honey at the evening meal.

Before Ottockar left he told Ottogebe of his lord's disease and of a cure which a doctor at Salerno guarantees if a virgin girl will willingly sacrifice her life blood. She becomes willing to die for him, and when Henry finally confesses his disease she falls prostrate at his feet covering his hands with kisses. He declines her offer and losing faith in God he flees from all people.

Next we find Henry in a deserted wood digging his own grave. He has lost control of himself and is practically insane. He refuses the help of Friar

Benedict and Ottoekar, who again comes to him, and even of Ottogebe. He threatens to throw stones at the maiden and then flees from her.

For some time his whereabouts is unknown and different explanations are given as to what has become of him. Some people hold that he is dead and buried, while others claim that he is wandering in the vicinity of Gottfried's farm. In the meanwhile Ottogebe is rapidly fading away. She is in the care of Friar Benedict, where she keeps her lamp trimmed and burning so that her lord Henry might see it and come to her.

Finally, he slinks into the chapel, clothed as a monk. He has become willing to accept the maiden's offer. Though he has lost all faith, he has one desire, the desire to live. Soon the agreement is made and Henry and Ottogebe begin their journey to Salerno.

Having arrived at Salerno, Henry experiences his greatest struggle, the struggle against his own nature, and he wins. In the last moment he forbids the sacrifice of Ottogebe. Tied to the operating table, Ottogebe lies naked before him. He soon
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frees her from the fetters which hold her bound, and in the same instant he becomes whole from his disease.

They begin the journey homeward, but Ottogebe is shy being ashamed that Henry has seen her naked. Upon the arrival at his estate Henry places first one crown on her head and then another on his own head. Then he takes her as wife, and thereby removes her feeling of guiltiness. The drama ends with a happy future for the newly-weds.

A temporary deafness is supposed to have caused Hauptmann to write his drama, "Der Arme Heinrich". What a person of our modern day would feel like with such an ailment when he is not at fault in having contracted it the author reveals in the first four acts. Consequently the fundamental (1. idea of the story here differs from the one that underlies Hartmann's epic poem. Hartmann's hero is a sinner, he has become proud and thus is being punished. In the end he is redeemed. In Hauptmann's drama Henry has no such a fault. He is guiltless, of which fact (2 he remains sure throughout the play. Hence, his

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1. Röhr, Hauptmann's Dramatisches Schaffen. P.185
 2. Röhr, Hauptmann's Dramatisches Schaffen. P.191.

disease is purely physical. "Sie (die Krankheit) bestimmt nicht das auch aus andern Faktoren entspringende Schicksal in seinem Wesen mit, sondern das Schicksal des Menschen besteht in ihr und nur (1 in ihr". The question of God's righteousness in governing the universe therefore becomes the central idea of the drama. It becomes an accusation. Through fate a Godlike person sinks to the level of an animal. What sort of God is he who permits this, or rather enacts it?

If therefore, the drama treats of a monistic "Weltanschauung" which knows nothing of a moral code for the reign of the universe, instead of being based on Christian beliefs, the problem of atonement must be lacking in it. Yet it is not lacking. Henry undergoes a very marked change. He who in his disgust and despair accuses God with the following words,

"-----Doch dieser Gott
Zerstoert das Auge, das ihn sucht, zerreisst
Das Herz, das ihn will lieben, und zerknickt
Die Kindes Arme, die sich nach ihm strecken.
Und was der hoert, wo er vorueberschritt,

Manchmal, wer ohren hat-- ist Hohngelaechter.

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1. Röhr, Hauptmann's Dramatisches Schaffen. P. 184.

Gott lacht! Gott lacht!" (1
through contact with "Sancto-Ottogeb" becomes
quiet and patient so that he again praises God.

"Gott unser Herr ist gross! gewaltig gross!
Ich lob ihn! Ausser ihm ist nichts
und ich bin nichts---." (2

After the experience in the operating room he makes
this further beautiful confession.

"Gleich wie ein Koerper ohne Herz,
Ein Galem, eines Zauberers Gobilde,
Doch keines Gottes - toernern oder auch
Aus stein - oder aus Erz bist du, so lange nicht
Der reine, grade, ungebrochne strom
Der Gottheit eine Bahn sich hat gebrochen
In die geheimnisvolle Kapsel, die
Das echte Schoepfungswunder uns umschliesst
Dann erst durchdringt dich Leben. Schrankenlos
Dehnt sich das Himmlische aus deiner Brust
Mit Glanz durchschlagend deines Koerpers Waende,
Erloesend und aufloesend, dich, die welt
in das urewge Liebeselement."

These passages alone prove that Hauptmann involves
the problem of atonement. The question now is, how

1. S. Fischer, "Der arme Heinrich von G. Hauptmann." P.90
2. S. Fischer, "Der arme Heinrich von G. Hauptmann." P.126

does this rebirth come about and how does the process compare with the one presented in Hartmann's legend.

While Henry still is in the forest he tells Gottfried, who comes to him, that he shall tell Ottogebe that their lord is without sin. He will therefore not take advantage of the child's bloody sacrifice. Gottfried shall tell his daughter that pure, white linen cannot be made whiter by washing it in blood. But in time his pain and anguish of soul so increases that he can bear them no longer. His pride that will not accept of a sacrifice is crushed, and wolflike he lures at night about the farm of his tenant. When he hears the stableboy say that Ottogebe is with Benedict at the chapel, he hurries there and greets the monk with the above quoted words,

" "God is great! --- I praise Him."

He kneels at the altar and Benedict urges him to surrender his will completely to the Lord. But once more he revolts

"Nein das will ich nicht!

Das will ich nicht! "

(1

and curses God who with unmerciful fist has thrust him into the mire. However this revolt is but momentary, for soon we see him beside his little redeemer as they journey to Italy, trusting that a miracle of God will make him whole.

Threefold is the beam of mercy which shines upon him on this journey. The first beam of mercy strikes him when this holy child steps down to him.

"Da ist das Gemeine aus seiner verruchten und verdampften Brust gestoben, der Rachedurst, die Wut, die Angst, die Raserei, den Menschen sich aufzuzwingen durch gemeinen Mord, Mord, entwichen". (1 This phase of Henry's change agrees exactly with the Hartmann presentation. In both presentations it is the sacrifice of the pure for the impure. Hauptmann's Henry speaks it in the following words,

"Als mich der erste strahl der Gnade streifte
Und eine Heilige zu mir niederstieg,
Ward ich gereinigt" (2

In Hartmann's poem the maid is repeatedly called the "reine" and Henry himself speaks to the doctor.

"Ditz Kint ist also wonneclich:

*-----Zwaere ja enmach ich ir toedes nicht geschehen (3
1. Rohr, Hauptmann's Dramatisches Schaffen. P. 189
2. S. Fischer, "Der Arme Heinrich von Hauptmann P.156
3. Der arme Heinrich ll. 1284- 1287 ff.

The second beam of mercy shines upon him as he perceives Ottogebe's love which beams forth from her sparkling eyes. He says,

"An dem neuen Strahl,
Der aus des Kindes schweren Wippen zuckte

.....

Gebirge aufs neue meine Liebe sich
in die erstorbene, finster drohende Welt.
Und in der Flut des lichten Elements
Entzueckten die Huelgel sich der Freude,
Die Meere zur Wonne und die Himmelsweiten
Zum Gluecke wiederum - und mir im Blut
Begann ein seliges Draengen und ein Gaeren
Erstandener Kraefte: die erregten sich
Zu einem starken Willen, einer Macht

In mich! fast fuehlbar gen mein Siegtum streitend." (1)

Hartmann's "herre Heinrich" makes no such long confession of the effect which his "klein Gemahle's" love has upon him but he does speak it with a few terse words, though perhaps a little hidden.

"Mag Gottes Will an mir ergehn

Gebt wieder frei das gute Kind."

(2)

1. S. Fishcer, "Der arme Heinrich von G. Hauptmann. P.157
2. "Der arme Heinrich. ll. 1286-87 ff.

Thus also in this respect the authors agree. Atone-
ment comes through the willing sacrificer. In Hart-
mann's poem it is throughout referred to in a some-
what dogmatic way. In Hauptmann's drama it is at
first also presented as a cold prescription. But in
the end Hauptmann in a more poetical way gives the
definite effect of love upon the heart that is void
of love.

The third beam of mercy, which completes the
change of Henry's life shines upon him in the ope-
rating room where he beholds the child, naked as Eve,
bound to the bench. The effect that this moment has
upon him he later speaks of in the following words:

"Gleich wie ein Koerper ohne Herz
Ein Golem, eines Zauberers Gebilde,
Doch keines Gottes - toenorn oder auch
Aus Stein - oder aus Erz bist du, so lange nicht
Der reine, grade ungebrochne Strom
Der Gottheit eine Bahn sich hat gebrochen
.....
Dann erst durch dringt dich Leben." (1

This last experience really is a completion of the
change which has been begun in the two preceeding ones
I. S.Fischer, "Der arme Heinrich" von G.Hauptmann. P.188

It is an intensification of the impression of love and purity. Thus far Henry has, as it were, only seen love and purity from a distance. Now they are laid naked before him. At this moment, while Henry is completely overwhelmed with the maiden's love and purity, similarly as in Hartmann's version, Heaven accepts the child's good will for the deed and Henry becomes whole.

In the remaining two points, the sacrifice by the whole for the disease and that of life for life, the authors also agree. In fact the ideas so permeate both productions that the reader cannot overlook them. It is therefore futile to enumerate all the references made to these thoughts by the authors.

Before we leave Hauptmann's drama it is necessary to make a statement about the inconsistency mentioned above - that Hauptmann presents atonement where there is no sin. It is simply an inconsistency. A fault of which Hauptmann has also made himself guilty in the drama "Und Pippa Tanzt". Roehr says, "So klingen auch nach der Rettung, die ausserdem zum Teil als Werk menschlicher Liebe erscheint, in den Ohren des Zuschauers die nur zu berechtigten Anklagen weiter, welche der

Gefolterte der ersten vier Akte erhebt", Such a (1
fault seriously reduces the impression and value of
Hauptmann's presentation of redemption and places
it far below the consistent, straight-line thought
of Hauptmann's presentation. In certain other res-
pects Hauptmann's drama, however, may be valued more
highly than Hartmann's poem.

1. Köhr, Hauptmann's Dramatisches Schaffen, P. 192.

B. The Supplementary Lessons of
"Der arme Heinrich".

In order to present the great lessons about sin and atonement from sin, Hartmann has drawn a beautiful picture of mediaeval peasant life. In so doing he has found many opportunities to teach good morals and his conception of Christian ways of living. Just as the author in the beginning of the poem in "herre Heinrich" depicts the character of an ideal knight so does he throughout the poem in the lord's tenant family depict an ideal peasant home.

Hartmann introduces the father of this family as the preferred servant of his lord, who has never received any harsh treatment from his master.

"Der e ditz geriute
und er ez dannoch blute,
daz was ein frier buman
der vil selten ie gewan
dahein gröz ungemach
daz andern gebüren doch geschach

Having enjoyed so much favor from his lord this tenant was therefore willing to care for the latter during the time of his sickness. No amount of trouble and labor which he now expended for "herre Heinrich" seemed to him a dear sacrifice. It was all willingly done.

"Wan in vil luetzel des verdrōz
swaz im geschach durch in,
er hete die triuxē und ouch den sin
daz er vil willeclīche leit
den kumber und die arbeit
die ime ze līdenne geschach
er schouf ime rīch gemach. (1.

Yet to say that he served "herre Heinrich" primarily because of the latter's favoritism toward him would not be right. He rather served his lord because of his own righteousness, hence his lord loved him and gave him preferences. That is the kind of a man Hartmann meant to present, for he says.

"Got hete dem meiger gegeben
nāch sīner ahte ein reinez leben." (2

The other members of this tenant family are

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1. "Der arme Heinrich" ll 288-294
 2. "Der arme Heinrich" ll. 295-296

accordingly good. The wife is introduced as a woman who is worthy to be wooed.

"Gott hete dem meiger gegeben

. ,

. . . ein wol erberdeez wip."

(1.

Their children are pretty, mannerly and well trained. They are their parents pride.

"Dar zuo het er schoeniu kint,

die gar des mannes froeude sint."

(2.

One little daughter is especially devoted to God and to their lord "herre Heinrich". She is pre-mature in her thinking capacity which the parents attribute to divine inspiration. That the other children are well trained may be taken from the following lines.

"Die andern hetten den sin

daz sī se rechter māze in

wol gemiden kunden."

(3.

They did not experience this special love for the leprous man that attached their sisters to him and so they would gladly have avoided him but this they dared to do only in so far as good manners would allow. Though they abhorred his disease,

- 1. " Der arme Heinrich", ll 295-298
- 2. " Der arme Heinrich", ll. 299-300
- 3. " Der arme Heinrich", ll. 315-318

they nevertheless were courteous to him.

Between husband and wife exists a very praiseworthy relation. She is never forward in speech or action. At the time when the family sits with "herre Heinrich" for a chat it is the husband who asks about the lord's disease. During the following night the parents cooperate in their attempt to subdue their child from its mourning. But when all kind advice will bring no result the mother becomes silent and the father warns the child of punishment.

"Dā von tuo zuo dīnen munt
und wiastū fuer dise stunt
der rede lemer mēre lūt,
ez gat dir ūf dīne hūt." (1.

That the child will not heed the father's warning and continues to persist in her undertaking hurts the mother, and with weeping she entreats her daughter to think of how her parents have labored for her and that she shall therefore remain with them. She continues with a heart to heart talk.

Throughout the story a very intimate relation exists between the members of the family. They are all conscientiously Christian and show no faults.

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1. "Der arme Heinrich" ll. 584-589

Clearly, Hartmann in them wished to show ideal peasant life, which he wished his readers to take as model.

Furthermore one may find much of Hartmann's philosophy of life in this poem. His characters express it piecemeal in many short statements. A reference to each such statement would be very superfluous and tiresome to the reader. Only a few will be quoted here for illustration. For instance Hartmann thinks much along the line that life is short and that at its best it contains a much worry and grief. The maiden says,

"Mir be haget diu werlt nicht so wol.
ir meiste liep ist herzeleit
(Daz si iu fuer war geseit),
ir suezzer lōn ein bitter nōt,
ir lancleben ein gaeher tōt.
wir hān niht gewisses mē
wan hiute wol und morne wē.
und ie ze jungost der tōt.
daz ist ein jaemerlīchiu nōt."

A different idea is presented in lines

800 to 803.

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1. "Der arme Heinrich". ll. 708-716

(1.

"ir minent mich: deist billich.
nu sihu ich gerne daz mich
iuwer minne iht unminne."

Hartmann means to say that blind love, love unaccompanied by reason, may be harmful. Again in lines 640 to 666 we find the commandment honor thy father and thy mother.

"Wan gedenkest dū an sīn gebot?
jā gebōt er unde bat er
daz man muoter unde vater
minne und ēre biete,
und geheizet daz ze mite."

In this wise one could pick out many short statements which express the author's views on things pertaining to Christian living. It is clear that Hartmann was inspired to write the poem because of his desire to teach what he considered was the right way of living.

C. Art in "Der Arme Heinrich"

We have thus far considered the thought in "Der arme Heinrich". It now remains for us to consider Hartmann's method of presenting to his people that which he wishes to teach, for the presentation is as important as the lesson itself.

Though Hartmann is strongly didactic in the poem under consideration, it must be remembered that he is preeminently a poet. He wrote not because he had a sermon to preach but rather because of his poetic inclination that prompted him to do so. And it was the epic form in which he was most successful. Friedrich Vogt says "Die reine und zierliche (1 Form, der anmutige heitere, sinnige Ton seiner hofischen Erzählung wurde das viel bewunderte und nachgeahmte, nie ganz erreichte Vorbild fuer die Folgezeit." One of the followers of Hartmann of whom Vogt speaks has given our poet the following testimony.

"Herr Hartmann von der Auen,

Ah! kann maeren bauen,

Und kann sie aussen und innen

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1. F. Vogt, Geschichte der MHD. Lit. P. 195.

Mit Worten und mit Sinnen
Durchfaerben und durchschmuecken!
Wie seine Reden Zuecken
Recht auf der Aventure Sinn!
Wie fliessen rein und lauter hin.
Seine krystallinen Wortelein!
Sie sind's und moegen's immer sein;
Sie treten sittig zu dem Mann,
Und schmiegen sich dem Herzen an,
Und heimeln einem reinen Muth.
Wer gute Rede kann fuer gut
Verstehn und recht erfassen,
Muss dem von Aue lassen
Sein Reis und Lorbeerkrantz." (1.

Certainly these statements can be directly applied to "Der Arme Heinrich."

Moderation is a point which Hartmann stresses very much. He calls it the "maza". This striving for moderation and limitation is his primary virtue. It has helped him in the organization of his material and produced straight-line thinking. This is especially noticeable in "Der arme Heinrich". Toischer states the following: "Die Stoffe die zu bewaeltigen

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1. Wolf Grafen von Baudissin, Iwein Mit dem Loewen,
P.XLV.

sind, sind so einfach, dass sie mit Klarheit zu erzählen notwendig ist, und doch wieder in sich so mannigfaltig, dass die Erzählung spannt und fesselt. Und er erzählt geordnet und in objectiver Anschaulichkeit". (1

His objectivity is remarkably demonstrated in the presentation of characters. Instead of giving detailed descriptions and lengthy introductions he lets his people appear and through action, dialogue and monologue reveal their own characters. In this respect he shows a very accurate sense of "maze".

Furthermore in the handling of character Hartmann employs very good psychology. The poet was a knight and much interested in knighthood, which one realizes while reading his exotic epics. But while writing "Der arme Heinrich" he has put aside this prejudice. "Er ist Ritter, ritterlich gesinnt und ihm ist ein vollkommener Ritter wie eine Zierde der Welt: er traegt aber davon nicht mehr in seine Dichtung hinein, als ihm deren Stoff entgegenbringt, er dichtet zuletzt doch nicht als Ritter, sondern als Mensch und kann sich mit Liebe und Verstaendniss

l. Dr. Toischer, Der arme Heinrich, P. 22.

ebensowohl in das Wesen niederer Personen und auch da in die Eigenart beider Geschlechter versenken, wie, da er den A. H. dichtete, in die ganze volle Denk- und Sprechweise eines laendlichen Ehepaars und eines halb kändlichen, halb jungfraeulichen Landmaedchens." (1

Here is a remarkable poetic invention - the choice of such a redeemer - a halfgrown girl, who like Silas Marner's Eppy, has fallen in love and does not know it. This is good psychological analysis and good characterization. Of no other human being in any other stage of life could one naturally expect an undertaking which this little maiden undertakes. But here the thought is permissible. She argues her case with such sincerity that not only the parents and "herre Heinrich" are persuaded but that she also wins the reader's goodwill toward her.

Goethe at one time was offended by this situation and said, "Ebenso brachte mir Bueschings (a publisher of Hartmann's works) armer Heinrich, ein- an und fuer sich betrachtet hoechst schaezenswertes Gedicht, physisch-aesthetischen Schmerz.

Den Ekel gegen einen Aussaetzigen Herrn, fuer den
*-----
l. Dr. Toischer, Der arme Heinrich, P.

sich das wackerste Maedchen aufopfert, wird man schwerlich lös; wie denn ein Jahrhundert, wo die widerwaertigste Krankheit in einem fort Motive zu leidenschaftlicher Liebes- und Eitterthaten reichen muss, uns mit Abscheu erfuehlt. Die dort einem Heroismus zu Grunde liegende schreckliche Krankheit wirkt wenigstens auf mich so gewaltsam dass ich mich vom blossen Beruehren eines solchen Buchs schon angesteckt glaube." Had Hartmann presented gruesome (1 pictures of "Herre Heinrichs" diseased state, Goethe would have had ground for such a harsh criticism. But this Hartmann has not done. Instead he continually raises the maiden's love to the foreground and keeps the reader sympathetic toward both the sick knight and the little girl. Instead of repelling descriptions he presents scenes of sympathetic friendship and love of the "suese" and her parents for their suffering lord. For instance when the father asks "herre Heinrich" about his situation and then tells of his past, one forgets his sores and rather has a clear image of the tenant-pair with a deeply concerned yet kind facial expression and their daughter attentively listening while she sits at her master's

1. Tag u. Jahresheften, 1811 (Werke 32, 73

feet. Toischer says, "Ueberhaupt, wenn Hartmann irgendwo seiner Zartheit, seiner Feinheit wegen des Gedankengehaltes und der maasvollen Behandlung zu ruehmen ist, dann ist es im "armen Heinrich". In conclusion, Hartmann in his "Der arme Heinrich" (1 demonstrates a very simple yet clear style of writing and in an artistic way presents scenes of real Mediaeval life.

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1. Dr. Toischer, Der arme Heinrich. p. 211.

D. Metric form and rhyme in
"Der arme Heinrich".

The metric form used in "Der arme Heinrich" is very simple. Each verse must contain three or four accentuations composed of strong and weak syllables. The unaccented syllables between the accented syllables may vary in number. In most cases they are limited to one, which determines the verse-foot to be either iambic or trochaic.

"Ein Ritter sō gelēret was

Daz er an den bouchen las" (1

Occasionally anapestic and dactylic verse-feet occur. In some instances the unaccented syllables are missing altogether.

"Ein loch gande vant" (2

Regularly two verses rhyme with each other in couplet form. This rhyme is either feminine or masculine according to the ending of the verses. Similarly as the feminine rhyme, three syllable words, whose second syllable bears the accent and is short (˘ ˘ ˘), may be used as a feminine rhyme.

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1. "Der arme Heinrich". ll. 1-2 ff.

2. "Der arme Heinrich". ll. 1250

(duerftigen : verzigen). On the other hand, the masculine rhyme composed of words, whose first syllable is long, bears two accents.

"dienstman was er ze Ouwe.

er nam im mange shecouwe." (1

The poem is not divided into stanzas but instead is divided into paragraphs. (2

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1. "Der arme Heinrich" ll. 5-6 ff.
2. W. Toischer, Der arme Heinrich. P. 35.

C O N C L U S I O N .

Since I have endeavored to analyze the thought-content of "Der arme Heinrich" only so much discussion has been allotted the treatment of the other aspects of the poem as will give the thesis an appearance of completeness.

In my study I have found that Hartmann is deeply sincere and Christian in his views, and that he knows how to present his thoughts in a highly poetic way. It has been a delightful and beneficial study.

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