

"Der Arme Heinrich"
in the
Thirteenth, Nineteenth and Twentieth Centuries.

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Approved
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Preface.

It has not been my purpose in this thesis to exhaust the material that clings around the old legend of "der Arme Heinrich". I have only sought to bring out the most interesting points and the comparison of them in the versions of Hartmann von Aue, Longfellow, and Hauptmann.

The references to pages made in the treatment of Longfellow's "Golden Legend" and Hauptmann's "der Arme Heinrich" are to the editions of the books given in the Bibliography.

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Hazel Michaels

1

INTRODUCTION.

Leprosy and its mysteries have played an important part in the world's history and literature. The Bible as a source book for both, is full of references to the disease. The Mosaic law provided for the leper, his separation from mankind and his penance. Everything about him must show that God Himself had visited the disease upon him because of some wrong doing. His torn clothing, his bared head, his silenced lips - all gave token to his associates that he had fallen from grace, and could only be restored by some miracle.

Associated with the disease, we find its healing by blood. Here also we find a provision made in the Mosaic law. According to it a leper could be cleansed by being sprinkled seven times with the blood of a bird which had been killed in a flowing stream; but at the same time another bird must be dipped into the blood of the slain ¹ bird, and set free in order to carry away the disease. ²

1 Simrock p.168

2 Simrock p.171

Here in these two laws we find the two hooks on which the story of "der Arme Heinrich" hangs - leprosy and the sacrifice of the pure for the impure.

2

SOURCES OF THE LEGEND.

The oldest story that "der Arme Heinrich" claims as a source is the Biblical one of Job. In him we see a rich and powerful man, tested by the God of the Old Testament, to see whether he would remain true in his trouble, to the Lord. That he did we know well, and was rewarded by a plentiful increase in wealth, and the return of his childred, of all of which the Lord had robbed him in his testing. Of this story the main elements taken into our legend are - the sickness, the loss of all his goods, and the final restoration thro' faith.

Two other stories of Latin derivation have their influence on the legend of "der Arme Heinrich". These are "Amelius and Amicus", and "Constantine and Silvester".

The story of "Amelius and Amicus" is as follows:-

Two children are being taken up to Rome to be baptized. The parents meet in a town near Rome and they proceed together on the journey. Because the children had been born on the same day and looked alike, the pope christened the one, the son of the count, "Amelius"; and the other, the son of the knight, Amicus. To each he gave a goblet, highly decorated.

Later Amicus' father died, and left him alone, in the midst of tormenting relatives. To seek aid, he went to Amelius but found that he had departed to pay him a visit. Finally they succeeded in meeting in Paris and both went into service at the court of King Charles. Here Amicus proves his true friendship by pleading for Amelius' cause with the king's daughter, who really loved him.

After some years Amicus was given a poison drink by his wife, because he had lied to her. He did not die from its effects however, but instead became leprous. He sought aid of Amelius and was secretly admitted to the house after having proven his identity by the golden goblet. In the night a voice from heaven told Amelius

that Amicus knew how he could be cured. He hurried to the bed side of his friend and unwillingly, Amicus tells him that if he could be bathed in the blood of Amelius' two little sons he could be cleansed. With hesitation at first, Amelius undertakes the slaughter, becomes bolder and slays the sons. Not only was Amicus healed but later upon entering the room of the children, Amelius finds them both alive and happy with a red line about their ¹ necks, as the only sign of his deed.

In the story of "Constantine and Silvester", Constantine is a Christian emperor at Rome. One night an angel visited him, sprinkled him with water and the next day he found that he was a leper.

He sought aid near and far, and finally a wise Greek told him that the blood of an innocent babe would heal him. Consequently an edict was sent out over the Roman world, and children were brought to him; but so great was the lamentation of the parents of the children that out of the kindness of his heart, Constantine bade them return home with the children, and furthermore,

placed a ban on the killing of any child.

Finally after much suffering, he is visited by the Saints, Peter and Paul, and they tell him to send for Pope Silvester and he will tell him how he can be cured. Silvester gave him three things that he must do: first, he must believe on Christ; secondly, he must be baptized; and thirdly, he must have all the idols in the Roman empire broken.

All these things were done, and he was cured. His mother was very much disturbed, so she took him and his friends in the faith to St. Helena in Jerusalem. However Silvester proved the power of his faith by bringing an animal back to life in the name of Christ, and thereby won converts to the Christian faith.¹

The central point of these stories is the disease and with it the sacrifice of the pure for the impure. In the latter story the sacrifice is on the part of the diseased one who gives in order to be cured; however; and it is hardly the pure for the impure but it is the giving of what is a part of the life of the character in question.

¹ Wackernagel p.81 ff.

3

HARTMANN VON AUE. "DER ARME HEINRICH".

Of Hartmann von Aue, the author of "der Arme Heinrich", little is known. At the beginning of his epic, he says of himself:-

"Ein ritter so ^ geleret was
 das er an den buochen las.
 Swas er dar an geschriben vant.
 der was Hartmann genant,
 Dieustman was er ^e Ouiwe".¹

As to the whereabouts of Ouiwe, critics differ, but from the testimony of contemporaries, and from further testimony within "der Arme Heinrich", many have decided that it was in Suabia. The high compliment he pays to the Suabians in lines 1431 ff. of his epic under consideration could well have been uttered by a patriotic Suabian.

"Got weiz wol, den Swaben muoz
 ieglich si da ^ heime hat gesehen
 das bezzers willen niene wart".³

Hartmann is the unchallenged head of epic writers. In him epic court poetry reached its height.

The great triumvirate of Middle High German epic writers consisted of Gottfried von Strassburg, Wolfram von Eschenbach and Hartmann von Aue, but the other two give the crown to Hartmann by either consciously or unconsciously imitating him.¹

The story of "der Arme Heinrich" is that of a rich and powerful lord, Heinrich, who like Job, in the midst of his worldly affluence and splendor, is visited by a terrible affliction. Unlike Job however, he abandons himself for a time to hatred and rebellion. Finally he journeys to the great masters of medicine but is given no encouragement at Munsalierie. He is given hope at Salerno but it is the kind of hope which is worse than none; for the only condition under which he can be healed is the finding of a pure young girl, voluntarily willing to sacrifice herself for him.

Considering this means of healing hopeless, he returns to his home, sells all his possessions, except

1. Class notes on Hartmann von Aue.

one farm, gives all his money to charities and retires to this farm. Here he is welcomed as a member of the family, and so good are they to him that three years pass ere he is aware of it. The child "diu S^Zege" as Hartmann calls her, is a child of eight when Heinrich goes to live with the family, and she is his constant attendant.

One evening the father of the family asks Heinrich why he has not sought aid from the great physicians and Heinrich explains to him the only condition under which he can be healed. That night "die s^Zeze" awakens her parents with her weeping over her master's condition. They quiet her by telling her it is God's will; but again the next night she awakens them with her lamentation. This time after much philosophic argument, she persuades her parents that she should offer herself as a means of healing, to her master. He accepts her offer, after having been assured that her parents are willing, and after due preparation, they journey to Salerno.

Here the wise doctor tests the firmness of her resolution by picturing to her the horror of the operation; for he must cut her living heart from her body. She stands firm in her desire and then he takes her to the operating room and binds her, nude, to the operating table. As the doctor is whetting his instruments, a knife, on a stone, Heinrich hears it. He peeks about until he finds a hole in the wall and seeing her lying there in the fullness and beauty of youth, he becomes converted, demands entrance to the room, and hinders the sacrifice.

"Diu Süeze" is angry and scolds him roundly for the deed; for she has lost her heavenly reward by his sudden unselfishness. They start home, Heinrich having decided that he will bear all patiently now. On the journey the miracle happens, for the Master above causes him to be healed because of his faith.

All their friends come to meet them on the journey home, and after the arrival, the "gossips" advise him to marry. Heinrich is willing if "die Süeze" will only have him; if not he will remain single. She

is of course willing, and the priests in the assembly unite them in marriage, in spite of their difference in worldly rank.

Discussing the poem from the stand point of its most important motifs we have:

First - Heinrich's Earlier Appearance.

Of his outward appearance, Hartmann says,
he was:

"eine bluome der jugent
der werlte fr^ö ude ein spiegelglas
staeter triuwe ^{ein} adamas
ein ganziu krome der zuht".¹

Of his early character he says:-

"sin herze h^ätte vers worn
valsch und alle t^örperheit
und behielt och vaste den eid
staete unzan sin ende".²

Further than this he was a shield of all his relatives in times of trouble, he bore the load of the oppressed on his shoulders, and he was an adviser to all. Then as a sort of climax to his description Hartmann adds

that he could sing of love and win the prize and praise of the world, and that added to wisdom he had beauty. In short he had all the virtues that a knight should possess in his youth, and added to virtues he was well born, rich and spoken of in highest terms by all.

Second - Accent that the Author

Places on the Disease.

Hartmann takes up no space in his poem by telling of the horrors of the leprosy. To the Middle Age mind the mere mention of the name was enough, just as it is today. It had been common in the Middle Ages in Europe; for the Crusaders had brought it back with them from the Orient and it had raged all over Europe.¹ Little wonder then that Hartmann simply says:

"er viel von sime gebote
ab sîner besten werde keit
in ein versmaelches leit
in ergreil dim miselsuht."²

1 class notes on Hartmann von Aue.

2 1. 116-119

Third - The Changed Heinrich.

Here we see a man hated and avoided by all people. Those who had formerly been friends turned their backs on him, just as they did with Job, and Heinrich shared of the ashes of the earth with his noted predecessor. He was impatient tho -

"dô schiet in sîn bitter leit
¹
 von Jobes gedultigkert".

and he cursed the day on which he was born. His only comfort in his trials was "die süeze", and because of her constant attendance upon him he called her his "klein Gemall". This one characteristic is commendable - he recognizes why the punishment has been sent on him. He realizes that he has been living a life apart from that of the ideal knight and he says ,

"got hat durch rachâ an mœich geleit
²
 ein sâas gewante siecheit
²
 die niefmen mag erloesen."

Fourth - The Peasant Family.

Of the family as a whole, Hartmann only says:

1 L.137-138

2 409-11

"Got hete dem meier gegeben
nach sⁱⁿer ahte ein reinez leben.
er het ein wol erbeiten lⁱp
und ein wol werbendez wip
darzuo het er schoenin^u kint - - - -"^l

That the father and mother were both simple and God-fearing people we learn later when the child persuades them that she should sacrifice herself to her master. When they finally assent it is because her argument sounds as if it were the Holy Ghost
²within her.

The child, tho', is the most interesting study of the whole poem. That a child of eleven years should use such philosophical argument as she does is past understanding until we remember that it is only the author giving us insight into his own philosophy on life, death, and all other mysteries. She argues first that he should be saved in order that they may be sure of their own future; for a new land lord

1 l. 295-99

2 l. 833-4

might not be so kind as he. Then she reminds her parents that as one grows older, the Evil One gets a firmer hold and she wants to die, therefore, while she is young. Furthermore, if Heinrich should live only a few years, then the family would fall into such poverty after he died that she would be welcomed as a wife by no man, and then she would be better dead. And as a final she argues that she would die in a far country and that they would not therefore grieve so sorely.

It follows naturally from these arguments that she should be very disappointed when Heinrich prevents the operation. The true child shows herself after the operation; for she grows angry, tears her hair, and weeps and wails. She calls her master a coward and says he was afraid or he would have permitted the deed - in short she is an angry child, thwarted in that for which she has so long planned. It is as if we should take away the dearest toy that the child of today has.

Fifth - On the Way to Salerno.

Nothing is said of the trip, except that it

was long and that the girl went in an almost gay mood. This is in decided contrast to the sadness of the parents over her departure.

Sixth - Reception at Salerno.

The wise man of Salerno could hardly believe that a child like "die süeze" could want to be sacrificed and he tests her quite thoroughly before he takes her to the operating room. He describes to her the horror of the operation and tells her that her fortitude is the element on which all will depend. She laughs his fears to scorn however, telling him:-

"iuwer rede gezaeme eim ^{Wülc} ₁
er sint eines hasen genöz."

When he find that she really is in earnest, then he is ready for business and she is bound hand and foot on the table.

Seventh - The Miracle.

The change in Heinrich's own mind is of course the beginning of the miracle. After he has seen "die süeze" bound on the table ready to give her all

for him, he sees his own selfishness, and understands that he only sins further in allowing the sacrifice to be. Finally he reaches the height of this argument with himself and says that if she dies, he too will, but if either must die, then he is the one. Here he has won a victory over self and the first step in the miracle has taken place. As soon as he has decided, on the trip home, that he will try to bear all patiently like Job, then the miracle is completed and -

"erzeigte der heitige Krist
 wie liep ime triuwe ist
 und ^schiet si ^h do beide
 von allem ir leide
 und machete in do ^zestunt
¹
 reine unde wol gesunt."

"Diu sdeze" too is cured of her anger toward Heinrich as shown above and all is ready for the last motif.

Eight - The Marriage and Conclusion.

Little is made of the story after the climax has been reached and the only thing left to make the legend prove itself a true "maechen" is the happy union

of the heroine and the hero. The reader is not surprised when "diu ^{Wi}rsen" advised Heinrich to marry. He says he is ready if only she will have him, and since the whole strain of the story has shown that she is, the priests come forward and unite them. The most significant thing about the marriage is that he, a knight, should marry her, a poor peasant lass, but romance was known to the Middle Ages even as it is to us, and the story would prove uninteresting without the marriage.

3

HENRY WADSWORTH LONGFELLOW, "THE GOLDEN LEGEND".

Fate seems to have had a hand in planning the life of Longfellow; for just as he was about to become a farmer, in opposition to his father who wished him to be a lawyer, a chair in Modern Languages was planned for his Alma Mater, Bowdoin College, and he was offered the position.¹ As a result of this offer the next three years of his life were spent in travel on the Continent, and it was on this and consequent journeys that material must have been gathered for his "The Golden Legend."

As a man and teacher, he led many a student to a knowledge of the modern languages and literatures, and by his translations and adaptations, especially of lyrics and ballads, he spread far and wide the modern language influence.²

"The Golden Legend" was intended as a part of a trilogy "Christus, a Mystery" the theme of which would be the various aspects of Christendom in the

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Apostolic, Middle, and Modern Ages. The other two parts "The Divine Tragedy" and "New England Tragedies" have almost been forgotten by the public.

Of the dramatic poem he says 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 the exigencies of life and death".² The foundation of "The Golden Legend" is the story of "der Arme Heinrich", but the setting and surrounding material which are added make it the story within a story of Mediaeval life. The story in brief follows:

Prince Henry is found sitting all alone in his castle of Vautsberg on the Rhine. He is dissatisfied and longs for the sweet past. Lucifer enters as a travelling physician and offers him a flask, containing alcohol which, he tells Henry, will cure all diseases. He drinks of the liquid willingly. Then one morning the servants find him stretched on the floor as in a

1 Longfellow's Journal Nov. 8, 1841

2 Journal; letter to Miss M--- Jan. 17, 1852

swoon. For a time he seems to recover but the priests discover that his disease is leprosy and they send him forth, a banished man. He goes to his tenants in Odenwald who are unafraid of the disease and here the peasant's daughter, Elsie, offers herself as a means of saving his life.

The trip to Salerno is here the main element in the story. It is summer and Nature is at her best, therefore the friends, Henry and Elsie, ride along, enjoying the trip, while Henry as guide points out all the points of interest.

Arriving at Salerno, they are met by the Friar Angelo, Lucifer in disguise. Here Henry forbids the sacrifice saying that he only meant to try Elsie's courage. She is determined, however, and Lucifer, willing, takes her to the operating room. Henry and his attendants break open the door and rush in to save her.

In the next scene a messenger comes to the home in Odenwald and tells the mother that Elsie is saved and Henry is strong and well, and moreover that Elsie is promised as Henry's bride-to-be.

As a final scene we see Henry and Elsie happily married on their wedding day evening at the Castle of Vautsberg. Longfellow has made the dramatic poem a much clearer picture of mediaevalism than a story of the leper Henry. The conflict of the bad and good angels in the prolog and epilog; the low state of living represented by the monks; the introduction of a miracle play; the fact that Henry was healed by touching Saint Matthew's sacred bones; the point that three years of the study in the medical school at Salerno were given to argument and logic; Walter's being a knight going on a Crusade - all these are Mediaeval elements.

Of course as the abstract of the story shows, the story is a sort of literary after glow of Longfellow's German interests. His interest in Goethe's "Faust" can be traced thru the whole poem but it is especially noticeable in the first scene. Here we see Henry, dissatisfied, longing, tired of the world just as is Faust, only with this difference- Henry's troubled mind is a result of physical suffering, Faust's is a result of the vanity of

learning. To both of them comes the Evil Spirit - Lucifer to Henry, Mephistopheles to Faust - and he offers to both the same temptation - a cure for his trouble. He is the follower of both, constantly appearing and reappearing, each time in a new garb. And finally he is outwitted by both for he does not get that for which he is striving - the soul.

Walter von der Vogelweide is given an interesting character in the poem. He and Henry are bosom friends, from which fact there might be interpreted a complement to the equal greatness of the author of "der Arme Heinrich" and Walter. New interest is lent to Walter, of whom Longfellow speaks in high terms, by giving him a romantic love affair with a maiden far above him in rank. To this is added the modern touch of an elopement which failed.

Then there is his interest in legendary material as illustrated by the account of the legend of Christ and the Sultans daughter which Elsie tells to Henry. The source from which he gathered this might

well have been Arnim and Brentanos "Des Knaben Wunderhorn" for we know that Longfellow was especially interested in the Romantic Movement in Germany.

Beside the literary after-glow, we can easily trace the travel after-glow for Longfellow takes Elsie and Henry thro' many of the most celebrated points in European travel on their journey to Salerno. There is no doubt but that he is here picturing the world, the beautiful scenes that he himself so enjoyed. Nature is not included in the old story for an epic must be all action. It is not mediaeval either as is the rest of the story, but is Longfellow looking at us thru the lines.

Taking the motifs of "der Arme Heinrich and using them here, we have:

Frist - The Youthful Heinrich.

The picture of Henry before he became diseased must be drawn from the testimony of his friends and attendants, added to which the picture of the ideal knight of all literatures, can be used. He could not have been this ideal knight of the Middle Ages, or

disease would not have come upon him. The knight usually fell from grace because of the world and its temptations; and the customary scenes about the castle that are described by Hubert, the Seneschal, are evidences that the world held its lures for Henry. In speaking of the olden times, before Henry had gone to Odenwald, he says:

"Alas! the merry guests no more
Crowd through the hospitable door
No eyes with youth and passion shine
No cheeks grow redder than the wine;
No song, no laugh, no jovial din
Of drinking wassail to the pin;
¹
But all is silent, sad and drear-----"

Of Henry's personality Walter speaks in high terms:

"His gracious presence upon earth
Was as a fire upon a hearth
As pleasant songs at morning sung
The words that dropped from his sweet tongue
Strengthened our hearts; or heard at night
²
Made all our slumbers soft and light".

Second - The Accent that the Author Places on the Disease.

Here there is a clear picture of the awfulness of the disease. Henry shows it when he longs for death in the opening scene and he describes the horror of the disease when he says:

"A smouldering, dull, perpetual flame,
As in a kiln, burns in my veins,
Sending up vapors to the head;
My heart has become a dull lagoon
Which a kind of leprosy drinks and drains;
I am accounted as one dead
And indeed, I think that I shall be soon."¹

Not only these points, but the general spirit of the first scene show the mood into which the disease has cast Henry. Fear; a longing for the unobtainable - rest; and despair are written between every line.

Even the church turns against Henry in his illness. Hubert tells Walter of the proceedings:

"First, the Mass for the Dead they chanted
Then three times laid upon his head
A shovel ful of church yard clay,
Saying to him, as he stood undaunted,
'This is a sign that thou art dead,
¹
So in thy heart be penitent.'"

Not only this disgrace, but to show the utter hopelessness of recovery from the leprosy, the family tomb was unsealed and the helmet, sword and shield, all broken, were buried as a sign of the passing away of the last member of a princely house.

Then the picture of Henry "in a cloak of
hodden gray and bearing a wallet and a bell", completes our idea of Longfellow's treatment of the disease. Cast out, as the leper has always been in history, he is left to his own devices. But the bell must give signal to the world that he is a leper, if his attire has not already called attention to the fact; and Henry is cast out no better in his misery for being the Prince Henry of Vautsberg. The fact that all men are akin in misery

is plainly illustrated here.

Third - The Changed Henry.

This is the Henry that we see in the poem and of him Robertson says: "The Prince is a quite detestable young gentleman, with whom no reader could have sympathy. He certainly was not worth so much of Elsie's blood as a needle's prick could draw".¹ This criticism seems somewhat harsh but is in some part true. Longfellow has not made a strong character of Henry it is true. He lacks personality, and seems almost weak in his desire to rid himself of pain, whether thru' the hands of Lucifer or Elsie. He is more a puppet than a man, who speaks and acts only when impelled by an external force draw him to the deeds.

As we see him in the garden at Odenwald, he is not the man of former days. Quiet and studious, with his mind on heavenly things, he appears in direct contrast with his former being. In this scene tho' he is not the principal character; Elsie carries on most of the conversation.

¹ Life of Longfellow P.138

Later in the Confessional Scene where Lucifer, as a monk has advised him to let Elsie sacrifice herself for him, the Angel hovers over him and says:

"Listen no more
To the suggestions of an evil spirit
That even now is there,
Making the foul seem fair

And selfishness itself a virtue and a merit."¹

This is a real summary of Henry's chief difficulty - he is selfish.

Fourth - The Peasant Family.

Longfellow gives a very pleasing picture of the peasant family, in its simplicity and love for the Master. Ursula, the mother, sits at the spinning wheel, while Gottlieb the father takes his evening nap; and Elsie with the younger children, sits on the doorstep, telling them the story of "Little Red Riding Hood." Then as it grows darker, Elsie is summoned to light the lamps and they gather for the evening worship. Just as they have finished singing the evening song, Henry at the door, says "Amen" and passes on. This one word brings a change

in the family's conversation and they fail to discussing the master's illness. Gottlieb tells of the only cure for his illness and Elsie at once speaks of offering herself.

After the children have gone to bed, the parents discuss Elsie. She is just fifteen and they cannot understand her. They do not understand the womanliness of her character for she is still a child to them. That Elsie loves Henry does not occur to them but the reader feels it.

Elsie is here the same precocious character as her predecessor "die süeze". She speaks just as learnedly of death's being merely a cessation of the breath and other weighty problems as we should expect of one twice her age. It does not take her so long to persuade her parents to give her permission to die for Henry, as it did "die süeze" but the scene is on the whole much like that in Hartmann's story.

Elsie stands in complete contrast to Henry. Longfellow has used his finest brushes and colors in picturing her to us. He places an ethereal air about her, a "she is not of this world" element. She is

an exemplification of the purer spirit of the Middle Ages; she clings to her belief and has not been touched by the coarseness that has entered into the religious life all about her. She is a flower blooming in the rank waste of weeds of the time she pictures. Of her Robertson says; "she is a character beautifully thought out and original as an exemplification of the purer and more mystical elements of human love".¹ That Robertson is right in saying Henry is unworthy of Elsie seems perfectly just in our earlier picture of him but later we are reconciled when he proves himself a man. It is selfevident tho' that Elsie was longfellow's favorite character.

Fifth - The Journey.

The preparations for the trip are not discussed at any length, the only qualification placed on the Journey being that Henry shall not try to dissuade Elsie from her purpose but:

Remember

"That as a pilgrim to the Holy City
Walks unmolested, and with thots of pardon

1 Life of Longfellow p.138

2 See p. 27

Occupied wholly, so would I approach
The gates of Heaven - - - - -
- - - - - pulling off from me
All thoughts of earth.- - - - -¹"

But the trip itself is a much stressed part of the poem. Every detail of the journey is worked out and the descriptions given by Longfellow are perfect. A point of interest in connection with the trip is that to Elsie it takes on a religious tinge on every hand.

The first point at which they stop is Strassburg. It is Easter Sunday and the Friar is preaching an open-air sermon. To Elsie this is a novel scene and she shows her child like simplicity in her fear to draw near the crowd. Then they enter the Cathedral and here she feels more at home; for her mind is chiefly religious, yet the wonders of the paintings and architecture stir her very being. It is all a new land to her.

The Road to Hirschan and the Convent of Hirschau in the Black Forest are the next scenes in the trip. The life of the monks is pictured true to that which history has told us of Middle Age conditions in

the church. The Abbot reproves the monks for their midnight carousals, showing that all was not bad.

The Covered Bridge at Lucerne is the next point for interest and here Henry shows Elsie all the grandure of the paintings, especially that of the Dance of Death.

As they pass over the Bridge of Death, Lucifer is under it listening, while Henry relates to Elsie the story of the Bridge - how Satan promised the monks to let it stand if he could have the first living thing that crossed it and how the Abbott outwitted the Devil by sending a dog across first.

Then the St. Gothard's pass with its wonderful view down into Italy, to Elsie Paradise, to Henry, Gethsemane; a stop at the foot of the Alps and finally at Genoa where the calm beauty of the Italian sea is driven deep into the heart of each and the journey is completed.

Sixth - The Reception at Salerno.

The picture of the school at Salerno is excellently rendered where logic forms a chief course of study.

"For without it how could you hope to show
That nobody knows so much as you know".

Here we see Lucifer enter before Henry and Elsie arrive, and we are not surprised to see him in the guise of Friar Angelo, who seems to have been Henry's physician. Lucifer does not waste much time in trying to argue Elsie out of the sacrifice; he is too anxious for it to take place but he does ask:

"Does she
Without compulsion, of her own free will
1
Consent to this?"

Upon being assured that she does he says no more but waits his chance to usher her into the room of sacrifice. Henry tries to dissuade her, telling her he meant only to test her but she is firm. Even the lie that Henry tells, saying she is mad and comes not to die but ^tbe healed is of no avail. Lucifer aids Elsie in her escape and pushing Henry back closes the door of his private room.

Seventh - The Miracle.

After having carried the readers attention this far Longfellow takes him with Henry until he has

broken open the door and rushed in and then the reader is left outside in the dark. Of the happenings in the room he only learns when he hears the messenger tell Elsie's parents of the miracle. He tells how:

"When they reached Salerno's gate,
The Prince's nobler self prevailed,
And saved her for a nobler fate.
And he was healed in his despair,
By the touch of St. Matthews sacred bones;
Though I think the long ride in the open air,
That pilgrimage over stocks and stones,
In the miracle must come in for a share".¹

The reader is struck by the modern note of fresh air as a cure for disease. To see this idea advanced in the midst of mediaevalism by a mere messenger may be strange but the reader is forced to recognize Longfellow's own idea here.

Eight - The Conclusion.

The Messenger brings the news to the parents that Henry has made a vow that Elsie is his chosen bride.

Then as a final scene we see Henry and Elsie after the wedding guests had departed, enjoying the peace of the evening and the quiet of each other's company. Here they are left - a picture of pure happiness, Henry again a knight only now purer; more unselfish and less self-centered than before; which Elsie has become a woman thro' her deep experience and is lovelier than ever.

As the meaning of the whole poem and Elsie's
deed summed into a few lines, we find these in the
epilog:

"O beauty of holiness,
Of self-forgetfulness of lowness!
A power of meekness
Whose very gentleness and weakness
Are like the yielding, but irresistible air.

O God! it is thy indulgence
That fills the world with the bliss
 1
Of a good deed like this!"

A decorative horizontal line consisting of a series of black asterisks (*) arranged in a repeating pattern.

GERHART HAUPTMANN'S "DER ARME HEINRICH."

Gerhart Hauptmann is always thought of as the author of dramas that treat subjects of the present. The majority of his plays deal with conditions of the times in his native country, Germany. Perhaps the most famous of his dramas exemplifying this is "Die Weber" in which he treats of the conditions under which the weavers in his ancestral home, Silesia, have always lived. He is of the Naturalistic School of writers and his name means Naturalism to many. With this in view at first glance, it seems queer that he should be interested in the legendary stuff of "der Arme Heinrich". Viewing the matter at closer range though it becomes clearer why he should treat the material - an incurable disease, a peasant maiden ready to die for her diseased master, and as a conclusion the marriage of the man, saved thru the offer of sacrifice, and the peasant girl - these points offer chances for deep character study, which is in a large part, - Hauptmann's Naturalism.

The story of the drama "der Arme Heinrich" is not unlike that of the epic. Heinrich is diseased before the play opens and is at the home of Gottfried and Brigitte in the Black Forests. The peasants are doing their best to make him comfortable but only Ottegebe, the daughter, realizes that he is leprous, and she has reasoned it out from the stories that Ottacker, Heinrich's servant, has spread abroad before deserting his master. In the meantime the disease does its deadly work and Heinrich becomes more and more despondent.

Hartmann von Aue, one of Heinrich's most devoted retainers comes to the home of Gottfried and tells of the effect of Heinrich's sudden disappearance, on the world. Heinrich gives his last will and testament to Hartmann to carry back to his uncle and then confesses - not that he has leprosy but that the disease of Job has fallen upon him. Among the stories that Ottacker has spread about the farm is one of blood healing at Salerno. This Ottegebe has taken to the priest, Friar Benedict. He has confirmed the truth of it and now that Heinrich confesses to his illness, Ottegebe offers herself as a sacrifice.

The next we see of Heinrich is in a deserted part of the wood, and here he is digging his own grave. Here he appears as a man, who having lost control of himself is practically insane. He refuses the aid of all:- Friar Benedict, Ottacker, even Gottfried who comes with a pitiful tale of Ottegebe's state of mind, since Heinrich has left. Heinrich remains cold and passionless, telling them to tell Ottegebe that he is sinless and pure. Then he relates to them the story of Ottegebe's two visits to him, how she sought to bring him back but because he feared what he might do, he turned and fled. He has lost faith in everything, man, religion, God.

A short time passes, and different stories are told around as to Heinrich's whereabouts. One story says he is dead and buried in the family vault at Constanz, while another tells that he is alive and wandering in the vicinity of Gottfried's farm. Ottegebe is in the care of Friar Benedict, but like the Wise Virgins is keeping her lamps trimmed and burning, waiting for Heinrich.

Finally, he slinks into the chapel, in the garb of a monk; but also a changed man. He has passed

thro' all stages of belief, has tried faith in the Koran - all - and now he comes back to Friar Benedict and begs for aid in seeking forgiveness. In answer to his queries concerning Ottegebe, the Friar tells him that she is no more of this world but she appears and proves her reality to Heinrich by announcing her readiness for the sacrifice.

Here the story breaks and in the next scene Hartmann von Aue and Ottacker are at the castle of Aue, preparing it for the arrival of the cured Heinrich. He comes, in the pilgrim dress, and tells how he has been healed by three streams of mercy and that Ottegebe lives but is not herself. Then she, not knowing where she is, enters. She is a little wild and Heinrich soothes her and quiets her into a sleep. While she is asleep, placing a crown on her head, he announces that she is his queen. Heinrich has summoned Father Benedict and after Ottegebe has awakened and seems more her old self, the Friar exchanges their rings, Heinrich places a second crown on his own head, and the play ends.

- - - - -

Most of the action of the play is in the Black Forests and vicinity, the fifth act only, taking place in the ancestral home of Aue.

The time of year is implied in nature descriptions of the first act, Heinrich gives a beautiful picture of the outside world,

"Noch ganz in Blaettern steht die Ulme und
gleich ^{wie} ~~wie~~ aus Erz erhebt sie regungslos
sich von des kldren morgens kalte Luft:
des naher Frostes scharfer Silberhauch
vielleicht schon morgen, macht sie
nackt und bloss."³

Later in the drama when Hartmann comes to see Heinrich, he speaks of the snow in the mountains, and of the "Winterstille". This is a clear picture of nature and shows an element in Hauptmann which we ordinarily would think lacking in him because of his deeper interest ¹ in characterization and character study - a love of nature.

Again at the very end of the third act, Benedict tells Heinrich

"es ^{wird} ~~wird~~ ein harter Winter.²

Sucht ein Gbdach."

Althe' Hauptmann places no stress on the journey to Salerno, the placing of the play in winter gives room for the imagination to picture the hardships of the journey. This throws new light on Ottegebe's character, for it makes her appear strong and fearless. In contrast to this the action of the "Golden Legend" is in the summer and there the journey is made a pleasure trip.

- - - - -

One of the firmest friends this drama has in America is Kuno Frauche. Of it and its author he speaks in glowing terms, saying "In 'der Arme Heinrich' Hauptmann has produced a work of art which will stand by the side of Goethe's "Iphig^{en}e" and tell further generations of the heart burnings, bitter struggles and exultant joys of a man, who strives to express what moves, inspires and presses upon our age".¹ Then at the end of the same article he says further, "In depth of feeling, in simplicity of structure, in beauty of language, in strength of character drawing, in spiritual import, it

¹ The Nation vol. 76 p. 50

surpasses everything that has come from the hands of
¹
living dramatists".

Otto Heller, in criticizing the drama says that it is a success only so far as Hauptmann has followed the lines laid down by his celebrated predecessor Hartmann von Aue. ² He says further that it has been called a mystery play of love and that it has been questioned whether the poet has done well to super add to heavenly heroism and sentimental love a suggestion of incipient sex life.

Whatever may be said of the drama, either constructive or destructive the fact still remains that it contains one essential element - a power to grip the Soul. This is because Hauptmann brings the old legend close to us by dressing it up in modern drama form and making of it a drama of bodily and spiritual torment, with the added element of Godly pity. That it lacks the usual physical action of a drama is truly adverse criticism, but it succeeds in that for which it is intended - a psychological study of a man's mind.

1 The Nation vol 76 pg. 51

2 Studies in Mod. Germ. Lit. p. 219

Treating the play from the standpoint of its motifs, we have:-

First - The More Youthful Heinrich

The picture of Heinrich's life before he became diseased is left to be gathered from the drama, just as it was in the "Golden Legend".

We know that this is not his first visit to the Black Forests, in other words that he did not arrive at his conclusions to seek shelter with Gottfried by the hit or miss method. In the first act he asks Ottegebe how long she has known him. In answer to her reply of "two years" he says:

"Mir scheint, da irrst du! denn zum
letzten Mal

Auf Ritter wort, war ich in diesem Hause
 1
vor gut neun Jahren."

Here he betrays his knighthood by the phrase "auf Ritter wort". Further evidence as to his knightly training is shown in :

First - his first appearance in the drama in knightly apparel.

Second - the emphasis laid on his favor in the Emperor's eyes - Of this Hartmann gives an interesting summary:

"Fast drehte sich im kaiserlichen Lager
 um Heinrich, Heinrichs Worte, Heinrichs Liede
 um Heinrich's Jäger, Arzt, Ross, Hund
 und Feder spiel
 mehr das Gespraech, als um die Majestät
 des Kaisers selbst, die nie zur Tafel ging
 Heinrich von Aue, Schritt ihr
¹
 denn zur Seite."

Third - Ottacker's conversation with a supposed stranger - rally his master Heinrich. He tells of going to battle with Heinrich against the Moors and of how he protected his master.

Of the real life that he lived aside from battle Heinrich gives us glimpses in his own conversation. He tells Ottegebe of the splendor of the scenes to which he was accustomed:

"Vos zwei Jahrer - Kind
 lag dieser armer Gast - - - - -

in Marmor hallen, wo die Brunnen klangen
 wo goldene Fische in den Becken flossen
 und wenn er schweifen liess den
 trunknen Blick

so war's dorthin, woher der Weihrauch quoll
¹
 war's in die Zauber Gaerten Azzahras".

Hartmann gives a picture of his brilliant
 social success also:

"Als sech die Frauen
 in seines blauen Auges lachenden Blitz,
 fast toll vor Liebe, draeghten, Herzoginnen
 um seine Pfaender; Hand schuh, Borte, Tuch -
 sich so erzuernten, dass drei Liebeshoefe
²
 sie wiederum zu einen nicht vermochten".

The opinion that the peasants have of their
 master is voiced by Gottfried when he calls him "der
 Meister deutschen Sitte und deutscher" Rittertugend
 Spiegelglas" and says that if he can't find "Mildig
 keit" und "hohen Mut" in Heinrich, they are not to
 be found in Germany.

Little wonder that a young knight, flattered and loved by all from the peasants to the Emporer, should have his head turned by all his glory and praise, should forget the true mission of a knight, and, as a result be punished by a visitation of God's wrath in the form of an incurable disease.

Second - The Changed Heinrich.

Third - Author's use of the Disease.

These two I have chosen to unite for this study because here the emphasis on the disease is really shown in the state of Heinrich's mind and can really only be described by considering the two points together. It becomes then

Second - Heinrich, a Character Diseased and His Mental State.

Symbolically, Heinrich can be taken as mankind in its struggle against the sins that it has brought upon itself. This sin can be blotted out only by repentance, sacrifice and Godly mercy.

On the crusade which he undertook because of the Papal Ban placed on him for his allegiance to the

Emperor, he has revelled in worldly joy, the voluptuousness of the beauty of the Orient, and the Koran. Now he returns to his early home - the same man and yet another. He is still impulsive he still harbors strong desires and aspirations; but his hope of fulfillment is gone, he has been marked by God, he is unclean.

He betakes himself to the peasant home to be at rest and away from the world. Here he hopes to find peace. He feels here the presence of God:

"Du best nur nah; auf stillen Wiesenflaechen
ruhst du - - - du weh'st vom dunkeln

Vliess der Tannen - - -

- - - - - ja, zwischen diesen Bergen
in meiner Heimat bist auch du dahemim
so werde mir ein Bruder und ein Freund."¹

He tries to hide his disease and its workings on his mind at first by telling Gottfried that he must not pay attention:

"wenn ich fremd dir scheine

- - - - - - - - - - - - - - -
ich bein verwaeltscht."²

The first real hint we have of the disease comes when Heinrich learns that Ottacker has deserted him. Gottfried says that he tho't Heinrich would know why Ottacker had gone and Heinrich answers:

"ich sollt es wissen, doch ich ^Wwisst es nicht"¹
it shows just a hint of despair on the part of Heinrich and might be called the "Inciting Action" to the little drama that belongs to him alone.

Time passes and we hear nothing of Heinrich's condition. Hartmann von Aue comes and in his conversations with Gottfried we hear Gottfried say:

"Im Grunde weiss ich nicht - er scheint
mitunter
so frisch wie irgind je in guten Tagen
dann wieder kommt mirs vor als sei
er krank
²
viel kraenker als wir meinen."

This shows Heinrich's struggle. He is still trying to hold himself in control but at times finds it impossible

and then he shows his real condition. Here we do not feel sure that he will be overcome by his doubts but at the end of the act it is evident, when he breaks forth:

"Heinrich von Aue, der dreimal des Tages
den Leib sich wusch, der jides Staeubchen

blies

von seinem Aermel, dieser Fuerst und Herr
und Mann und Geck ^eest nun mit Hiob's

Schwären

beglueckt von der Fuss sohle bis zum Scheitel".¹

After this until his repentance we see a man so dominated by his suffering that he is more animal than man. Feeling that life is imprisonment and death alone holds freedom, he has fled to the out-of-doors, and here in his madness is digging his own grave. He has lost absolute faith in a Divine Being and feels that He too looks down in scorn and laughs at him - even as men have done. He owns that he knows there is a God but:

" diese Gelt
zerstaert das Auge, das ihn sieht, zerreisst

das Herz, das ihn will lieben, und zerknickt
die Kindes Arme, die sich nach ihm strecken,
und was der hoert, wo er vorueber schritt,
manch mal, wer ~~Glä~~ren hat. ist Hohn gelaechter."¹

He tells how he stands on the heights and
utters blasphemies against this God until the echo of
his voice takes up the cry, and the sound drowns out
the cry of the birds and the rustle of the leaves, which
contribute to the praise of this God who scorns him.
Finally in his mad rush of language, he gives vent for
²
the first time to the horrible words.

³
"Aus saetzig bin ich".

After this climax of rage against the Originator of his trouble he passes through a time of misery but finally tired of wandering and feeling that something is wrong at home he returns, seeking forgiveness for his sin.

He slips into the chapel at Friar Benedict's monastery and rebellion is still evident, altho' the struggle of the good to keep it down is also evident.

At one time he cries out:

"Gott

gieb mir doch Worte! warum gebst du mir
nicht deine Worte dass ich beten kann".¹

Again evil gains the upper hand and he exclaims:

"Du hast mich hinterlistig fortgelockt
ein boshaft, schlauer Jaeger!"²

And once more in the same monologue he gives vent to:

"Gott vergiss

vergiss mich wahrhaft! Denk: ich sei nichts wert".³

When Benedict enters he grows calmer, and more hopeful. Surely this servant of God can help him, so he cries to him:

"Rette mich, Vater! Vater, rette mich
rede mit Gott dem Vater, Deinem Herrn
dass er mich⁴ rettet aus der Wut der Menschen."

He offers money:

"Reich bin ich! mach mich reins! Bring'
sie zum Schweigen
die Stimme die da unrein! unrein! heult
mir Tag und Nacht ins Ohr; so werf' ich dir
all meinen Reich tum - - - - - - - - ."⁵

He pleads that the monk will pray for him; that he will tell God that he has humbled and tested him enough. Now he is not even fit for the dogs. In his anxiety to be recognized by the Church, at the end of another monolog he says:

"Gott, ^sunser Herr ist gross! gewaltig! gross!
Ich lob' ihn! lob' ihm! Ausser ihm est nichts
und ich bin nichte - doch ich will

1
leben! ! leben!."

Here then he has reached the point where he can praise God and has in that taken one step toward being cured. He has conquered his skepticism and found a real desire to live.

The author could have found no better means of making us see the horror of the disease. The effect that it has on Heinrich is description enough. No one could want a more realistic picture!

Fourth - the Peasant Family.

1. Gottfried - The father of the family is a "comfortable" type of elderly manhood. Heinrich speaks

of his white hair and his fatherly voice. His attitude toward life is not so serious as that of the feminine portion of the family and he evidently believes that religion is made for women; for he takes no stock in the semi-religious beliefs that exist about the place. His desire to please his master is evident since he even offers to have the whole family disturbed, if in his wakeful nights Heinrich so desires - this also shows his whole heartedness. He displays deep concern over his master's condition and relates all he knows of the disease, adding his own private beliefs.¹

His fatherliness is shown in his anxiety lest the master see some thing wrong with Ottegebe and he asks that Heinrich have compassion on her because of her recent illness. On the whole he illustrates the typical peasant, simple, unaffected, lovable, with a desire to serve and help all those in need.

2 Brigitte.

What Gottfried may lack in religious zeal,

1 See discussion of Heinrich's disease.

Brigitte possesses. When Ottegebe becomes excited over religious problems her mother soothes and quiets her by her calm remarks, which almost take on a proverbial tinge - such sayings as:

"Furcht und Bangen ist hier and Erden unser allen Teil" and

"Kommt die Vergeltung, Kommt sie frueh genug
was hilft's, sich heute schon deshalb beaengstigen".¹
are found in her remarks. She feels a confidence that if Heinrich's disease is sent by God, then what God wills,
will be done, so why worry?

Her aspirations for her daughter are shown in the following lines:

"wenn je dereinst
ein Bursch kommt, dich vom Water zu begehrn ein
braver Sohn aus schlichtem Bauernblut so sollst
²
du Gott dafür im Staube danken."

There is no evidence that she sees an interesting match between Ottegebe and Heinrich.

Her pleasures find their source in service. She is housewifely and does her duty to Heinrich in seeing that the table is set where he likes it best and in careful preparation of the food.

She loves her child ardently and for this reason cannot regret that she is a child of sin. She says to Benedict:

"- - - - - ich mit Bangen dänke

ob Gott mich strafen will in diesem Kind?

Ach, Pater! Reue kann ich nimmer finden
kann, weil ich sie so liebe, nichts bereuen - -."¹

On the whole the reader feels that she is a competent woman tho' not so lovable as her husband.

3 Ottegebe.

The character of Ottegebe is as worthy of detailed study as that of Heinrich. A girl in her early teens, full of the newly arising ideas of womanhood is presented to us in her character. That love for Heinrich motivates all her action is clear to the reader but not to Ottegebe.

In her first appearance she has put a ribbon in her hair in honor of Heinrich's visit with them. She doesn't realize why she does it, but her consequent confusion when her father questions her gives us the clue to her action. Then her embarrassment in Heinrich's presence, and her action when Heinrich says in speaking of his calling her his "klein Gemahl":

"Bald wird ein wackrer Landmann

nun dich nennen

im Ernst, wie ich im Scherz dich damals
nannte."¹

That she becomes frightened and pale and starts to run from him, as if to escape the idea, adds to the reader's idea of an unawakened love.

These actions can also be interpreted as letting in light on her plans for a sacrifice in order that Heinrich might live. As she talks with her mother in the kitchen in the second act over questions of leprosy and its being God's mark on the Godless, she tells Brigitte the story of the count who became leprous and was discovered by a doctor as he was dancing with the Emporer's

daughter, already his secret bride. Brigitte accidentally drops a butcher knife and as Ottegebe picks it up, the mother notices that she trembles as if chilled. She asks her if she is ill and the child shakes her head negatively but says at the same time:

"Mutter, Glaubst du? Hat Isaak gewusst, damals,
als ihn sein Vater schlachten wollte was Abraham mit
ihm in Sinne trug?"¹

That the maiden had thoughts of offering herself for Heinrich here is not to be doubted. She then speaks of God's sacrifice of His Son for the people and tells of the power of blood:

"Und Kraft des Blutes
unschuldig und freiwillig hingegeben ist wie ein lauter
Brunn des ewigen Heils und schon auf Erden hier so
wunder kraeftig, dass selbst aus saetzige Hant, damit
bespreagt rein wird und fleckenlos."²

Further in the same act she tells her mother of the doctor living at Salerno who heals by blood.

Ottacker has told of this and Friar Benedict has affirmed the report so she believes it. Her mind is made up to the deed before the family are fully aware that Heinrich has the leprosy. We are not then surprised when, after Heinrich has told the family that he has been visited by Job's disease, she says:

"Liebster Herr!

Herr! lieber Herr! denkt an das Gottes lamm!

Ich weiss - - - ich will - - - ich kann die Suenden
tragen

Ich hab's gelobt! Du musst versühnet sein."¹

After Heinrich has deserted the house, she gives way. In the morning when she took his glass of milk to his bed as usual, and did not find him, the evil one seemed to have taken possession of her, Love was awakened within her, and life without him meant nothing. As a result she followed him to the forest - The first time he kept her away by throwing stones at her but nothing daunted, she made a second trial. This time she succeeded in reaching him and told him of his chances for life

and how she was willing to die for him. He fled, she returned home, and the next view we have of her is in the cloister, where she is waiting for him. A religious veil hangs over her all the time - she sees visions and has a vision of herself going thru' the operation which she interprets as a sign that Heinrich will come to her that day. He does come, finds her waiting for him, and with the following words wins her victory:

"Ich will der schoepfen aus dem Brunn des Heils
Doch nicht in eurer Welt - Komm! komm! Es ist
bestimmt in Rat. Ich muss! ich will! ich muss!
und Menschenworte sollen mich nicht

¹
verhindern."

The reader is not quite satisfied with Ottegebe after the return from Salerno. Instead of the joy of human love, we find sorrow in her life. She too has been thro' suffering and has become knowing. She knows now that she loves Heinrich but it seems to her an unholy love, an earthly desire. She, the bride of Heaven has fallen a victim to the powers of darkness. Hauptmann clings to the old legend when he makes her feel keenly

her loss of spiritual blessing. Finally tho' human love proves its divinity in spite of ecclesiastical scruples, and the last view of her satisfies both the romantic and realistic reader for she is at the end mere woman, and one deeply in love, at that.

Contrast of Heinrich and Ottegebe's Love.

Heinrich's love for Ottegebe is not as plainly shown as is hers for him. Francke has said that he wonders at her love for him and he does not realize his love until late in the drama. That Ottegebe really was loved before he realizes it tho' is shown in the drama. Hartmann says in speaking of Heinrich's relation to Ottegebe says:

"Nicht uebermuetigen Weise
wie ihr es, gute Frau, zu glauben scheint
nennt unser Herr das Maedlein sein gemahl,
vielmehr hoechst ernsthaft, hier, in diesen Briefen
wo er voll haben Lobes fuer sie ist
und ihre wackre Pflege treulich ruehmt."¹

Heinrich himself shows his love for her when he tells the Friar at the very last of the fourth scene -

"Als mir ein weisser Lazarus
 die Maer", ^{Wie} sie gestorben ist, erzaehlte - das ihr
 das Herz brach um den siechen Herrn! das stiess ich mit
 der Macht des Wahnsinns nieder den furchterlichen Schrei,
 der in mir rang, und schwieg - und glaubt es nicht."
¹

Then follows a description of his journey home. He ran, whither he knew not - thro' fields, up mountains and down again, thro' brooks and gulleys until finally he found himself on the threshhold of the monk's home. Here he has begun to realize his love but still in his own heart selfishness prevails - Not until he has seen to what extent she will go for him does he realize his love fully -

In contrast to his feeling, Ottegebe is made conscious of her love for him, comparatively early in the drama. Her love is no stronger than his, after his has been awakened however.

Fifth - The Miracle.

The preparation for the trip, the trip itself and the reception at Salerno are all omitted in Hauptmann's account, as is also a scene of the miracle itself. This seems really strange for such a scene would be highly

dramatic. Since tho' it is not so much dramatic effect as psychological study that interests Hauptmann, one does not wonder so much.

The miracle is described by Heinrich as coming in three 'streams of Mercy!'

Of the first 'stream' he says:

"Als mich der erste Strahl der Gnade streifts

und eine Heilige zu mir niederstieg,¹ ward ich gereinigt ²

Then he tells of what he was purified - the desire after the common things of life, murderous thoughts, hate, desire for revenge, anger, rage - all these departed from him. All he could do was follow "die Heilige" - Ottegebe - and in the peace of mind that comes to him now, he rests freely.

The second "Strahl" brought with it a desire to live. Hitherto his longing has been for death and an end to misery, now -----

"-----mir in Blut

begann ein saliges Draengen und ein Gaeren

erstandener Kraefte: die erregten sich

zu einem starken Willen, einer Macht

in mich! fast fuehlbar gen mein Siechhum

²
streitend."

Then he tells how after they arrived at Salerno, the doctor, just as in the old legend, tested Ottegebe by showing her all the horror of the operation - After he had taken her into the room, since she wouldn't be dissuaded, follows Heinrich's dramatic rendition of the way in which the sacrifice was hindered. He did not realize what happened, but he heard a roaring, a light surrounded him and cut with fire and torment into his heart. He could see nothing but he saw splinters from the door flying and saw blood flowing from his hands. Then it seemed to him that he stepped thro' the wall:

"Und nun, ihr Maetner, lag sie vor mir, lag,
wie Eva nackt -- lag sie aus Holz gebunden!
Da traf der dritte Strahl der Guade mich,
das Wunder war vollbracht, ich war genesen!"¹

Sixth - The Conclusion.

Ottegebe marries Heinrich in the same atmosphere in which she has always lived. She awakens from the sleep into which Heinrich has soothed her, and still in the haze that surrounds one after awaking, Friar Benedict performs the ceremony of marriage.

She has always lived on a higher plane than mankind in general; and she marries too with her head in the clouds, only now they are of pure happiness, where hitherto they have been of religious doubts and struggles. Hauptmann holds true to the old legend and Heinrich marries the peasant maiden, below him in social rank but his equal in all else. Naturalistic it may not be, but it is romantic, and it is only natural that after all she has done for him, love should grow.

The play ends thus and Heinrich's closing words are peculiarly fitting:

"Und so ergreif' ich wiederum Besitz
von Meinem Grund. Gestorben! Auferstanden!
Die zweien Schlaege schlaegt der Glocken schwengel
der Ewigkeit. Los bin ich von dem Bann!
Lasst meine Falken, meine Adler wieder
steigen."¹

CONCLUSION.

Literature has often been spoken of as boats floating down the stream of life. Those boats which are built strong and capable, undergo the difficulties of the voyage and last for centuries. Others there are which are lost on the first sandbar, because of their poor construction.

In German literature, just as in any other, there are decided divisions, in which certain types of writing prevail. Among these divisions, three that are always recognized by the student are; the court poetry of the Middle Ages, the Romantic School of the late eighteenth and early nineteenth century, and the Naturalistic School of the present. These are recognized as typically German periods, and are therefore important in German literature.

In the period of court poetry the epic poem of "der Arme Heinrich" was written by Hartmann von Aue. That it is typical of court poetry is witnessed to by three facts: (1) the fact that it is the best known of Hartmann's works (2) the fact that Hartmann stands for the

highest in court epics, (3) that it is still read, enjoyed, and loved by its modern readers. Its very simplicity of diction, its conciseness, and above all the easy manner in which the series of incidents is told, make of the poem a work that has lasted through the centuries.

It is not surprising to find Longfellow interested in the stuff of the poem. A German student of his power would naturally find it interesting. Furthermore we know he was an admirer of the Romantic School in Germany. Heine gives the following definition of the Romantic School "Sie war nichts anders als die Wieder erweckung der Poesie des Mittelalters, wie sie sich in dessen Liedern, Bild und Bau werken, in Kunst und Leben manifestiert hatte." "The Golden Legend" is a treatment of the material of "der Arme Heinrich"- that is the poetry of the Middle Ages - set in a frame of other Middle Age characteristics, and it proves Longfellow's alliance with the Romantic writers.

"The Golden Legend" follows its early predecessor closely in parts, only branching away from it as opportunity for the introduction of more Romantic

material is given. All the mediaeval material can be explained in this light, as can also be the emphasis laid on the trip. A love of nature is evident in all the Romanticists, of course in different degrees.

Longfellow's happy use of terms and his selection of the most pleasing points in nature, seems most like the joyous spirit of Eichendorff and Uhland.

The newest work, based on the Legendary material of "der Arme Heinrich" is Hauptmann's poetic drama. Why it can be classed as naturalistic has already been discussed. Its relation to the old story is evident - the same sort of a Heinrich only more vitally a man; "die Süeze" or Ottegebe as she is now called has grown a few years older with the passing of the centuries and has become more religious; the mother has taken on a stronger character with the years; and the father is more clearly pictured. On the whole the additions made have been only those which would make the characters more life-like and worthy of study - only those changes that were necessary to make a Twentieth Century drama out of an epic of the Middle Ages.

The legendary material of "der Arme Heinrich" has proved its right to a place in the worlds literature. It has sailed well and come down to our age intact. It has come from the Middle Ages living in its original form and is read by many yearly. It has come down in translations into Modern German verse made by such men as Chamisso, Simrock and Haus von Wolzogen. It has come down into modern German prose from the hand of Wilhelm Grimm. England paid it her tribute thro' Dante Gabriel Rossette - America has contributed to its glory thro' the hand of one of her best loved masters, and Germany has paid the latest tribute thro' one of her greatest contemporary dramatists, to its dramatic qualities. In its development it has taken on new characteristics that have been necessary for the age in which it appeared, characteristics which have made it all the more living. Thro' all the ages tho', it has clung to the two main themes on which the old legend rested - that of leprosy and its cure by the sacrifice of the pure for the impure.

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