

A Study of the Novel of Otto
Ludwig based on “Maria,” “Die
Heiterethei u. i Widerspiel” and
“Zwischen Himmel u. Erde”

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1909

Submitted to the Department of German of the
University of Kansas in partial fulfillment of the
requirements for the Degree of Master of Arts

Master Thesis

Palmer, Emma Mae 1909

Study of the novel of Otto
Ludwig .

1908
Palmer. Success in Africa

A STUDY OF THE NOVEL OF OTTO LUDWIG

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"Maria", "Die Heiterethei u. Widerspiel" and "Zwischen Himmel u. Erde".

It is the purpose of this paper to study these three best known of Otto Ludwig's novels as to technic and style with special reference to the possibility of an influence of Dickens.

Mielke makes the remark that a "Dickensie" humor (ein Dickens'scher Humor) pervades the Heiterethei^H and it is a fact that Dickens was being read and imitated in Germany at the time of Ludwig's literary activity. His influence on Freytag is acknowledged and this is by no means the only instance of the influence of Dickens in Germany in the first half of the nineteenth century.^{#2.}

Otto Ludwig lived from 1813 to 1865, Dickens, from 1812 to 1870. Ludwig wrote his two later novels in 1854 and 5. At this time Dickens had already published the greater part of his novels, among them, Christmas Carol and Chimes, 1844, Cricket on the Hearth 1845, Dombey and Son, 1837, David Copperfield 1849-50, Bleak House 1852. Translations of Dickens into German appeared from 1840-50.^{#3} That Ludwig read and admired Dickens we know from his "Romanstudien" where he discusses many of Dickens' novels at length and makes mention of characters and instances in others. To appreciate his admiration of Dickens we need only know the extent to which he admired and studied Shakespeare and then to read his own words, "Boz ist Shakespeare

* 1. Mielke, Der deutsche Roman des 19ten Jhdts p.160.

* 2. Mielke pp.113-126.

* 3. Mielke, p.113 & Meyer's Konversations Lexicon Vol.5.p.437.

in den Roman übersetzt.^{#1} Dombey and Son he seems to have liked unusually well, especially the scenes in which Captain Cuttle appears, "Was weiss nicht Kapitän Cuttle mit seinem Haken anzufangen?"^{#2} He shows in his criticism of Dickens, keen appreciation of his humor and also of his faculty for making everything live. Quoting from his "Romanstudien", : "Das Drama selbst erlaubt dem Dichter nicht so schauspielersich zu sein, als der Bozische Roman. Es kann die Dekorationen nicht so mitspielen lassen und hat nicht Zeit und Raum, die Charaktere so schauspielersich sich ausleben zu lassen. Ja Lichtputzen, Schatten, alles muss agieren, über die Uhren kommt eine Wut, charakteristisch zu sprechen".^{#3} In Dombey and Son we find the Lichtputz to which he is probably referring, "Above the archway of the door there was a monstrous fantasy of rusty iron # # # bearing, one on either side, two ominous extinguishers that seemed to say, "Who enter here leave light behind!"^{#3} In "Bleak House" we find instances of shadows playing a very **effective** role. Of this more distinct reference will be made later. Ludwig does not seem to be able to say enough of Dickens. Although he discusses Walter Scott and others he continually returns to make some comment on Dickens. There seems hardly any doubt that Ludwig read these works of Dickens at the time of their first appearance but unfortunately the date is not given in his "Romanstudien" and altho it might be found in his "Tagebuch" or "Hauskalender" these have not been attainable.

In attempting then to prove that there is any influence of Dickens to be found in the novels of Ludwig we have this much in our favor, that the dates of publication of the works are favorable, that

^{#1} Romanstudien p.154, ^{#2} Romanstudien p.67.

^{#3} Dombey and Son. Chap. XXIII.

Dickens was in vogue in Germany at this time and that he was read and greatly admired by Ludwig.

A short outline of the three latest novels may be in place:

The Heiterethei is a story of village life among the common people of Thüringen. The heroine, Anne Dorle, called "Heiterethei" on account of her cheerful disposition, is a pretty village girl, who is as strong as an ox and has the spirit of independence to an exaggerated degree. The hero, Holders-Fritz, is a rather wild village cooper with an exaggerated regard for public opinion and extreme stubbornness. The plot is in brief this: Dorle meets Holders-Fritz on the road as she is returning home from a neighboring village with her cart. She deliberately runs into him and a scene ensues in which Dorle gives Fritz a sound scolding for his wild life and rejects scornfully his rough proposal of marriage. After this he leaves his companions, reforms his life and waits around where he is likely to meet Dorle on her way home from work and again try to win her. As he always carries an ax which he uses for cutting trees, he gives occasion for much gossip. The village gossips under the lead of Frau Valtinessin, so called because her deceased husband's Christian name was Valtines, come and spend the days in Dorle's little house, drinking coffee and making a pious pretense of doing all in their power to save Dorle from being killed. They are sure it is the intention of Holders-Fritz to kill her. When she comes home in the evening they give her such warnings and terrible conjectures that even the stout and independent courage of Dorle is almost broken. She is led to believe that Fritz really has some

evil intention and coming along one evening at dusk and seeing Fritz standing in her path which runs along a brook, she throws him into the stream before he knows she is near. When she comes home she finds the gossips who, again begin^{ing} their "Os" and "AHs", drive her to ~~exasperation~~, and she bids them leave her house. They do so but get their revenge by boycotting her. As she is not asked to work for them any more she and the child she is keeping for her incapable sister are on the point of starvation. The little house is ready to fall and she seems utterly forsaken when Fritz comes up to her as she is out in the garden and again makes his proposal which is very reluctantly accepted and it is only the almost super-human patience and gentleness on his part that hold her to her promise till they do at last get married.

The Widerspiel, also called, "Aus dem Regen in die Traufe", out of the frying pan into the fire, is a story of "diamond cut diamond". Hannesle, an undersized, diffident little tailor is so tyrannized over by his mother that he decides he must marry some one who can protect him against her. A big strong terror of a girl, "die Schwarze", inveigles him into giving her a written promise of marriage which he gives without his mother's knowledge, as he has managed secretly to get hold of some ink and paper. The mother, Frau Bügel, not knowing this takes the girl into the house as hired girl to try her, intending, if she proves satisfactory, to have her marry her son. Die Schwarze keeps her horns in at first and pleases Frau Bügel to perfection. But Frau Bügel is too shrewd for her. She begins to think her conduct too good to last and lengthens the time of trial, although of course saying nothing of her plan either to her

son or to the girl. Die Schwarze, getting tired, shows her claws, ~~sh~~ shows Hannesle's written promise of marriage and proceeds to tyrannize the house, Frau Bügel included, who now has to retire and submit. This goes on till an apprentice comes from another town, and taking a liking to little ~~Sa~~^Wnnel, Frau Bügel's niece who lives with her and loves ~~Hannesle~~^W, stops and asks for work. Die Schwarze likes the appearance of this young man and has him stay despite Frau Bügel's wishes to the contrary. She decides she would rather marry him than ~~Hannesle~~^W and tries to bring this about. When the apprentice learns the state of affairs he obtains from her ~~Hannesle~~^W's promise of marriage, by giving her a written promise of marriage which is written so as to hold him to nothing. He then leaves town, after giving back to ~~Hannesle~~^W the promise he had made to "der Schwarzen". Die Shwarze is left in the lurch. ~~Hannesle~~^W and ~~Sa~~^Wnnel are married. Frau Bügel has learned her lesson and the household settles down and lives peaceably.

"Zwischen Himmel und Erde" is a story of two brothers, slaters, by trade. Fritz and Apollonius Nettenmair. Apollonius is bashful and over conscientious while his brother is the opposite. Apollonius, the "Träumer" and "Federchen~~W~~ucher" as he is called by his brother loves a girl, Christiane, but has not the courage to propose. Fritz asks Apollonius to let him speak for him (Apollonius). Apollonius consents but Fritz instead of doing as he agreed gets the girl for himself after having made her and Apollonius thoroughly misunderstand each other and after having brought it about that his father sends Apollonius away to Köln^W to learn his trade more thoroughly. After several years the father recalls Apollonius and he returns still believing Christiane to have a strange aversion to him as Fritz has represented. Then there begins a time of sup-

pressed trouble, jealousy on the part of Fritz, innocence on the part of Apollonius who tries to carry the burdens of all, and innocent suffering on the part of Christiane. The condition grows worse and worse till Fritz resolves to kill Apollonius. As Apollonius is working on the roof of the St. George church, Fritz appears before him and cries, "Auf deinem Gewissen sollst du mich haben, du Federchensucher! Wirf mich hinunter, oder du sollst mit!" Apollonius

by a quick movement evades the brother's grasp and Fritz falls alone to his death below. No one knows the circumstances but Apollonius and he tells no one. It is thought to be an accident. Apollonius is now free to marry the woman he loves and who loves him, his father commands him to do so, but his conscience will not let him. If he thinks of doing so his conscience tells him he could perhaps have saved his brother if he had not been thinking of his love for Christiane and so by marrying her he will feel himself a murderer. On a dreadful night of storm he saves the town from fire and becomes more than ever the hero of the people. When he comes home he kisses his brother's wife on the forehead and says, "sister". She understands and he remains unmarried though assuming the burdens of his brother's family and rearing his two sons as tho they were his own.

The two things that seem most characteristic of Dickens style are his peculiar kind of humor and his ability to give life to inanimate objects. Of these two characteristics Ludwig makes special mention. One of Dickens commonest means of attaining the latter end is to give everything eyes. The house, the fire, the walls, the lamp, the floor cloth, and even the teeth in Mr. Carker's

head, have eyes. It is by this means, that of giving everything life, that Dickens makes the atmosphere reek with the feeling he wants to impress upon us. He dwells to a great extent on the House - the house talks and sympathizes with its inmates. The house is at times asleep and at times awake. We almost feel as tho it were a person. Just so in Otto Ludwig's "Zwischen Himmel u. Erde". Ludwig dwells to a great extent on the House - the house sleeps and awakes, it opens its shutters every morning as a person does the eyes, it sympathizes with its inmates and tries to warn them in time of danger or trouble.

The following passages from Ludwig and Dickens are similar in this respect: "Das Wohnhaus ~~Ö~~ffnet jeden Morgen zweimal, sechs grün angestrichne Fensterläden nach einer der lebhaftesten Strassen der Stadt, der Schuppen, ein grosses graues Thor nach einer Nebengasse; die Rosen an den baumartig hochgezogenen Büschen des Gartens können in das Gässchen hinaus schauen, das den Vermittler macht zwischen den beiden grösseren Schwestern. Jenseits des Gässchens steht ein hohes Haus, das in vornehmer Abgeschlossenheit das enge keines Blickes würdigt. Es hat ~~nur~~ für das Treiben der Hauptstrasse offne Augen; und sieht man die ~~geschlossenen~~ nach dem Gässchen zu, genauer an so findet man bald die Ursache ihres ^{ewigen} morgen Schlafes."

"Er sah, wie ihr Auge den Boden suchte als fühlte es die Blicke aller Menschen auf sich gerichtet, als hätten der Schuppen, der Zaun, die Bäume, Augen, und alle bohrten sich in das ihre."

"The place in Lincolnshire has shut its many eyes again, and the house in town is awake. # # # # # It is a dull street under the best conditions; where the two long rows of houses stare at

each other with that severity that half a dozen of its ^{greatest} mansions seem to have been slowly stared into stone." ¹

"Still, impassive as behooves its high breeding, the Dedlock town house carries itself as usual towards the street of dismal grandeur." ²

In the following quotations the very same thought is found repeated in two passages from each ¹ author, namely that the house does not change its outward appearance with reference to its domestic affairs: "Es war schwül geworden und wurde noch immer schwüler, das Leben in dem Hause mit den Grünen Läden - Kein Mensch siehts dem rosigen Hause an, wie schwül es einmal darin war." ²

"Impassive, as behooves its high breeding, the Dedlock town house stares at the other houses in the street of dismal grandeur, and gives no outward sign of anything going wrong within." ³

"Un~~er~~des war der Mond aufgegangen. Das Haus mit den grünen Läden lag so friedlich in seineⁿ, Schlimmer da. Kein Vorübergehender hätte ihm die Unruhe angesehen, die es hinter seinen Wänden barg; keiner den Gedanken geahnt, den drin die Hölle fertig braute in einem verlornen Gefäß." ⁴

"The Dedlock town house changes not externally." ³

The following passage from the Heiterethei shows, again, the tendency to personify the house and make it sympathize with its owner. Just as Dorle has been forsaken by every one there comes a great rain and her house is going to destruction:

"Die alten Lücken der Lehmwand nahmen den Feind (d.h. den Regen) mit offenen Armen auf." # # # # "Der Fels dicht an der linken

¹ Bleak House, Chap. XLVIII.
² Zwischen Himmel u. Erde, p. 357.
⁴ Zwischen Himmel u. Erde, p. 332.

Bleak House, Chap. LVIII. ?
Bleak House, Chap. LVI.
³ Bleak House, Chap. LVI.

Flanke des Häuschens über ~~wat~~ des Häuschens allerschlimmste^v Nach-
bar. Er goss Öl ins Feuer oder vielmehr Wasser ins Wasser" X X X X
"Jetzt sank die linke Seitenwand d^{es} Häuschens unter ihrem Gewichte.
X X X X Und nun begann der grössteⁿ Teil der Vorderwand zu weichen.
Sie bog sich matt vornüber, als wollte sie um die Ecke nach
Hilfe sehen. Da keine kam X X X X da sank ihr, ein Bild stiller
Ergebung, das Haupt auf die Kniee; dann brachen auch diese ein,
und der Tod löste zu früh, wenn auf^{ch} mit sanfter Hand, einen so
innigen Bund, als Holz und Lehm nur geschlossen." #1

The following citations show a similarity that can be better
felt than described - a vague something that tells of approaching
danger and disaster - as Dickens himself says, an "influence" that
is in the house or the air. Ludwig calls it "der Geist des Hauses"

"Der Geist des Hauses mit den grünen Fensterläden ^{als Apollonius Rittmeister} wusste mehr¹
^{wusste mehr} als alle. Er schaute nachts durch das Fenster, wo Apollonius bei
der Lampe noch immer an seine^m Gutachten schrieb. Auf das Papier
vor dem jungen Manne fiel sein bleichen^{er} Schatten, und der Schreib-
ende atmete schwer auf, er wusste nicht, warum. Dann schritt er mit
ängstlicher Gebärde den Gang zum Schuppen hin, und der alte Hund
an seiner Kette heulte im Schläfe, und wusste nicht, warum. Die
junge Frau sah seine Hand über des Gatten Stirn fahren, sie erschrock,
der Gatte erschrock mit und wusste nicht, warum. Dem alten Herrn
träumte, man trüge einen Toten mit Schlaude in das Haus und das
Haus knackte in allen seinen Balken und wusste nicht, warum. Und
der Geist wandelte noch lange, als alles schon zu Bette war, durch
seine Zimmer, herauf und herab, her und hin, auf der Emporlaube im
Gärtchen, im Schuppen, und im Gange und rang die bleichen Hände; er
wusste warum." #2

"She bows her eyes rather than her head, the movement is so slight and curious; and he withdraws. Clear of the room he looks at his watch but is inclined to doubt it by a minute or thereabouts. There is a splendid clock upon the staircase X X X "And what do you say?" Mr. Tulkinhorn inquires, referring to it. "What do you say?" If it said now, "Don't go home!" What a famous clock hereafter if it said tonight of all the nights that it has counted off, to this old man of all the young and old men who have ever stood before it, "Don't go home!" X X X What a watch to return good for evil if it ticked in answer, "Don't go home!"

He passes into the street and walks on with his hands behind him under the shadow of the lofty houses, many of whose mysteries X X - - - are treasured up within his old black satin waistcoat. He is in the confidence of the very bricks and mortar. The high chimney stacks telegraph family secrets to him. Yet there is not a voice in a mile of them to whisper, "Don't go home!" X-X-X he is pitilessly urged upon his way and nothing meets him, murmuring, "Don't go home!"

Arrived at last in his dull room, to light his candles, and look around and up and see the Roman pointing from the ceiling, there is no new significance in the Roman's pointing tonight, or in the flutter of the attendant groups, to give him the late warning, "Don't come here!"

X X X X X X X X X X X X X X X X X X X

A very quiet night. When the moon shines very brilliantly a solitude and stillness seem to proceed from her that influence even crowded places of life." #1

The repetition of two or three words of warning at the end of

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nearly every sentence, will be noticed in these two passages. In Dickens, "Don't go home!", in Ludwig, "Und wusste nicht warum," also the idea of the house, the bricks and mortar being able to give warning.

Quoting again from Dickens:

"As Sir Leicester basks in his library, and dozes over his newspaper, is there no influence in the house to startle him; not to say to make the very trees at Chesney Wold fling up their knotted arms, the very portraits frown, the very armour stir?

No, words, sobs, and cries are but air; and air is so shut in and shut out throughout the house in town, that sounds need be uttered trumpet tongued indeed by My Lady in her chamber, to carry any faint vibration to Sir Leicester's ears; and yet this cry is in the house, going upward from a wild figure on its knees" #1

We find the same idea, that of an influence in the house. Likewise the close atmosphere in this last quotation reminds of that in Zwischen Himmel u. Erde, "und schwül und immer schwüler wurde es in dem Hause mit den grünen Fensterläden".

The idea of this spirit or influence lifting up its hands in supplication or warning is common to Dickens and Ludwig; also the idea of a shadow of approaching danger:

"Es ging eine Zeit darüber hin, wo bitterer Schmerz über gestohlenen Glück, wilde Wünsche, seine Bewohner entzweite, wo selbst drohender Mord seinen Schatten vor sich her warf in das Haus; wo Verzweiflung über selbst geschaffenes Elend ^uhändringend in stiller Nacht an der Hintertür die Treppe herauf, ~~X-X-X~~ ruhlos wieder vor

und wieder hinter schlich."#1

"But of all the shadows in Chesney Wold, the shadow in the long drawing room upon my lady's picture is the first to come ,the last to be disturbed. At this hour and by this light it changes into th_r_eatening hands raised up, and menacing the handsome face with every breath that stirs. X X X At this sunset hour, X X X then do the frozen Dedlock's thaw, Strange movements come upon their features as the shadows of the leaves play there." #2

"Auch von dieser Seite her wurde der Himmel über dem Hause mit den grünen Läden immer blauer. Aber der Geist des Ha^uses schlich noch immer händerringend darin umher. So oft es zwei schlug in der Nacht, stand er auf der Emporlaube an der Tür von Apollonius Stübchen und hob die bleichen Arme wie flehend gegen den Himmel empor."#3

"But another and different kind of disquietude kept them waking too. The darkness out of which this light had broken on them gathered about; and the shadow of their guilty brother was in the house where his foot had never trod.

Nor was it to be driven out, nor did it fade before the sun. Next morning it was there; at noon, at night. Darkest and most distinct at night."#4

The following quotations show a similarity in giving the power of sympathy ^{to} ~~of~~ fire, that of a candle, and of the fireplace. In "Zwischen Himmel u. Erde", Christiane, wife of Fritz Nettenmair, leaning over the bed of her sick child has pleadingly spoken to her infuriated husband and breathlessly waits for an answer, "Ein

#1. Zwischen Himmel u. Erde p.
#2. Bleak House Chap. X.

#3. Zwischen Himmel u. Erde. p. 347
#4. Dombey and Son. Chap. LIII.

halb Vaterunser lang hörte man nichts als das Ticken der Uhr und das wurde immer schneller wie das Klappen eines Menschenherzens, das schlimmste kommen ^{es}shnt; die Flamme des Lichtes zuckte wie vor Furcht!^{#1}

In Dickens' Christmas Carol, the hardened miser, Scrooge, is sitting by his fire when the ghost of his former business partner, Marley, appears before him, "Upon its (i.e. Marley's Ghost's) coming in, the dying flame leaped up as tho it cried, "I know him! Marley's Ghost!" and fell again."^{#2}

In the quotation just given from Ludwig the tendency to make the objects in the house take part is seen not only in the case of the candle but also in the case of the ticking of the clock. There are many instances in Dickens of a clock seeming to speak or to take part in the action. Another instance in Ludwig of this tendency to give inanimate objects the power of taking part in the story is seen in the following; as Fritz stands by the brook innocent of approaching danger: "Alles ist nun still um ihm, kein Mensch zu sehen und zu hören das ganze Thal hin und her. Wie ist's so schwül und so ängstlich! Die Weiden flüstern wehmütig und winken ihn vom Steg weg. Der Bach hüpfet, als möchte er nur schnell vorüber sein, und der Fritz sollt's auch so machen. Gar nicht fern rauscht das Walkmüller^{h=} wehr. Zuweilen blickt der Mond aus den Wolken, als wolle er sehen ob denn der Holders-Fritz noch immer auf dem Unglückssteg stehe. Dann verhüllt er schnell wieder sein Anlitz, wie einer, der sich seine Angst nicht will ansehen lassen. Wenn er heruntersieht, dann blinkt das Wasserrad der Walkmühle wie die Silberstickerei von

^{#1}. Zwischen Himmel u. Erde. p. 264.

^{#2} Christmas Carol, Chap. I.

einem Leichentuche auf dem Dunkel der Nacht. Eine Singdrössel singt so äugstlich eifrig als wollte er einem Scheidenden noch schnell so viel von ihrer süßsen Stimme ^{gehen} ~~gehen~~, als sie kann."#1

Quoting from Zwischen Himmel u. Erde, we find a similar touch:
"Fritz Nettenmair stand noch und sah in die weissgrauen Nebel hinein in denen der Geselle verschwunden war, sie hingen wagrecht über den Wiesen an der Strasse wie ein ausgebreitet Tuch, Sie stiegen empor und verdichteten sich zu seltsamen Gestalten, sie kräuselten sich, flossen auseinander und sanken wieder nieder, sie bäumten wieder auf, X X X X X Es war ein ^{traumhaftes} ~~traumhaftes~~ Treiben, ein unermüdlich Weben ohne Ziel und Zweck. Es war ein Bild dessen, was in Fritz Nettenmairs Seele vorging, ein so ähnlich Bild, dass er nicht wusste, sah er aus sich heraus oder in sich hinein. Da war ein nebelhaftes Herabbiegen und Hände ^{zusammenschlagen} ~~zusammenschlagen~~ um eine bleiche Gestalt am Boden, dann ein langsam wallender Leichenzug; und bald war es der Feind, bald der Bruder, der dort lag, den sie trugen."#2
"Und draussen vor dem Thore zerflossen wiederum die Weiden in Nebel, oder Nebel gerann zu Weiden. Hüben und drüben trugen Nebelmänner Nebelleichen ^{Neben} ~~Neben~~ der wirklichen dar."#3

Compare this with the following from Bleak House:

"Mists hide in the avenues, veil the points of view, and move in funeral wise across the rising grounds."#4

II As is seen by examining the "Romanstudien", Ludwig admired Dicken's Humor. Mielke has himself described the humor in the Heiterethei and Widerspiel as "Dickens'scher Humor" and one of the strongest points in the argument for an influence of Dickens on Ludwig is the

#1. Heiterethei p. 129. Schweizer Ausgabe.

#2. Zwischen Himmel u. Erde, p. 259.

#4. Bleak House, Chap. XXIX.

#3 " " " " , p. 342.

the latter's style of humor in this novel.

In attempting to show this it seems best to find as far as possible the elements of Dickens' humor. As Ludwig himself has remarked,

"Boz unterscheidet Menschen mit irgend einen Merkmal, dieses wird ins Ungeheure getrieben." #1 He forms his characters and keeps them separate from one another by personal peculiarities or phrases. Nearly every character in any book of Dickens we may choose is characterized either by a phrase or by a personal peculiarity, and this phrase or peculiarity is exaggerated till it becomes comical and often ~~extremely~~ ridiculous. But "Dickens weiss durch alles humoristische Spiel mit seinen Personen stets eine Teilnahme an seinen Helden und ihrem Schicksale zu zeigen, auch unser Gemüt für sie zu interessieren. X X X seine Helden haben vorwiegend menschlich schöne Seiten, und mit ihnen spielt er nicht auf humoristische Weise; das tut er mehr ^{gegen} Nebenpersonen und auch gegen manche unter diesen ist sein Humor ^{sehr} wild und mit tiefstem Gemüte vereinigt!" #2

Dickens' characters are types and often caricatures. It is the same in the Heiterethei and Widerspiel. In the Heiterethei we find nearly every figure is characterized by a particular phrase or personal peculiarity or both. The heroine herself is independence exaggerated and carried almost too far. Her pet phrase is, "Und da ist's und nun ist's fertig," after which expression there is no use arguing longer. Holders-Fritz is stubbornness and approbateness exaggerated. The landlady of the village inn, the Gringelwirts-Valtinessin, as she is called, swings her cap from one side to the other of her head according to her meaning, ^{she} does this accidentally never; she

#1. Romanstudien, p. 68.
#2. Romanstudien, p. 191.

knows how to say infinitely much by this gesture and according to the turn the conversation takes her "Haube" is alternately upon her right or her left ear. She is also characterized by a few pet phrases. When about to say anything she always slaps her knees and preludes her speech, "obschon mein Vater selig ein Weber ist geweest, hier sitz' ich und sag', "or "wer am Gründonnerstag sechsig ist geweest, der lässt sich nix vormachen, hier sitz' ich und sag'." She is so large that she makes the impression of a stream that has overflowed its banks and when she is driven out by Dorle she would have fallen out the door backwards if she could have passed thru it without turning sidewise, and as she goes her voice is heard in the distance, "Ja hier steh' ich und sag'."

(der Weber)

The weaver always coughs when he speaks till instead of saying "der Weber sagte," Ludwig says "der Weber hustete". The Salfeder always stammers, the smith (der Schmied) "krummt", mutters or grumbles. Right here it is interesting to note Ludwig's own words where he mentions Dickens as an example of one who knows how to make his dialog natural by giving his characters such peculiarities as stuttering etc.; "Eine Hauptsache, womit Dickens sich wie Shakespeare von z. B. Goethe und Schiller unterscheidet ist, dass seine Figuren nie wie ein Buch sprechen dürfen. Es ist wunderbar, die reiche Variation der Mittel zu sehen, durch welche den beiden Engländern gelingt den Dialog vom Buchartigen zu emanzipieren. Ein Mittel schon; den Charaktere ~~x-x-x~~ in der augenblicklichen Umgebung zu sehen. Ferner die mechanischen Mittel ~~x x x~~ das Stammeln, Stottern u. s. w. der Verlegenheit." #1

The tailor in the Heiterethei und Widerspiel is the typical henpecked man, altho by his mother instead of by a wife. His phrase is "Respect muss sein im Hause." with which he appeases his angry mother. "Die Mor~~x~~enschmiedin" is recognized by her blue coat, thin figure, and peculiar kind of hat or bonnet. Very much like Dickens, style is Ludwig's description of her, comparing her to a "Schwarzwälder Uhr"; "Wie sie daher kam glich sie einer rückwärts wandelnden Schwarzwälder Uhr an der das Haubenfleckchen, das Zifferblatt, die lang von der zuckerhut^förmigen schwarzen Haube in den Rücken hinabfallenden Band^aschleifen, die ^Qgewichte, und die lange, schmale Person der Schmiedin selbst das Gehäuse darstellten."

Henceforth her bonnet is designated by the word "Zifferblatt".

The scene in the Gringel, ^{as} the village hotel was called, is especially suggestive of Dickens. It would afford an excellent comic scene for presentation. Almost every one of the speakers is designated by a peculiarity or phrase, as has been mentioned before, der Weber hustet, der Salfeder stottert, Frau Valtinessin schwingt ihre Haube und schlägt auf die Kniee.

One especial peculiarity in this scene is the introduction of a cricket, which apparently helps carry on the conversation, from behind the stove. The village customers of the hotel are sitting together discussing the peculiar conduct of Holders-Fritz since the meeting he had with Dorle in which she had upbraided him for his wild life.

Meister Schramm is speaking of Holders-Fritz as he has seen him watching for Dorle: "Dabei hat er es mit ^{dem} Beil in die Reif hinein

gehauen, dass mir die Stücken um den Kopf geflogen sind, und ich hab gemacht, dass ich noch mit gesunden Glieder bin herausgekommen, eh er über mich selber geraten ist. Mir ist's recht just gerade so vorkommen, als wärs mit ihm nicht richtig."

Jetzt liess sich eine Stimme hinter den ^WOfen hervor vernehmen, die auch im Klange der eines Heimchens ähnlich war, "Hm! Und weiss man denn nicht, was ihn so hat erbittert? Ein Ding will doch eine Ursache haben."

Der Adam's-Lieb räusperte sich ~~X-X~~—

"Ihr wists", sagte der Schmied zu ihm.

"Ich?" meinte der Adams-Lieb wegwerfend, "Was soll ich wissen? Ich weiss nix."

Die Valtinessin aber setzte sich ihm gegenüber. Dann schlug sie mit beiden Händen zugleich auf die Kniee und sagte; "So redt ihr. Aber wer am Gründonnerstag sechsig ist gewest der lässt sich nix vormachen. So redt ihr, aber hier sitz' ich und sag; Ihr wisst's."

As the conversation goes on the Weaver "coughs" a long speech and then

the cricket is heard from again:

"So hustete der Weber X X X

Das unsichtbare Heimchen zirpte hinter dem Ofen hervor; "Hm, hm, hm!"

Die Valtinessin aber schlug auf die Kniee und sagte: "Obschon mein Vater ein ~~W~~eber ist gewest, hier sitz' ich und sag: Das ist kurios!"

After the smith's wife, the Valtinessin, and the Weaver have again put in their opinions, the stuttering Salfeder speaks, "Es ist schschon dämmrig gewest, aber er hat noch gewartha, bis es ist Nnnacht worden, und hat dem Lllehrer erst nnnoch gute Nacht gesagt und geththan, als wenn er sich niederlegt, eh er istgegangen nach den Vvweiden zu mit Vergunst von der Frau Vvvaltinessin.

"Nach den Weiden", zirpte das Heimchen, hm, hm, hm!"

Die Valtinessin war eben im Begriff, das ganze Zeugnis des Salfedrs auf ihren Knien heinzuschlagen, als sich die Stimme des Uhrmachermeisters, Zerrer, erhob. Der Mann schien bei seinen ^hGewerken das Sprechen gelernt zu haben. Aus seinem Knarren und Schnarren schien hervor zu gehen, das auch er den Holders-Fritz in der Dämmerung lauernd getroffen.

"Wo denn?" fragte das Heimchen. "Auch bei der Heiterethei ihrem Häusle?"

"Es war am Weiden weg." schnarrte der Uhrmacher.

X X

Die Ev lachte eben nicht ehrerbietig. "Nun, so wird Sie mir's doch glauben, wenn ich sag, Der Holders-Fritz hat mich dahinter an der Mauer beinah über den Haufen geredt, wie er den Leuten ist ausgewichen. Und gelauert hat er vorher, das hab ich selber gesehen."

"Und die Heiterethei?" schob das Heimchen hinter dem Ofen hervor ein. "Die ist erst vorbeigewest?"

"Nein," sagte die Ev, "Aber weit war sie nicht; das ist schon wahr."

X X

Dann erklärte sie (die Valtinessin) da eine Luckenbachersin es gesehen, so müsse man nun wohl glauben, der Holders-Fritz lauere jemandem auf.

Das Heimchen aber hatte nicht vergessen das der Adams-Lieb noch sein Wissen um die Sache schuldig war.

"Ihr wisst noch was", zirpte es, "ihr, Adams-Lieb!"

Der Adams-Lieb sah sich wichtig um und schwieg, bis die Valtinessin

die Ha^Wbe warf und damit erklärte, sie halte den Adams-Lieb weder für einen Schwarzwälder noch für einen Salfeder, X X X da begann er: X X X X X X X X X X X X

Der Schmied sagte vor der Hand nichts weiter; er musste die Pfeife anzünden, die ihm ausgegangen war.

Dafür nahm das Heimchen wieder das Wort: "Hm! Und er war wohl sehr in der Wut auf die Heiterethei?"

"So hab' ich noch nicht gesehen gehabt", entgegnete der Adams-Lieb. "Er hat nicht können sprechen und hat ~~mir~~ mit den Zähnen ^hgekirscht und die Fauste nach ihr geballt! Und von Stund an ist er so wunderlich geworden, wie man hört, dass er noch ist."

"Hm, hm, hm!" zirpte das Heimchen, "Wer einen Verstand hat, womit er denken kann, der mag sein Teil denken, wenn er auch nicht redt. Da will einer was tun, dass die Leute die Hand sollen über den Kopf zusammenschlagen. Da will einer was tun und sticht mit dem Schnitzmesser vor Wut in die Schnitzbank und will noch Amerika, eh's raus kommt. Da sagt einer erst gut Nacht, als wollt er zu Bett gehen, und geht doch heimlich weg, und hat den Rock verkehrt an, wie ein italyänischer Bandit, damit ihm niemand soll erkennen, und alle Leut' sollen glauben, wenn was draussen passiert, er ist nicht herausgekommen aus seiner Werkstatt. Und er lauert Nachts wo, er meint, dass eine vorbei muss gehen. Und wer ist die Eine?" Das ist eine, die ihn hat beleidigt, dass er nicht hat können sprechen und hat nur die Faust geballt und mit den Zähnen gekirscht. Und da merkt er nicht bei seinem Lauern, dass die Leut' dahinter müssen kommen. So ganz toll und blind ist er in seinen ^Wut und ver^hreisst sich nur immer tiefer in seinen boshafte Gedanken. Die göttliche

Vorsehung lässt von Zeit zu Zeit was Schlimmes zu, dass die Leut' zu reden haben und sich ein Beispiel daran nehmen. Und wenn so was in den nächsten acht oder vierzehn Tagen passiert, hernachdenkt an mich!" /

Of what we are to understand by the cricket there seems to be not much doubt. ^{It} ~~in~~ ~~It~~ seems to represent the unspoken thoughts that are in the minds of all. It can not be interpreted as representing a person for the persons present all take part in the conversation called by their right names - assuming then that it represents the unspoken thoughts of the person^s in the room, compare; Dickens' Cricket on the Hearth:

"Absorbed in thought, she stood there, heedless, alike of the tea and John, X X X until he rose and touched her on the arm; when she looked at him for a moment, and hurried to her place behind the tea-board laughing at her negligence, But not as she had laughed before. The manner and the music were quite changed.

The Cricket, too, had stopped. Somehow the room was not so cheerful as it had been. Nothing like it.

And as he soberly and thoughtfully puffed at his old pipe, and as the Dutch clock ticked, and as the red fire gleamed, and as the Cricket chirped; that genius of his Hearth and Home (for such the Cricket was) came out in fairy shape, into the room, and summoned many forms of Home about him.

X X X X X X X X X X X X X X X X X X

And as the Cricket showed him all these things - he saw them plainly ~~th~~^o his eyes were fixed upon the fire - the Carrier's

There seems to be no doubt of the fact that the Cricket is used in both these passages to represent what is going on in the minds of the persons in the room. The chirp of the Cricket has for us a meditative sound and is perhaps for this reason a good representative of thoughts. It is also, according to an old superstition, the representative of domestic happiness, of the comforts of home - and is in this respect a realistic touch - The Cricket was considered and is yet to a certain degree, a token of good luck for the home where it lived. Its place was at the hearth, or as Ludwig has it, behind the stove. The introduction of it into conversation has something indefinably fascinating about it.

Another somewhat similar touch in ~~der~~ Heiterethei is Ludwig's treatment of the Holunderbusch. It seems to be the guardian of the house, ^{the spirit of the house,} as he himself expresses this same idea in Zwischen Himmel u. Erde. When the great rain threatens destruction to the little house the bush "schlägt seine Zweige zusammen, von Zeit zu Zeit pocht er an das Fenster, wie um zu sehen, wie fest sie noch seien, und nach jedem Pochen schüttelt er st änglich das Haupt und greift immer zitternder in den Regen hinein, um ihn zu beschwören, er solle nachlassen." After the house has partly fallen together, ^{er} "stand daneben abgespannt und schlief wie ein durchnässter Regenschirm in einer Ecke und schlug die Zweige über seinem Kopfe zusammen aus Entsetzen vor solchem Frevel." It is hard to imagine what the "head" of the elderberry bush is if it is not the tips of the branches and if so how could it clasp its branches over its head?

Ludwig carries this impersonation so far as to make it very

striking. It reminds one of Dickens' way of giving life to inanimate objects. He has the trees "bow their heads and wring their many hands in sympathy" with the characters of the story (#1) but I have not found any instance in Dickens where any one particular plant was so personified as the "Holunderbusch". Perhaps this is because Dickens was more of a city man than Ludwig.

As Fritz is leaving Dorle, after having proposed the second time, thinking she means to refuse him, the "Holunderbusch" nods to her not to let him go. It rejoices and mourns with her as a person would. It is the "genius loci". This idea of a "spirit of the house" is a favorite one with Ludwig, very pathetically portrayed in the "Heiterethei" and tragically in "Zwischen Himmel u. Erde". The same idea is present in Dickens' novels. If he does not use the exact term, the idea still is there. This is especially noticeable in Bleak House where the spirit of the house is represented by the ^{ghost that always joins the} "Ghost's Walk" in time of danger as a warning to the inhabitants of Chesney Wold.

In the Widerspiel we find the same tone ^{prevailing} pervading as in the Heiterethei; types again and exaggerated to a degree very much reminding one of Dickens. The poor little tailor tyrannized over by his mother who is orderliness ^{and} decision carried too far, is distinguished by the phrase "Respect muss sein in Hause", for which he is continually teased by his companions, little Sa^muel, who is so anxious to serve everybody and everything that she sits on the edge of her chair for "Dienst^eifer", desire to serve, "die Schwarze" upon whom

Hannesle has set his heart, and who promises in turn to be as large as the Gringelwirts Valtinessin, are all exaggerations.

As Hannesle and "die Schwarze" are sitting in the evening on the stone bench making their plans for getting the consent of Hannesle's mother to their marriage, Hannesle says "Aber wenn du noch ein bissle zur~~ück~~en könntst, das wäre mir recht". Die Schwarze suchte es möglich zu machen. Da es nicht ging, nahm sie den Schneid~~er~~in ihre mächtige Hände und setzte ihn mit einem Schwünge wie ein Kind auf ihre Kniee. Der Schneider wollte einen Arm um ihren Hals legen; sie sagte; Ich halt dich schon; du fällst nicht." We can hardly imagine that Hannesle was quite so small and "die Schwarze" quite so large as to make this actually possible. It produces a very comical effect, however, and strongly reminds one of the exaggerati~~ti~~ons of Dickens, a very similar instance occurs in Dombey and Son where ~~two~~ children sit in Captan Cuttle's "glazed hat" and the hat seems to come through uninjured and appears continually to the end of the story.

Ludwig has made the remark that there lie in Dickens ^{novels} words, germs for many others, "Boz Romane haben, wie wirkliche Aktion, so auch einen gewissen dramatischen Kern, eine Situation, in der die Keime zu vielen anderen liegen." # There seems to me to be such a one in the relation between Miss Nipper and Mrs. Pipchin of Dombey and Son." Miss Nipper, now a smart young woman had come down. (i.e. to Mrs. Pipchin's supposed excellent home for nursing weak children back to health). To many a single combat with Mrs. Pipchin, did

Miss Nipper gallantly devote herself; and if ever Mrs. Pipchin in all her life had found her match she had found it now, Miss Nipper threw away the scabbard the first morning she arose in Mrs. Pipchin's house. She asked and gave no quarter. She said it must be war and war it was; and Mrs. Pipchin lived from that time in the midst of surprises, harassings, and defiances and skirmishing that came bounding in upon her from the passage, even in unguarded moments of chop and carried desolation to her very toast."#1 This paragraph is a little tantalizing to the reader for altho' we do not feel like asking Dickens to be more voluminous than he is, at the same time it would do us good to see old Mrs. Pipchin, with her pretense and tyranny buffeted about. Dickens merely says it happened and we are left to imagine the rest. The situation is very much the same as that in the Widerspiel where it is carried out in a very bright and interesting way. Miss Nipper is called "the black eyed" almost invariably, ^a term which strongly reminds one of "die Schwarze".

Dickens is full of characters that offer material for excellent impersonations and so it is in the Heiterethei and Widerspiel. What a good impersonation could be made out of the Gringelwirts-Valtinessin, or any of the characters in the Widerspiel! The Widerspiel itself would make an excellent comedy, as do many parts of Dickens' novels. His Cricket on the Hearth is often played as a comedy.

Frau Bügel, Hannesle's mother is characterized by her house and also by other personal peculiarities which remind of Dickens.

#1. Dombey and Son, Chap. XII.

#1

istered to his face with his coat sleeve during the last half hour."

Dickens and Ludwig both have a fancy for making the weather sympathize with their characters. It is a "wild night" when Esther Summerson goes to see the little street boy, Joe, who is sick with a fever which she and her maid soon after catch. It is a fierce snowstorm through which Bucket and Esther ride only to find Lady Dedlock dead at the grave of her early lover. In Dombey and Son "the day of Paul's christening is in keeping with the proceedings" so "it was an iron gray autumnal day with a shrewd east wind." #2 It rained continually at Chesney Wold, and so we might make a long list, as it is nearly always a wild night or a rainy day when Dickens' characters are in trouble.

We find the same tendency in Ludwig. "Es war eine trübe schwüle Nacht. Die Nacht vor dem Tage an welchem Apollonius die Bekrönung des Turmdaches beginnen wollte." As the time approaches when Apollonius is expected to marry Christiane and he is becoming more melancholy and morbid every day at the thought, the weather gathers up an unheard of storm.

"Die Bewohner der Gegend empfanden eine eigne Schwere in den Gliedern. Es regte sich keine Luft. Die Menschen sahen sich an, als fragte einer den andern, ob auch er die seltsame Beängstigung fühle. Wunderliche Prophezeiungen von Krieg, Krankheit, und Teuerung gingen von Mund zu Munde, die Verständigen lächelten darüber, konnten sich aber selbst des Dranges nicht erwehren, ihre innerliche Beklemmung in entsprechende Bilder von etwas äusserlich drohend Bevorstehendem zu kleiden.

Den ganzen Tag hatten sich dunkle Wolken übereinander gebaut

#1. Dombey and Son, Chap. XLVIII.

#2 " " " , Chap. V.

von entschiedener Zeichnung und Farbe, als sie der Winterhimmel sonst zu zeigen pflegt. Ihre Schwärze hätte unerträglich grell von dem Schnee abstechen müssen, der Berge und Tal bedeckte, X X X X dampfte nicht ihr Widerschein den weissen Glanz. Hie und da dehnte sich der feste ^{un}Umriss der dunkeln Wolkenburg in schlappen Busen herab. Diese trugen das Ansehen gewöhnlicher Schneewölken, X X X Die ganze Masse stand regunglos ^süber der Stadt. Die Schwärze wuchs. Schon zwei Stunden nach Mittag war es Nacht in den Strassen.

X X X X X X X X X X X X X X X X X X

Es schlug zwölf vom Sankt Georgturm. X X X Aber das tiefe ⁿdröhnende Summen, das so lang anhielt, war nicht mehr der verhallende Glockenton. Denn nun begann es zu wachsen; wie auf tausend Flügeln kam es gerauscht, und geschwollen und ^sstoss zornig gegen die Häuser, die es aufhalten wollten, und fuhr pfeifend und schrillend durch jede Öffnung die es traf. "#1

And this is the night before the day on which he was to have married the woman he loved but whom his perhaps over sensitive conscience would not let him marry.

Compare with this Dickens' description of the night on which Esther Summerson went to see Joe;

"It was a cold, wild night and the trees shuddered in the wind. The rain had been thick and heavy all day, and with little intermission for many days. None was falling just then, however. The sky had partly cleared, but was very gloomy - even above us where a few stars were shining. In the north and northwest, where the sun

had set three hours before there was a pale dead light both beautiful and awful; X X X X Towards London a lurid glare overhung the whole dark waste; and the contrast between these two lights, and the fancy which the redder light engendered of an unearthly fire, X X X X was as solemn as might be. #1 *not in the*

In the Heiterethei, when Dorle has been forsaken by everyone it begins to rain:

"Des Mondes Prophezeiung erfüllte sich. Die Heiterethei war noch nicht eingeschlafen, als es schon zu riedeln begann. Wie sie erwachte, hörte sie die fallenden Tropfen im Strohdach rauschen und auf den Blättern des Holunders zerplatzen. Und noch ehe die Stunde schlug wo sie gewöhnlich auf den Tagelohn ging, goss es wie mit Kannen. #2 X X X X X

Während der Nacht hatte der Regen eine Pause gemacht; noch vor der Sonne des nächsten Tages begann er wieder seine eintönige Musik. Den ganzen dritten Tag zitterten die Blätter des Holunders unter den zerplatzenden Tropfen. Am Vierten geriet der Regen in zorn, dass die Ringe die er unermüdlich grau in grau auf die wachsenden Pfützen zeichnete, immer wieder zerflossen; er nahm seinen schärfsten Stift und schien nicht eher ruhen zu wollen, als bis es ihm gelänge, ^{sie} ~~es~~ unzerstörbar einzugraben. Das Wä^chen selber konnte die Augen nicht offen erhalten, die Fröhlichkeit selber wurde so schwermütig bei dem eintönigen Lied das er sich dabei sang. Stunde um Stunde verging, Tag um Tag, Woche um Woche; was allein blieb das war der Regen. Aber wer keine Uhr besass, für den gab es bald nicht mehr Nacht und Tag. Himmel und Erde unterschieden sich nur noch durch das Oben und Unten. Erst sah man jede Stunde nach dem Wetter-

glase, dann jeden Tag, zuletzt gar nicht mehr. Es war, als könnte es nun nicht mehr anders werden. Erst sehnte man sich wieder Grün and ^Bblau zu sehen, zuletzt hatte man vergessen, dass es noch andere Farben gab als Grau; X X X X X X X X X X X X X X Die besonnensten Leute mussten konfus werden wie sie sich in der neuen Welt einrichten sollten, wo das Wasser an die Stelle der Luft zu treten schien. Denn die alte in der man bisher gelebt, war abgetan."#1

When Dorle's mother died it had rained just like this:

"Nun da die Anne Marie ging, wards' erst leer, trug man ihr die Mutter noch einmal hinaus. Damals hatte es auch schon so lange geregnet und regnete noch." #2

Compare these passages with the following from Dickens' Bleak House;

"My Lady Dedlock's place" has been extremely dreary, The weather for many a day and night has been so wet that the trees seem wet thru, and the soft lopping and pruning of the woodman's axe can make no crash or crackle as they fall. The deer, looking soaked, leave quagmires where they pass. The shot of a rifle loses its sharpness in the moist air, and its smoke moves in a tardy little cloud. X X X The view from My Lady Dedlock's own windows is alternately a lead coloured view, and a view in Indian ink. The vases on the stone terrace in the foreground catch the rain all day and the heavy drops fall, drip, drip, drip, upon the broad flagged pavement, called from old time, the Ghost's Walk, all night."#3

"While Esther sleeps and while Esther wakes, it is still wet

#1. Heiterethei, p.191.
#2. " , p.199.

#3. Bleak House, Chap. II.

weather down at the place in Lincolnshire. The rain is ever fallin^g,
drip, drip, drip, upon the broad flagged pavement, the "Ghost's Walk".
The weather is so very bad down in Lincolnshire, that the liveliest
imagination can scarcely ^{apprehend} its ever being fair again. X X X X X
Rain, rain, rain! Nothing but rain - X X X X X It has rained
so hard and rained so long down in Lincolnshire, that Mrs. Rousewell
the old housekeeper at Chesney Wold, has several times taken off her
spectacles and cleaned them, to make certain that the drops were
not upon the glasses. "#1

There is another respect in which it is interesting to ^{compare} ~~compare~~
Dickens and Ludwig. We find in both, repetition of words, phrases,
sentences, and even paragraphs. This repetition is done for the
purpose of rhetorical effect and is wonderfully successful. In
Dombey and Son we find much of this: the sentence,

"the white arms that are beckoning in the moon-light to the invis-
ible country far away" is repeated three times in one chapter. #2

"And the blank walls looked down upon her with a vacant stare, as
if they had a Gorgonlike intent to stare her youth and beauty into
stone," repeated three times in one chapter. #3

The paragraph containing the words, "Let him remember it in that
room years to come X X X X X let him remember it in that room
years to come!" is repeated several times throughout the book. #4

The famous instance of the railroad train is repeated seven times
in one chapter. #5

#1. Dombey and Son, Chap. XLI.

#2. Dombey and Son, Chap. XLI.

#5. Dombey and Son, Chap. LV.

#23 " " " , Chap. XIII.

#4. " " " , Chap. XVIII, LIX.

"A trembling of the ground,—a rush and sweep of something in the air, like Death upon the wing." X X X X X X X X X X X

"Again that light of Death came rushing up, again went on, impetuous and resistless." X X X X X X X X

"the ground shook, the house rattled, the fierce impetuous rush was in the air" X X X X X X

"A trembling of the ground, and quick vibration in his ears; a distant shriek; a dull light advancing, quickly changed into two red eyes, and a fierce fire, dropping glowing coals; an irresistible bearing on of a great roaring and dilating mass; a high wind and a rattle." and so on.

Just so in Ludwig we find repetitions that are highly effective. Especially is the phrase "und immer Schwüler wurde es in dem Hause mit dem grünen Fensterläden", repeated thru the entire book, "Zwischen Himmeln. Erde" till we feel as if we ourselves could hardly breathe;

"Es ist ein eignes Zusammenleben in dem Hause mit dem grünen Fensterläden", is repeated twice within two pages.^{#1}

"Welch Schicksal werden sie vereint sich spinnen, die Leute in dem Hause mit dem grünen Fensterläden."

Nineteen pages farther, page 86.

"Ach es war ein wunderlich schwüles Leben von da an in dem Hause mit dem grünen Fensterläden, Tage — , wochenlang!"

Nine pages farther, page 95

"Das Leben in dem Hause mit dem grünen Fensterläden wurde immer Schwüler."

L

^{#1}. The paging here is according to the Schweizer Ausgabe. *elsewhere acc. to Schmidt and Stem edition.*

Wie mir die Nachbar da erzählte hat, dass einer in den Schuppen geschlichen ist, hat ich gedacht; Was muss der dort gewollt haben, der dort hineingeschlichen ist und bei Nacht? X X X X X X X

Da hab ich mir alles Mögliche vorgestellt, was einer drin hat machen können, der hinein geschlichen ist. X X X X X X

Aber ich denk auch wieder; Sonst ist nichts, und wenn einer hineinschlich^et, hat er was gewollt, X X X X X X X

Und da ist er bei Nacht hineingeschlichen."#1

In the examples cited it has been the intention to show that there exists a similarity between the style of Ludwig and that of Dickens, but not to give the idea that Ludwig's novels when read give the ^{impression} ~~imitation~~ of being ^{an} imitations. This is by no means true. It is quite possible, if one is not looking for these things, to read Ludwig's novels without ever thinking of these similarities. Although by studying we find them, they are by no means so numerous as in Dickens. Ludwig has a style of his own in which we can find instances numerous ^{enough} to justify us in believing that he was influenced by the English writer, but not numerous enough to take from Ludwig his originality. It may be well to notice some respects in which he differs widely from Dickens.

One thing which lies at the bottom of Dickens' popularity is his ability ingeniously to mingle the pathetic with the tragic. We find them side by side, so mingled that we know not whether to laugh or cry.

These two elements are present in Ludwig but he has not learned the art of mingling them, altho he shows appreciation of this art

in Dickens. He gives them to us separately, the pathetic in the Heiterethei and the tragic in Zwischen Himmel u. Erde.

Another point in which the authors differ is in that of length. Ludwig is never lengthy, never tedious, a merit to which Dickens can hardly lay claim. Ludwig never has many characters, while Dickens' characters are so numerous as to be almost confusing. In Dickens the peculiarity mentioned of personifying inanimate objects crops out on every hand while in Ludwig it is only occasional. I have used only the three novels of Dickens in this comparison simply because it was necessary to set a limit. Other works of Dickens might have been used to illustrate many of these same points.

There are some interesting points about Ludwig's technic. In the Heiterethei his technic reminds us of Dickens. Instead of having all the characters move along together he takes a set of them along to a certain point and then goes back to shove the others up. In Dickens novels where the characters are so numerous it seems almost the only thing to do but in Ludwig where there is no such complexity it seems a little uncalled for. One purpose of such an arrangement is of course the same as in the continued story, by stopping at a critical point to keep up the interest. This may be carried too far, however, and Ludwig sometimes makes this mistake. At the point in the story where Holders-Fritz has been thrown into the stream this is especially noticeable. We have not been told much about Holders-Fritz from the time of his meeting Dorle with her cart till he stands waiting for her on the path by the brook. Dorle, coming along and believing, as a result of the gossips' warnings, he means to kill her, throws him into the

brook. Ludwig then goes back to tell us of Fritz's life from that time up to the present ~~time~~, extending over some thirty pages, *and* leads up ~~once~~ more to the same point and this time describes it at length:

"Um seine Brust ringelt sich pressend eine ungeheure grüne Schlange; über seine Augen ^qlegt sich ein dunkelrotes Tuch. ~~Er schnappt~~ ^{schweres,} nach Luft und zieht ein kaltes, ^{schweres,} nassés, gurgelndes Ding durch den Mund hinein in die ~~tiefe~~ ^{tiefe} Brust, dass er nicht wieder herauszustossen vermag. Das rote Tuch wird ~~schwarz~~ mit durcheinander wimmelnden gelben Sternen. Der Boden unter seinen Kopfe versinkt, der Kopf nach in eine endlose Tiefe. Und diese eigene Empfindung, *die schon in Bewusstlosigkeit übergeht, weiss er, ist die Empfindung* die jeder Mensch kennen lernt aber keiner mehr als einmal.

Nicht lange und keine Blase mehr spritzt auf über dem Liegenden. Der Wasserspiegel schliesst sich und zeigt gleichmütig der stillen Nacht ihr Bild."

Such a description must give the reader the impression that Fritz is actually drowned, but after leaving him for ten pages, the author goes back to where he has left him, repeats his last sentence almost word for word and then goes on to describe how by an instinctive effort he raised his head above water and kept it there "bis das Eingeschluckte durch Mund und Nase wiederum herausgestossen war. Das Dunkle vor den Augen schwand; die grüne Schlange wälzte sich um seiner Brust herab", and he regained his full consciousness. Ludwig has certainly carried his point too far. He saves himself from the charge of having actually deceived the reader, by the words, "er weiss" which makes the whole take

place in the mind of Fritz instead of in the author's own mind, and by the words "die schon in Bewusstlosigkeit übergeht", which is already passing into unconsciousness. He leaves him there, not yet unconscious but passing into that state. Altho Dickens leaves his characters in critical positions I have not found any instance where he leaves them in such a state as this. Ludwig gives us the wrong impression. He says Fritz knows, this peculiar feeling is the feeling which every human being learns to know, but no one more than once. If he knows it, it must be true, unless "knows" here means "thinks" he knows. If Ludwig had used instead of "weiss er" some word not quite so strong we could not criticize him so much. The word "thinks" would not be strong enough as it would give us too much hope, perhaps "fühlt" would not have been quite so strong as "weiss" and would give us as strong an impression as is desirable.

There is another point here. Fritz is described as experiencing this feeling which every one experiences but no one more than once. By this "feeling" he meant^s the feeling that comes to a person when death comes. It cannot mean the feeling that comes to one when drowning for every human being does not experience that. If then the feeling of death is meant, Fritz is going to be granted an experience that no human being has ever yet had because he does not die tho he has ^{already} experienced "diese eigene Empfindung" and will, according to this theory, experience it again when he really does die. He will then experience twice what "no human being experiences more than once". We must admit that Ludwig has, in his desire to make his story exciting, gone a little too far.

There are several things in the Heiterethei that are suggestive

of Zscholke's "Zerbrochene Krug" but the working out of this point will not be here attempted.

Aside from the points that have been noted Ludwig has given us a good novel in the "Heiterethei". The plot has unity, the narrative ~~has an~~ is interesting all the way thru, the characters are clearly presented and reveal themselves by their own speech and actions. The language is simple and the dialog very realistic, being the dialect of the uneducated classes in Thüringen. It is a notable fact that the story is carried on almost entirely by dialog and would lend itself easily to being played. If we compare Dickens in this respect we find that a great portion of many of his novels is dialog. Ludwig has noted this himself in his Romanstudien where he praises Dickens for his ability to make his characters speak naturally. #1

The technic in Zwischen Himmel u. Erde is interesting. Ludwig makes the remark in his Romanstudien, "Er (d.h. der Autor) wird in der Regel in "medias res" anfangen doch kann er dass fr^hher Geschehene als Erläuterung beibringen - Dabei hat er das Gesetz der Erinnerung zu seiner Regel". #2 In his other novels he does begin "in medias res" without any introduction. What has happened before, we find out gradually and naturally. In "Zwischen Himmel u. Erde" he really begins at the end of the story, [†]after it is all over and then takes us back, not to the beginning, but to a place which is "in medias res" and then from there he goes clear back to the beginning and tells the story to the end. This is necessarily

#1. Romanstudien, p. 159, 69

#2 Romanstudien, p. 202.

somewhat confusing. This method reminds us of that in Storm's "Immensee" but Storm's method is simpler. Like Storm, Ludwig begins with the present and the remembrance that comes up at the present ~~time~~ and goes from there back. As the old man Apollonius sits on Sunday in his garden as the church bells ring for morning service, and looks at the tower of St George church he thinks of that other Sunday morning thirty one years ago when he was returning from his long absence and the tower of this church first met his sight.. But at this point the author takes the story into his own hands, "So blättern wir denn die einunddreissig Jahre zurück und finden einen jungen Mann statt des alten, den wir verlassen." He then describes the feelings of Apollonius as he stood looking at his native town, thinking of what he would meet when he reached home, when he would meet his brother's wife of whom he had now accustomed himself to think as ^{of} a sister. But in order to explain these feelings the author has to go back again several years to lead us up, and we must imagine Apollonius standing looking at his native town while we read fifteen pages telling how he came to be there with these feelings. We are now at last ready to go on ~~and~~ the story goes straight forward to the end but the reflective part is dropped. The author tells the story himself and not as it would be likely to come up in the mind of Apollonius.

This device of reminiscence ^c gives a pretty setting to the story and if it were told clear thru as the taking place in 'Apollonius' mind we would not object so much to the confusion at the beginning as this is probably the course a person's mind would take.

In Storm's Immensee we can imagine all the events as told, passing thru the mind of the old man as he sits in the twilight. It is different with Ludwig. The story is told in more detail than [the experience] would pass thru one's mind in recollection. The author apparently does not intend the reminiscence to go clear thru the story and still at the end he comes back to the old man sitting in the garden and we must imagine that he has been here all ~~the~~ the time but can not think the story as told has passed thru his mind. It seems as tho the author has tried to unite two methods, that of recollection which can not, if true to psychology, go detail and that of very much into detailed narrative. The result is that the technic is not perfect.

Aside from this the novell^{is} is very ~~good~~ good. The plot has unity, the characters are brought ^{along} ~~out~~ side by side and not alternately shoved up as in the Heiterethel, the language is clear and simple, and the interest of the reader is held intensely to the end.

It is interesting to not~~ic~~ethat there is a similarity between the characters of Fritz Nettenmair and that of Mr. Dombey of Dickens. Each persists hopelessly in his wrong way, all the time ascribing the misfortunes his own faults cause, to innocent beings about him, till he becomes so desparate that he is led to strike the woman who is most innocent. In the case of Mr. Dombey it is the daughter he strikes and his previous actions have resulted in the death of his adored little son, Paul; in the case of Fritz Nettenmair, it is his wife who is struck and the act results in the death of

his daughter. Dickens gives Mr. Dombey time for repentance before the end and we feel he is saved at last, but Ludwig gives us no hope for Fritz Nettenmair. The novel is thoroughly tragic. Ludwig recognized himself that it consists of a series of dramatic and tragic scenes.

Ludwig does not have so much character development as is found in some authors. He says of Apollonius, "Es lag in seiner Natur dass er ganz sein musste was er einmal war" #1 This is true of Apollonius. He remains the same from beginning to end, so do Christiane and Dorle. In the case of Dorle this seems carried almost too far. She holds to her peculiarities longer than any ordinary person would. Apollonius holds to his peculiarity of overconscientiousness "bis zum Eigensinn" as Ludwig expresses it. In Holders-Fritz, however, there is character development. He has been inordinately approbative but he is led to recognize public opinion as a product of his imagination, "mein Fieberhund", to reform his life and from a wild careless ~~father~~ fellow to become the most exemplary of men. Frau Bügel in the Widerspiel sees her fault of having been too severe and is represented at the end as changing her conduct so that her son could live in peace. Fritz Nettenmair's character takes a downward development till he is finally lost.

It is interesting to see how nearly Ludwig's novels agree in technic with the rules he has himself laid down in the Romanstudien. First of all, he says, the author must be acquainted with whatever he tries to portray; then, a novel must be interesting above all else, "Der Romanschreiber muss unterhaltend sein vor allem." #1

#1 Romanstudien, p. 180

"Der Autor muss interessieren überall." #1, Die Erzählung gross und klein muss ~~interessant~~ sein." #2 This is attained by "Spannung und Befriedigung", "Verwicklung und Lösung." The excitement must lead to a climax toward the end, "Die Spannung^u sollen nach dem Ende zu Klimax bilden." #3 The ~~characters~~^{must} shall reveal themselves by action. #4 The novel^u shall have a purpose. #5 This last principle, that the novel shall have a purpose, will of course spoil his novels for those critics who condemn purpose in a novel. For this class, "Zwischen Himmel u. Erde" would be spoiled, as the moral is brought out plainly at the end, "Kehre dich nicht tadelnd von der Welt, wie sie ist; suche ihr gerecht zu werden, dann wirst du dir gerecht. Und in diesem Sinne sei dem Wandel; Zwischen Himmel und Erde!" In his notes on his own work Ludwig says his purpose in this novel was to show the evils resulting from an overconscientious character as well as from one that is lacking in conscience. "Meine Absicht war das typische Schicksal eines Menschen darzustellen, der zu viel Gewissen hat." In his other novels, however, we are left to make our own moral altho' it is evident that the author had it in mind himself. Comparing his novels with his own principles we find them agreeing very well with the exception of a few points. In "Zwischen Himmel und Erde" the characters do not reveal themselves very much. Everything is told us by the author. In the "Heiterethei" on the other hand, the characters do reveal themselves

#1. Romanstudien, p. 154.
#2. " " p. 97
#3. " " p. 103

#4. Romanstudien, p. 217.
#5. " " p. 62.

by action and realistic speech. In all his novels the excitement leads to a climax toward the end. The novels are everyone intensely interesting and the author has tried to portray nothing but that with which he is familiar. He says, "Mein^o poetischen Menschen macht^e ich wie ich die Menschen kennen gelernt hatte."^{#1} In all his novels but the earliest, "Maria", which is ^Romantic, we can trace out real experiences of the author in his own country of Th^uringen^u and his own family life. Nearly everything in "Zwischen Himmel u. Erde" is based upon a real experience of the author, the garden so neatly kept, the peculiar love of home of Apollonius, the night of the great fire, the passionate scenes in the house all arise from instances in Ludwig's life.

Ludwig distinguishes the novel from the drama in that the novel is realistic, the drama idealistic. In the novel the hero is acted upon, "den Roman Helden macht seine Geschichte"., in the drama the hero acts. He characterizes the novel by the word "Ausleben", the drama by "Handeln". The hero of the novel is the common everyday man, that of the drama, the idealized man. He can, however, not mean to include all drama under this statement and plainly not his "Erbförster", as he himself speaks of the drama of everyday life, "das Gen^uredrama" as "ein bisher unangebautes Feld des Dramas" and then^s says, "Der Erbförster wäre dem verwandt." He is probably think-
rather
ing[^] ~~more~~ of the more idealistic drama of Schiller and Goethe. According to Ludwig no single character in a novel is ,at the end, guilty in the dramatic sense," die tragische Schuld hat in dem

^{#1}. Zum Eignen Schappen. p. 219.

Roman keinen Platz."

Altho ~~most~~ scholars seem so far to have overlooked the novels of Ludwig and favored those of authors wwith a greater name, which have neither a good plot nor a high moral influence we can comfort ourselves with the words of Mielke pronouncing "Zwischen Himmel u. Erde" "eine Perle unserer novellistischen Literatur" #1 and of Bartels, "die Heiterethei und Zwischen Himmel und Erde haben nicht ihresgleichen in der Deutschen Literatur". #2

Certainly if a good plot clearly and interestingly worked out in such a way as to give the reader a moral uplift; "Reinigung der Gefühle" as Lessing says, is to count for anything, Ludwig's novels should be more highly valued than they have been heretofore.

The limits of this paper do not permit a by any means exhaustive treatment of all the points touched upon, but I have tried to cover the ground pointed out in the beginning.

#1. Mielke, Roman des 19ten Jhdts, p. 161.

#2. Bartels, Die deutsche Dichtung der Gegenwart, p. 34.

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