

THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report

of

Committee on Examination

This is to certify that we the undersigned, as a committee of the Graduate School, have given Esther Hendrickson final oral examination for the degree of Master of Arts . We recommend that the degree of Master of Arts be conferred upon the candidate.

Minneapolis, Minnesota

June 3 1920

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THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report
of
Committee on Thesis

The undersigned, acting as a Committee of the Graduate School, have read the accompanying thesis submitted by Esther Hendrickson for the degree of Master of Arts.

They approve it as a thesis meeting the requirements of the Graduate School of the University of Minnesota, and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts.

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THE PORTRAYAL OF WOMAN

IN

HEYSE'S NOVELLEN.

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A Thesis submitted to the
Faculty of the Graduate School of the
UNIVERSITY OF MINNESOTA

by

Esther Hendrickson

In partial fulfillment of the requirements
for the degree of
MASTER OF ARTS

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TABLE OF CONTENTS.

- A. INTRODUCTION.
- B. MEANS OF CHARACTERIZATION.
 - I. Situation
 - II Problem
 - III Field of Selection
 - IV. Direct Method of Characterization
 - V. Indirect Method of Characterization
 - VI. Stylistic Aids to Characterization
- C. CONCLUSION.

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INTRODUCTION.

Among the writers of the German Novelle, Paul Heyse occupies a prominent place. He was not only a prolific producer of excellent Novellen, of which he wrote more than one hundred, but he also made a careful study of the technique of this literary form. In his critical writings we find evidence that his productive work in the field of the Novelle was accompanied by a consideration of the theoretical problems of a Novelle. His critical conclusions resembled in some respects the theories and definitions which had been propounded before his time by Tieck, Goethe, and Theodore Mundt.¹ It does not fall within the province of this paper to discuss the earlier theories, but a casual survey shows that his theory is more complete, more clearly expounded, contains elements not found in the others, and has this advantage, that it can be tersely summed up in two catch-words, "Silhouette", and "Falcon".²

In his analysis of the best methods of production, Heyse devotes some attention to the introduction of his material and his characters, and seeks to emphasize these by means of isolation. This feature of the Novelle, its "right to treat its main theme as an isolated case without involving human standards in general, and moral standards in particular",³ Heyse has repeatedly defended. By his defense he characterized the Novelle as a form which per-

1. Robert McBurney Mitchell- Heyse and his Predecessors in the Theory of the Novelle. Frankfurt, 1915. p.85.

2. For explanation see Deutscher Novellenschatz, hrg. von P. Heyse u. Hermann Kurz, München, 1871-1876, 24 Bde. Introd. to Vol. I.

3. Mitchell- Heyse and his Predecessors in the Theory of the Novelle, p.79.

4. Ibid. p.84.

mits the treatment of the singular, the exceptional, the opt of the ordinary character or event. Heyse considered isolation of the problem necessary for the acquisition of concentration and unity of impression which are indispensable elements of the Novelle according to his theory.¹

Investigation of Heyse's method of character portrayal shows that he here too employs the same principle. By the isolation of one chief figure, Heyse simplifies the problem before him, the problem of characterization, and in this respect he approaches the English short story. In this connection, it might be well to emphasize the fact that there is a marked difference between the Novelle and the short story. While the latter is limited by definite rules as to singleness of character and incident,² and as to length, the Novelle is not so limited. The short story should be no longer than can be easily read in an hour or in one sitting.³ The Novelle may be much longer than this, without breaking any rules, as, for example, Kleist's Michael Kohlhaas, Hauff's Die Bettlerin vom Pont des Arts, Fouque's Undine, Ludwig's Zwischen Himmel und Erde, or any one of numerous others which could be mentioned. The Novelle is not limited as to singleness of incident. Kleist's Michael Kohlhaas is a series of incidents, all serving to bring out Kohlhaas' character. Ludwig's long Novelle Zwischen Himmel und Erde presents likewise a number of incidents, all centering about the main problem. Further to emphasize the difference between Novellen and short stories, the former need not adhere to the rule of singleness of character, which governs the short story. There are any number of Novellen to illustrate this point; as, for

1. Mitchell- Heyse and his Predecessors in the Theory of the Novelle, p.84.

2. J. Berg Esenwein- Writing the Short Story. New York, 1908. p.30. See also James Brander Matthews- Philosophy of the Short Story.

3. Pitkin- Short Story Writing.

example, Hauff's Die Bettlerin vom Pont des Arts, Jud Süsz, Tieck's Des Lebens Ueberflusz, Kleist's Das Erdbeben in Chili, Hoffman's Meister Martin der Kufner und seine Gesellen, Brentano's Geschichte vom braven Kasperl und schönen Annerl, and many, many others. In short, Heyse is the only Novellen writer who conspicuously limits himself to the portrayal of a single chief character. In common with the short story, the Novelle must have plot, compression, and unity of impression.¹ Naturally the Novellen writer is more limited as to scope in characterization than is the novel writer. And yet his opportunities in this way are wider than those of the short story writer, because of the fact that the latter is bound to the presentation of a single incident, whereas the former is not so bound. The Novellen writer is thus enabled to give a much fuller, more completely rounded picture of his character.

Noting the dominance of the woman in Heyse's work, the interesting question arises as to whether there was anything in his life which directly influenced him in the direction of this tendency. According to his own words in his autobiography, Jugenderrinnerungen und Bekenntnisse, his first experience with the other sex occurred when he was only seventeen years of age, - and that experience was not particularly deep. It did, however, afford him an opportunity to make observations of feminine character. "Es war die erste 'problematische' Mädchennatur, die mir begegnete."² Heyse says explicitly, however, that his women characters are not based upon any particular experiences in his own life, nor any women he has known.³ Yet we may question whether we should place absolute confidence in these words, however truthful he wanted and believed him-

1. Esenwein- Writing the Short Story, p.30.

2. P. Heyse- Jugenderrinnerungen u. Bekenntnisse, Berlin, 1901. p.299.

3. Ibid., p.295.

self to be. Composers of music sometimes incorporate in their compositions a strain of music which is taken from the work of some other composer. And yet to the musician himself it seems to be entirely original. At some time in the past the melody was indelibly impressed upon his memory, to crop out later apparently quite original, because consciously so entirely forgotten. Perhaps the same principle is true of Heyse. Although he is not aware of the fact, he is no doubt recording in his Novellen observations of women he had known or seen.¹ His characters are so real, so natural and true to life, that even if we are willing to accept his statement as true, we must conclude that each is a composite of characteristics and features actually and accurately observed.

Besides experiences in his life, there was that in his temperament and personality which inclined him naturally to the treatment of women, and especially beautiful women. Even as a mere boy, he was peculiarly sensitive to beauty in any form but particularly feminine beauty. "Ich empfand dann leibhaftig jenen 'Schlag' auf das Herz, der Atem stockte mir, ja, wie es schon die lesbische Dichterin an sich erlebt, ein leiser Schweiß trat mir auf die Stirn, wenn das zauberhafte Wesen mich anredete."² Such feelings Heyse felt to be a weakness in his make-up. His feeling for and love of beauty were nevertheless so strong that at times he felt drawn to what he calls a "Schönheitscultus"³ We can readily see what an effect such a temperament might exercise upon an author's choice of material, and his treatment of that material.

1. Cf. Heinrich Spiro-Paul Heyse, der Dichter und seine Werke. Stuttgart und Berlin, 1910. p.51.
 2. Jugenderrinnerungen u. Bekenntnisse, p.296.
 3. Ibid., p.296. Cf. also Viktor Klemperer-Paul Heyse. Moderne Geister, Nr.4, Berlin, 1907. p.12.

5.
CHAPTER I.

SITUATION.

Character portrayal is Heyse's chief interest in his Novellen, and his attention is devoted almost wholly to one single character in each story. In the initial presentation of the characters Heyse follows the practice common in the drama, introducing them only after a mood scene. Just as the witch scene in MacBeth prepares us for the horrible, the gruesome, do Heyse's opening scenes present the mood which is to dominate in the stories. Rarely do we find the main character on the stage as the curtain rises, and even a direct sketch of the character in the opening scene is unusual.

The opening paragraph of Das Mädchen von Treppi introduces to a scene of isolation, ruggedness, strength, and primitiveness, which serves as an excellent background for the little drama which is to take place, but which, more especially, brings forth and emphasizes in the region those very qualities which are characteristic of Fenice. "Auf der Höhe des Apennin, wo er sich zwischen Toscana und dem Nördlichen Teil des Kirchenstaats hinzieht, liegt ein einsames Hirtendorf, Treppi genannt. Die Pfade, die hinaufführen, sind für Wagen unzugänglich. Viele Stunden weiter nach Süden im grossen Umweg überschreitet die Strasse der Posten und Vetterine das Gebirge. Treppi vorüber ziehen nur Bauern, die mit den Hirten zu handeln haben, selten ein Maler oder landstrassenscheuer Fusswanderer, und in den Nächten die Schmuggler mit ihren Saumtieren, die das öde Dorf, wo sie kurze Rast machen, auf noch viel rauheren Felswegen zu erreichen wissen, als alle anderen".¹

In "L'Arrabiata", Heyse does not use the opening scene of nature as a means of characterization; he uses it merely to provide a lovely setting for the action; a fitting background for an Italian scene, Italian characters, and

1. Das Mädchen von Treppi p.1.

Italian temperament. "Die Sonne war noch nicht aufgegangen. Ueber dem Vesuv lagerte eine breite graue Nebelschicht, die sich nach Neapel hinüberdehnte und die kleinen Städte an jenem Küstenstrich verdunkelte. Das Meer lag still."¹

The opening situation in Anfang und Ende, as a picture of society, culture, and wealth, helps to prepare the reader for the refined, cultured figure of Eugenie.

"In der tiefen Fensternische des lichterhellen Saals brannte nur eine einzelne Kerze auf silbernem Leuchter, den eine geflügelte Figur mit beiden Armen emporhielt. Der bescheidene Glanz wurde noch gedämpft durch schattige Gewächse mit breiten Blättern und den letzten Blüten des Jahres, und eine schlanke Palme überwölbte zierlich mit ihren leichten Zweigen den Eingang in die dämmerige Laube."²

The beginning of Der verlorene Sohn differs from that of all of the other six Novellen with which we are dealing specifically in this paper. The story commences with a statement in which the time is definitely set as the middle of the seventeenth century. The author also gives a brief sketch of Helena's short married life and subsequent widowhood in which she had spoiled her son

Andreas by over-indulgence. "In Bern lebte um die Mitte des siebzehnten Jahrhunderts eine würdige Matrone, Frau Helena Amthor, die Witwe eines sehr reichen und angesehenen Bürgers und Ratsherrn, der sie nach zwölfjähriger Ehe mit zwei Kindern zurückgelassen hatte, noch in der Blüthe der Jahre und ihrer Schönheit. Gleichwohl hatte sie jedem noch so vorteilhaften und ehrenvollen Antrage, eine zweite Ehe zu schliessen, widerstanden und jedesmal erklärt, sie habe nur noch Eines auf Erden zu tun: ihre Kinder zu rechtschaffenen Menschen zu erziehen. Wie es aber zu gehen pflegt, dasz allzu ängstlicher Eifer das Gegentheil wirkt von dem, was er bezweckte, so auch hier. Das älteste Kind, ein Knabe, der bei des Vaters Tode elf Jahre und ein klüger aber sehr eigenwilliger Bursch war, hätte wohl eher eine männliche Zucht bedurft, als die zärtliche, allzu nachgiebige Pflege der Mutter, die diesen Sohn als das Abbild des zu früh ihr entrissenen Gatten vergötterte und seinen oft übermätigen Wünschen in keiner Weise widerstehen konnte. Die Folge davon war, dasz der junge Andreas, je mehr er heranwuchs, je übler sich aufführte und seiner Mutter zum Dank für ihre thörichte Liebe das schwerste Herzeleid machte,..."³ As a result of this preliminary review, we

know more about the chief character before the actual narration begins than we do in the other stories. The situation and the preparatory characterization are much more complete.

1. L'Arrabiata, p.1
2. Anfang und Ende, p.1.
3. Der Verlorene Sohn, p.1.

The opening situation in Das Glück von Rothenburg throws no light whatsoever upon the character of the beautiful Russian. (By the way,- it is a peculiar thing that Heyse has given this lady no name. In mentioning her, he calls her "die Russin", or "die Generalin", more frequently "die Fremde"). But the stranger is not the only character of importance in this Novelle. For the character of Christel, the little wife, we are, to a degree, prepared, both by the artist's apologetic words concerning his quiet old-fashioned little town, and by his few words concerning Christel herself. In Himmlische und Irdische Liebe, we again have two women characters, equally important. For neither, however, does Heyse give us the least preparation. The introduction of Gina is abrupt, as is also that of Traud. In this respect, the introduction of Angiolina in Hochzeit auf Capri presents a marked contrast. Heyse prepares us as to the character of Angiolina by the words of the young man, his mother, and his friend. The preparation is just as complete as that in Der verlorene Sohn, if not more so. Generalizing about this point in technique, we may say that Heyse makes less use of preparation in characterization than he does of other methods, - that it remains a subordinate element in his technique of characterization.

While in the discussion of the situation, it might be well to note Heyse's isolation of character in the given situation. His use of isolation is not to be regarded so much as a definite method of characterization or scheme to bring out the different characteristics of the person, but rather as a means of bringing the character into the full light of attention and observation, of making it the one and only center of attraction. It has been noted in the introduction that the Novellen writer, unlike the short story writer, is not bound to the presentation of one principal character. If this is true, Heyse, by thus

binding himself by such a limitation, as he usually does, is making of isolation a use peculiar to himself. And indeed, when we think of Heyse, we think of the oneness of character which so strikingly evinces itself in his Novellen, notably in L'Arrabbiata, Das Mädchen von Treppi, Anfang und Ende, Der verlorene Sohn, and Hochzeit auf Capri.

CHAPTER II.

PROBLEM.

The type of problem in which Heyse is interested are problems of character. This he chooses to discuss not for its own sake but as an organic element in the psychology of the principal figure. Heyse's problems are, in general, problems of love. Usually the problem is one of sex love, as it is in L'Arrabbiata. Uneducated as she is, Laurella has no books with which to occupy her mind. Her uncontrolled temper prevents the acquisition of friends. With nothing else to divert her, her mind turns back upon love, and is filled with the subject of her own feelings. Her life is lived around the subject of love. These characteristics are brought out by the development of the problem. The same statements are true of Fenice in Das Mädchen von Treppi, because she is the same type of girl. The problem of Anfang und Ende is also one of love, but of a different kind. Eugenie is not the "elementares Wesen" that Laurella and Fenice are. Eugenie is cultured and educated, and can find diversion in the circles of society in which she moves. Furthermore, the upbringing and the education of her son occupy her chief attention. The love element is therefore tempered and moderated; it is much less tempestuous and passionate than in the two preceding Novellen. Here the development of the problem brings out the latent fervor of love of which Eugenie is capable. In Der verlorene Sohn we find again that the problem is one of love. In the three foregoing Novellen, Heyse treats of the relations between man and woman. In Der verlorene Sohn, however, he treats of the relations between mother and child; in other words, the problem in this Novelle is maternal love instead of sex love. The story presents

the struggle in Helena Amthor's soul between her love for her son and her love for her daughter. During the entire life of her son Andreas, she has shielded him, protected him, adored him, and spoiled him. Her love for the daughter Lisabethli is subordinated to her love for the son. But when it comes to an actual conflict between the love for her son and her sense of duty toward the daughter, a conflict where one must triumph over the other, the sense of duty toward the daughter prevails over the love for the son. Frau Helena realizes that the living have rights superior to those of the dead. This realization brings about the solution of the problem. The mother's love does not cease to exist; it is merely subordinated by the realization of obligations toward the daughter Lisabethli. In each of the four Novellen mentioned, the love problem has been presented through the medium of one woman.

Das Glück von Rothenburg contains a love problem represented by two contrasting women. The problem becomes a study of love as represented by a woman of the world, - cold, changeable, restless, discontented; and love as represented by a perfect home-maker, - warm, perfectly natural, constant, dependable. As is usual with Heyse, the latter type of love is triumphant. The two sorts of love are more clearly presented in Himmlische und Irdische Liebe. The contrast between the two women is more sharply defined, and the victory of the woman of nature is more decisive. The problem in Hochzeit auf Capri is again one of love, or what would perhaps be more accurate, a problem of the lack or absence of love. Whatever love is to be found in the Novelle is found in the heart of the young man, who is but a minor character. Angiolina, the chief character, is absolutely cold, and devoid of all feeling. She is the type

which we find in Mietje, in the Novelle entitled F.U.R.I.A., although she is not so hateful nor malicious.

To sum up briefly,- in these seven Novellen, Heyse has presented five variations of the problem of love: violently passionate love; moderated love; maternal love; contrast of two kinds of love; total lack of love. And all of these exist only to help Heyse to characterize his women.

CHAPTER III

FIELD OF SELECTION.

The circles of society from which Heyse takes his characters are, in general, two. In L'Arrabbiata and in Das Mädchen von Treppi, he presents women taken from the humblest surroundings, women with no education, no culture, no social training. Such women he usually presents as the absolutely natural, frank, elementary type. In spite of their humble position and lack of training however, these women are not presented in such a way that they are unpleasant and repulsive to a refined mind. Heyse was too much the artist and the aesthete. He infuses into his nature characters an innate refinement which compensates for their lack of what upper society calls essentials. Such are Laurella and Fenice. Christel, in Das Glück von Rothenburg and Traud in Himmliche und Irdische Liebe have had more experience in the world of city life and culture, but they, too, move in the humbler circles and may be considered as being upon practically the same plane as Laurella and Fenice. Eugenie, Helena, the Russian, and Georgina, have all had education and cultural training, and their sphere is the upper class of society. Angiolina, the heartless one, is, in her own little town, likewise of the better class.

CHAPTER IV.

DIRECT METHOD OF CHARACTERIZATION.

Before commencing the discussion of Heyse's use of direct and indirect methods of characterization, it is essential that there be a clear understanding of the distinction between the two methods. However other writers may define the terms direct and indirect, in this paper the term direct shall be used to apply to that type of characterization in which the character is described or commented upon by the author, by some other person in the story, or by himself. Indirect, then, will be that form of characterization in which the character, by word, (other than self-descriptive) act, or manner, reveals, discloses his character. The latter type might likewise be designated as the deductive type. Under the direct method, we have two chief sub-heads:

I. Heyse's use of physical externalities as a means of characterization.

In general, it may be said, not applying particularly to characterization, that Heyse always gives his women physical beauty, whether they have spiritual beauty or not. Beauty was Heyse's watch-word, and to beauty he was extremely sensitive.¹ Even in Der verlorene Sohn where Helena is not young, and the main question is not one of the attraction between man and woman, Heyse nevertheless gives her the gift of beauty. But where it is a question of sex attraction, Heyse makes strong use of beauty in his motivation. The beauty of his women becomes the lure and bait for his men. In fact, it was a part of Heyse's literary creed

1.P.Heyse- Jugenderrinnerungen u. Bekenntnisse, p.296.

to portray only the beautiful and the attractive. Proof of this is found in his words in Die Witwe von Pisa: "Ich habe nie eine Figur zeichnen können, die nicht irgend etwas Liebenswürdige gehabt hätte-----Was mir schon im Leben gleichgültig war, oder gar widerwärtig, warum sollte ich mich in der Poesie damit befassen? Es gibt genug andere, die es vorziehen, das Hässliche zu malen."¹

The author, however, makes use of physical externalities for a still deeper reason. He often uses them as a means and an aid to characterization. He chooses and presents characteristics which are in keeping with the character which he is presenting. As an illustration of this point we find Laurella described as having "einen vollen Mund". Full lips are usually conceded to be one of the signs of a loving disposition; thin, narrow lips, on the contrary, are said to indicate a cold-blooded disposition. Laurella's full mouth is an indication of the corresponding trait in her character; we know her to be a person of a very passionate disposition, ruled chiefly by her feelings. We find that in the case of each of the other women of Laurella's type in these seven Novellen, Heyse has mentioned the mouth in connection with physical details: Fenice, "der Mund blühte in röteter Jugend," p.1, l.20; Christel, "ein nicht kleiner, aber frischer roter Mund", p.138; Traud, "ein kräftig geschweller Mund", p.29

An example of how Heyse often indicates refinement in his characters, (and all of them have refinement, if not acquired, at least innate, which, after all, is the higher type) is to be found in his mention of the delicacy of the nostrils: Laurella, "die feinen Nasenflügel", p.18, l.18; Fenice, "die schmalgeformte Nase", p.8, l.20; Eugenie, "die feinen Nasenflügel", p.40, l.12; the Russian, "diese schlanke Nase", p.134; Gina, "die klassischen Züge", p.13; Angiolina, "ein Gesicht.....von den reinsten Formen", p.14. Slenderness of the

¹. Mitchell, p.88.

whole body, in the hands of Heyse, becomes a means of suggesting daintiness and refinement: Laurella, "eine schlanke Mädchengestalt", p.3, l.19; Fenice, "die schlanke Kraft der Glieder", p.32, l.27; Eugenie, "eine schlanke Frauengestalt", p.1, l.10; Christel, "die schlanke Gestalt", p.143; Angiolina, "ein Figürchen von seltener Anmut, eine reizende Gestalt", p.14.

In his physical descriptions of his characters Heyse both scatters his details throughout the story, and also gives rather compact descriptions, presenting many details at one time. By the former method, the figure of the woman seems, as it were, to grow upon us. Because of this gradual presentation of details, each single detail takes on a greater importance, and makes a stronger impression upon our minds and memories. By means of the second method, Heyse presents a momentarily more complete picture, but the lasting impression is not so vivid. Heyse seems to have used the first method predominately in the earlier Novellen, the second method increasingly in the later Novellen. Especially striking is his use of the cumulative method in the last of the seven Novellen, Hochzeit auf Capri. He describes the girl completely, from the crown of her exquisite little head to her tiny blue-shod feet. The effect of this description is that of a little enamelled picture, - beautiful, lovely, but hard underneath, and heartless. Later developments show how accurately the externalities of the picture fit the personality of Angiolina, and how artistically Heyse has used physical description as a means of characterization.

II. Description of character.

Although description of physical appearance may play an important role in characterization, yet it is not the chief element in the direct method. Description of character is of more importance. This description may come from the author, from the character himself, or from some third person in the story.

The description may consist either of a full, complete character sketch, or merely of a single adjective or phrase scattered here and there throughout the story. Heyse uses complete character sketches but rarely. The best example of such characterization in our particular Novellen is to be found in Himmliche und Irdische Liebe. Here Heyse gives us a glimpse of Gina's girlhood, her education, her attainments, her ambitions and desires, in short, her whole character. But this is practically the only instance where Heyse has used such characterization in these seven Novellen. We can hardly say, therefore, that it is representative of Heysestechnique. Much more typical of him is what one might call the fragmentary method wherein the author now and then uses a characterizing phrase, sometimes merely an adjective, as for example in the phrase "die kluge Frau".¹ Der verlorene Sohn presents perhaps the most striking evidence of this method. Of the nine direct characterizations used by Heyse in this story, one is somewhat astonished to note that six consist of the phrase "die strenge Frau" or "die gestrenge Frau". Frequently, instead of describing a character as possessing a certain quality, Heyse expresses the quality as a noun and the subject of the sentence. By so doing he puts emphasis upon the quality rather than upon the person possessing the quality. Valentin says to Eugenie: "Ich dachte an Ihre Güte"², instead of saying, perhaps: "Ich dachte daran, dass Sie so gut waren", thereby calling attention to Eugenie's kindness, rather than to Eugenie herself. The same objective treatment may be observed in the expression: "die alte Gewohnheit der Herrschaft über ihr Gemüt".³ To strengthen the certainty of this point in his technique, we quote from Das Mädchen von Treppi: "die rührende Herrlichkeit ihrer Liebe".⁴ Similar examples in the other Novellen could easily be multiplied.

1. Anfang und Ende, p.28, l.23.

2. Ibid., p.27, l.26.

3. Ibid., p.20, l.22.

4. Das Mädchen von Treppi, p.38, l.11.

The author's direct characterization is chiefly that sort of characterization of which we have just spoken. Aside from this type, however, we find that direct characterization as coming from the author himself is less common than characterization which is given by some person in the story other than the chief character. L'Arrabbiata offers an example of a story in which there are no instances of characterization given by the author, whereas there are three examples of characterization spoken by another character.¹ The same may be said of Das Mädchen von Treppi.² In Anfang und Ende, only four out of eleven cases of direct characterization come from the author, The remaining seven are spoken by Valentin. Der verlorene Sohn offers a surprising change. Here only one case³ out of seven is not given by the author. Heyse seems to have reversed his method. In Das Glück von Rothenburg the direct characterizations are divided equally between the author and some other character. Himmlische und Irdische Liebe presents some interesting facts when studied from this viewpoint. All except two of the direct characterizations of Gina are given by the author himself. Heyse has used direct characterizations of Traud only seven times. But of these seven instances, not one is from the author. This is an interesting observation, when we consider the fact that practically all of the direct characterizations concerning Gina are given by the author. Heyse thereby obtains the effect of making Traud appear the more realistic character of the two.⁴ Hochzeit auf Capri presents a slight variation of the problem in hand. This Novelle is written in the first person. The author is, therefore, likewise a character in the story. Hence there would be no point in designating which

1. L'Arrabbiata: p.9, 12; p.17, 1.21, 22; p.22, 1.1.

2. Das Mädchen von Treppi: p.38, 11.6-9; p.38, 1.22; p.54, 1.17.

3. Der verlorene Sohn, p.370.

4. See next page for explanation of this statement.

characterizations are given by the author, and which are given by some person in the story. A general survey of the situation seems to indicate that Heyse has presented his direct characterizations as coming from a personage in the narrative at those times when he is characterizing such a personality as that of Laurella, Fenice, Christel, or Traud,- in other words, when he is presenting a woman who is perfectly natural, open, elementary in her feelings and the expression of her feelings. When Heyse is presenting a woman who is constantly restraining herself, and hiding her inner self behind a mask of reserve, then he usually presents the description of character himself. We have noted the effect of this variation in method in Himmliche und Irdische Liebe. The same holds true of the other Novellen. Greater reality is obtained by having a second person speak or think the characterizing words, because we do not then need to take the author's word for it. We have witnesses of scenes as they actually took place, and their testimony must be the more reliable.

The characterization need not be given by either the author or another person in the story. It may be direct self-characterization, in which the chief character describes himself. In L'Arrabbiata, Laurella characterizes herself six times.¹ Each of these six speeches concerns her indifference and coolness to others, and her proud obstinacy. Her last speech is the only direct characterization to be found in the entire story which touches at all upon the softer, more womanly side of her nature,-her yielding to her love for Antonio, her absolute non-resistance in the face of this love. In Das Mädchen von Treppi Fenice describes her own character only once. Furthermore, it is her fifteen-year old self of seven years before that she describes: "Ich war immer so trotzig gewesen und allein, und wusste mich nicht auszudrücken".² By inference, of course, we get light upon her present character.

1. L'Arrabbiata: p.7, l.1; p.11, l.10; p.23, l.7; p.29, l.5; p.30, l.9; p.33, ll.10-18.

2. Das Mädchen von Treppi, p.11, l.6.

Direct self-characterization as employed by Heyse in Anfang und Ende can be quickly disposed of; for the only instance in which Eugenie speaks words in description of her own nature is that in which she says: "Aber wir Mädchen werden ja dazu erzogen, über unsere Stimmungen zu wachen, und in allem, was Hingebung heisst, behutsam zu sein."¹ Even in this case, as we see, she does not speak specifically of herself, but only of her sex. But from her words concerning the conventionally double emotional life which the average girl must lead, more light is thrown upon the double personality of Eugenie herself. Der verlorene Sohn contains one case of self-characterization.² Frau Helena sharply reproaches herself for her weakness and pliancy in her dealings with her son. In Das Glück von Rothenburg there are no less than eight instances of self-characterization by the Russian "Generalin", but only one instance of it by Christel. But Christel's one self-characterization is more telling and effective than all the other eight, - "Ich habe eine glückliche Hand mit Kindern und Blumen, das ist mein einziges Talent".³ The effect which Heyse produces by making the Russian characterize herself so often and Christel only once is a strengthened contrast between the two women. The Generalin, the educated woman of the world, unhappy as she is, is given to analytical study of her own feelings. But Christel, the absolutely natural woman, the busy happy little wife, does not think of picking herself to pieces, and analyzing herself. Neither Himmliche und Irdische Liebe nor Hochzeit auf Capri contain any examples of self-characterization. Especially significant is this in regard to the latter Novelle. Angiolina is a shallow, apparently heartless little person. She would be utterly incapable of self-analysis. It is a fine

1. Anfang und Ende, p.9, ll.4-11.

2. Der verlorene Sohn, p.399.

3. Das Glück von Rothenburg, p.156.

point in Heyse's technique that he puts no self-characterization into the mouth of Angiolina.

Hochzeit auf Capri presents a point in the technique of direct characterization which is scarcely noticeable in the other Novellen. We find six cases of direct characterization of the girls of Capri; in other words, there is characterization of a class, rather than of an individual. Each of these six cases emphasizes the idea that the women of Capri are cold-blooded, mercenary, lacking in all sentiment and warmth. Such general characterization is, of course, equivalent to a characterization of Angiolina herself, but it has the effect of causing Angiolina to appear as a type rather than as an individual personality; (just as the title itself, without the article "die" gives the effect of a typical rather than a specific wedding). This is unusual with Heyse, for his women are, as a rule, highly individualized.

In such cases where a character is presented as having two sides to her nature, - one, the true side which she keeps hidden away from the world, the other, the conventional side which she shows to the public - we find that the direct characterization is usually applied to her outward apparent nature. In L'Arrabbiata, the direct characterization touches upon Laurella's obstinacy and defiant attitude, rather than upon the passionate warmth which really formed the core of her personality. In the case of Eugenie, there is direct mention only of her extreme reserve and seeming indifference. Emphasis is laid, in the direct characterization, upon the Generalin's composure, poise, coolness, indifference, and her light bantering manner. The same is true of Gina. Through direct description attention is called to her reserve and coolness. In all of these cases, we must find some other way to discover the true character of the women. Direct characterization has failed to reveal more than one aspect. It is by means of indirect characterization that Heyse rounds out into completeness the figures of his women.

CHAPTER V.

INDIRECT METHOD OF CHARACTERIZATION.

By the indirect method of characterization we understand that method by which persons are characterized by their actions and behaviour. When a man treats his horse unmercifully, we do not need to be told about the man's character. We can see it for ourselves. The man indirectly characterizes himself by his treatment of the animal. The study of Heyse's Novellen reveals the fact that most of the characterization in these stories is indirect. It is one of the outstanding marks of his work in this field. There are several sub-divisions which can be made of the indirect method.

1. Character as revealed by actions and behaviour.

This, of course, is the main sub-head. At first thought it seems to be identical with the whole indirect method itself. But because it is the chief division, the definition of it has been applied to the method in general. In L'Arrabbiata the characterization of Laurella is preponderantly indirect. It is by means of manner, acts, gesture, bearing, that Heyse presents to us a complete and rounded picture of this girl of Italy. It is as a spectator, rather than as an auditor that we grow to know her as she is. Heyse shows us, by drawing attention to her proud bearing, her stubborn indifference, her sudden flaming wrath, her overwhelmingly passionate love, — it is by drawing attention to the actions of Laurella revealing these traits in her character, that Heyse gives

us so excellent a characterization. The same statements would apply with equal truth to the portrayal of Fenice, Das Mädchen von Treppi. Her frank and passionate avowal of love, her quiet strength and determination, her ardent response to Filippo's declaration of love, are silent revelations of the depth and richness of character with which Heyse has endowed her. It is a high tribute to the author's literary powers that we concede to him great success in the portrayal of Fenice's character entirely by indirect methods; for, in our opinion, the indirect method requires a far greater skill, finesse, and delicacy of touch than does the direct. In Anfang und Ende, Heyse used more direct characterization than in the two preceding Novellen. Here, too, however, the indirect still far exceeds the direct in amount. In the chapter on direct characterization it was noted that Heyse presented by that method the assumed nature of Eugenie. Valentin's words show us, for the most part the mocking, jesting nature of this woman, and her inaccessibility. The author's descriptions, too, bring to our attention not the warmth of feeling nor the deep love which filled Eugenie's heart, but rather the seriousness and reserve of her outward manner and bearing, and her power of concealing under a composed exterior the true depth of her emotions.¹ But it is by means of her own words and actions that we must deduce the reality behind the mask. Of the two factors, speeches or actions, the former gives us the weaker light on what she actually is. Almost all of her speeches, with the exception* of the last two or three, which are spoken in the love scene between her and Valentin, are mocking, jesting, bantering. To one obliged to judge her merely by her words, she would seem to possess only those traits indicated by her words. But to the initiated reader who has the privilege of judging her not only by her

1. Anfang und Ende, p.2, ll.9-15; p.17, l.24; p.20, l.22.

words but also by her actions, there is clearly apparent the vein of suppressed feeling and, at times, of pain, which flows along like a subterranean stream beneath her apparently easy, careless words. In other words, it is only by observing carefully what Eugenie does, that we can learn what she truly is. It is true, not all of her actions and behaviour bespeak the deeper side of her nature. Almost half of them present her in the light careless manner by which she was known to most of her acquaintances. But those actions in which she does appear as in a mask are, without exception, at those times when she is in conversation or in company. We have enough evidence, in spite of these misleading actions, to convince us of the true depth and sincerity of the woman-heart behind the mask. It is when Heyse shows her to us alone, as she waits in her home for Valentin, that we learn most concerning her. Her starting-up at the sound of a step in the courtyard,¹ her dreaminess and contemplativeness, show us where her thoughts are. In this contemplative mood, she carries us back several years to her girlhood,² where we are given still deeper insight into her heart. We see how deeply she had loved Valentin, - so deeply that she had humbled herself in her own eyes by bringing him into a situation where all the conditions were perfect for a declaration of his love for her. For her that was a long step, and a sacrifice of pride; hence, an indisputable proof of the strong feeling governing her actions. We learn to know her better when Heyse shows her to us at her departure, pale and with tear-reddened eyelids, as also later, when he shows us the pallor upon her face at her marriage to the man of her mother's choice. Heyse does not allow the reader to forget that Eugenie has not lost her old love for Valentin. Finally, in the passionate

1. Anfang und Ende, p.16, l.20-22.

2. Ibid., p.17, l.16-18, etc.

love scene which ends the story, Eugenie's fundamental nature is at last brought out into the open, and all jesting and mockery have been cast aside, revealing the depth of feeling of which she is capable. Thus does Heyse characterize Eugenie by this feature of the direct method.

Approximately the same procedure is carried out in the characterization of the Russian, in Das Glück von Rothenburg. Direct characterization throws but very little, if any, light upon her true nature. Nor do her own words clear up the situation to a great extent. We learn most about her when we observe her in the railroad carriage at her departure from Rothenburg. Her unvoiced generosity to her maid, and her furtive weeping reveal more eloquently than anything else could have done, how deeply she had been affected by her glimpse of happy family life, and how lonely and loveless was her own existence. In her case, as in the case of Eugenie, direct characterization reveals one side, the superficial side of her character, indirect characterization reveals quite another aspect of it. About the character of the other woman in the story, Christel, there is no quality; indirect characterization of her carries out the same idea as that expressed in the direct. The former has, as usual, been employed by Heyse in excess of the latter. Similar types of women are portrayed in Himmelische und Irdische Liebe. Behaviour reveals depths of feeling of which perhaps even Gina herself was not fully aware. Heyse had a definite purpose in ascribing to Gina her role as an amateur poetess. The direct characterizations of her present to the reader her cold, unemotional side. But Gina's nature has another side which is revealed only by some of her actions. Deep within her was a spring of emotion of which she was hardly conscious. This emotion demanded expression and was denied the usual outlet of speech and

action. It had, therefore, to find for itself some other utterance. Gina is thus giving vent to some of her pent-up emotion, when she seeks to express herself in poetry. That Heyse has her write poetry must be regarded as a part of his scheme of characterization. Other of her actions besides her literary activities reveal her inner self. Her uneasiness while absent at the summer resort, her evident pain at the knowledge of Chlodwig's faithlessness, especially the passionate embrace of Traud to which she gives way after Chlodwig's suicide, these all reveal a deeper, softer side of her nature, a side which Heyse discloses only in her actions. He offers a sharp contrast in Traud. There is nothing of the enigma about her; she is as free and open as the day. It is true, we learn the most concerning her, too, through her actions. That is because of the fact that we are not given much direct characterization of her. What we are given, moreover, does not belie her actions. Heyse presents her as an harmonious whole, giving free, natural expression to her feelings, and consequently not suffering from suppressed desires.

In Der verlorene Sohn, the direct characterization shows us the sterner side of the mother. To show us her softer, warmer characteristics, Heyse employed the medium of indirect characterization. By her actions and general behaviour he reveals her too overwhelming love for Andreas, her weak yielding to his wishes, her unhappiness because of his shortcomings, her final sacrifice of her grief for him, in order to give happiness to her other child, her daughter Lisabethli. It is her last action especially that reveals the fact that her love was not all for her son. For the sake of the girl, she conceals the fact that it is her Andreas who has been killed by the man who loves Lisabethli and whom she loves in return. In this Novelle, indirect characterization plays the more important part, because by means of it we learn to know the truly beautiful side of Helena Amthor's nature.

In all of the foregoing Novellen, the method of characterization was predominately indirect. Not so with Hochzeitauf Capri. Here the direct figures are as largely as does the indirect. Indeed, we are given very few of the girl's actions by which to judge her. Angiolina appears in person in only two scenes, - the marriage procession, and the party at her home. In this story, the indirect and the direct characterizations present the same sort of character. There is perfect unity and harmony in the picture as a whole.

II. Reflex characterization.

The term Reflex characterization is applied to that type of characterization in which a character, by describing some one else, reflects his own personality;¹ through his words concerning another, we learn much concerning him. Of course, this type is only a part of characterization as revealed by actions and behaviour. Reflex characterization is employed by Heyse in L'Arrabbiata in that passage in which Laurella describes her father and mother and their tempestuous life together.² The picture of her father's violence is a picture of Laurella's own passionate soul; The explanation of her mother's inability to resist the father's blows and kisses, "weil sie ihn lieb hatte", gives us the keynote to the character of the daughter. She, too, in spite of her resolve to love no man, is forced to yield to the stronger power within her, the power of love. In this Novelle Heyse has used the principle of reflex characterization only once but to distinct advantage. He does not use the method at all in Das Mädchen von Treppi. It occurs only once in Anfang und Ende, in the passage in which Eugenie speaks to Valentin of her deceased husband.³ Her words concerning him show an admiration and a full respect for him, but not love. Her fidelity

1. pr. Wilhelm Vershofen-Characterisierung durch Mithandelnde in Shakespeares Bramen. Bonn, 1905. p. 4.

2. L'Arrabbiata, p. 10, l. 11ff.

3. Anfang und Ende, p. 36, l. 12ff.

to her girlhood love prevented her from giving her heart in the same way to her husband. One sentence which she utters in description of him might almost serve as a description of herself: "Fremde Menschen nannten ihn kühl; aber er trug einen Schatz voll edler Wärme in sich." Eugenie is, as she speaks these words, reflecting her own character therein. Der verlorene Sohn contains no examples of reflex characterization. Das Glück von Rothenburg offers one example. The beautiful Russian, in her highly complimentary and thoroughly sincere speech concerning Christel¹ is certainly revealing herself as a woman of clear perception, unprejudiced views, and generosity of mind and heart. Reflex characterization is used much more extensively in Himmlische und Irdische Liebe than in any of these other Novellen. Two of Gina's speeches and three of Traud's form the vehicles for this method here. Gina speaks² of those who uphold as the best type of love what to her is vulgar, low, and merely physical passion. By condemning that sort of love she reveals herself as a woman who considers restraint and coolness an ideal to be carefully cherished. In the second instance,³ in speaking contemptuously of Traud, she again characterizes herself, in much the same way that she did in the first instance. In the last three cases of reflex characterization, Traud speaks the words. First⁴ she speaks of the child Helen, saying what a little treasure she is, and what a loving child. This reflects, however, her own lovable qualities. Helen would not show so much love for Traud if she did not receive as much or more in return. A child turns from an unloving person as a flower from the dark. A bit farther on⁵ Traud describes her father in the warmest, most affectionate terms, saying especially: "Aber er konnte keine

1. Das Glück von Rothenburg, p. 159.

2. Himmlische und Irdische Liebe, p. 42.

3. Ibid., p. 93.

4. Ibid., p. 48.

5. Ibid., p. 52.

Menschenseele leiden sehen, ohne beizuspringen mit Rat und Tat." Traud must have been a very faithful counterpart of her father, for the sentence quoted fits her accurately. It was quite as much for Chlodwig's sake as for her own that she yielded completely to her love, for she saw that he was suffering, - "und sie konnte keine Menschenseele leiden sehen." Traud speaks of Chlodwig's wife, Gina;¹ she does so respectfully, and even compliments her. "Sie ist eine schöne und gelehrte Frau." Traud thus reveals her own innate refinement and true courtesy, and makes the contrast more vivid between herself and Gina. Traud's speech raises her still higher in the reader's estimation; but Gina is lowered, because there recurs to the mind the unkind way in which she has spoken of Traud. Heyse's use of reflex characterization is here doubly effective. He does not use it at all in Hochzeit auf Capri. In only four of these seven Novellen has he used the method. Except for Himmliche und Irdische Liebe, only one example can be found in each Novelle. Heyse cannot, therefore, be said to have used the method extensively. But where he has used it, he has done so with artistic grace and skill, and telling effectiveness.

1. Himmliche und Irdische Liebe, p.72.

III. Characterization by Effect.

"Malet uns, Dichter, das Wohlgefallen, die Zuneigung, die Liebe, das Entzücken, welches die Schönheit verursacht und ihr habt die Schönheit selbst gemalet".¹ These words of Lessing give the substance of the method of characterization by effect, that method whereby the author brings out the character of his figures by depicting the effect of their presence and actions upon those about them. The mere fact that Laurella's acquaintances have given her the nickname "L'Arrabbiata" is an indication of the effect which her character produces. Her appearance is an instant provocation to the mischiefs of the town: "Guten Tag, L'Arrabbiata," riefen einige von den jungen Schiffern. Sie hätten wohl noch mehr gesagt, wenn die Gegenwart des Curato sie ^{nicht} in Respekt gehalten hätte; denn die trotzige stumme Art, in der das Mädchen ihren Grätz hinnahm, schien die Uebermütigen zu reizen."² Her words and manner bring forth in the Padre a series of kindly admonitions and reproofs. Her effect upon Antonino is the most violent. He recognizes in her something more than the defiance and stubbornness which she discloses to the world, and he loves her most deeply. But her resistance to his advances of love inflames him to the point of rage, bringing about the crisis in the boat.

The character of Fenice is partially revealed by her effect on the mountaineers of Treppi. Her position among them is that of a leader and mistress. Her commands are obeyed implicitly. The poise and strength of the girl is brought out by the unquestioning obedience of those about her. Even Filippo can see that she is in command here: "Doch sah er an ihrem Gebahren, dass sie die Wirtin des Hauses war".³ An especial proof of her strength is the fact that

1. Lessing: Laokoon XXI, Deutsche Nationalliteratur Bd. 66, 1; p. 128.

2. L'Arrabbiata: p. 4, ll. 12-17

3. Das Mädchen von Treppi, p. 5, l. 13.

Filippo is forced, against his will, as it were, to love her. Seven years before she had inspired in him the same white heat of passion as that felt by Antonino for Laurella. In this respect the effects the two girls produce are identical.

The effect of such a woman as Eugenie is quite different. She unconsciously induces others to adopt the same tone with her that she adopts with others. In conversation with her, Valentin appears to vie with her in seeming as bantering and jesting as possible. And yet one constantly senses the undertone of suppressed emotion. Valentin takes a long time and a round-about way to declare his love for Eugenie, because he is held back by the lack of seriousness in her manner; some men must be given an opportune moment and situation for such a declaration.

The effect of Helena upon the fugitive Kurt is instantaneous. He appeals to Lisabethli to intercede for him with her stern mother. But this opinion of her is only temporary. When he learns to know the real Helena beneath the exterior of severity, he grows to love her, not only because she is the mother of his Lisabethli, but likewise because of her truly lovable nature.

The beautiful Russian in Das Glück von Rothenburg fascinates and flatters Hans Doppler. He sees and feels instinctively that she is of a class far beyond any to be found in little Rothenburg. In her presence he is humble, somewhat embarrassed, very modest, and grateful for the attention which she bestows upon him. Further, he sensed that she had experienced much in a world

with which he was little acquainted, and his perception of this entrances and charms him; it is the allurements of the strange and the different. "Dies alles erfüllte ihn mit jenen heimlichen angenehmen Grauen, das junge Männer zu beschleichen pflegt, die, in bürgerlichen Kreisen aufgewachsen, unerwartet einmal in die Nähe einer Frau aus der grossen Welt gerathen. Zu der natürlichen Ueberlegenheit des Weibes über dem Mann gesellt sich da der märchenhafte Reiz, den unbekannte, ungebundene Sitten und die Ahnung leidenschaftlicher Freuden und Leiden in der höheren Welt auf den Sprössling der niederen ausüben. Ja, die Kluft, die zwischen den Ständen sich aufthut, steigert nur diesen Zauber, da im Manne sich dann wohl eine traumhaft verwegene Neigung regt, gelegentlich einmal, auf sein Herrenrecht pochend, über diesen unausfüllbar scheinenden Abgrund sich hinwegzuschwingen." Quite otherwise is the effect of the Russian upon Christel;

in fact there is no effect at all upon her. Christel knows that the stranger is but a woman, after all, just like herself, in spite of her wealth and her position in society; therefore the simple little wife is not in the least moved by her unusual visitor. The effect produced by Christel upon the other woman is a telling characterization of the former. It is Christel's qualities as a wife and mother which induce in the Generalin the highest admiration and respect, and move her to tears of loneliness and unhappiness. In this Novelle Heyse uses the method of effect to characterize two women, instead of just one, as in the preceding Novellen.

The contrast in the characters of Gina and Traud, in Himmlische und Irdische Liebe is strongly brought out by the distinctive difference in the effects which the two produce upon Chlodwig. Although Gina is his wife, yet he always experiences a feeling of depression and chilliness when he is with her, and it takes several minutes of walking in the bright sunlight to throw off this feeling, - certainly a most telling reflection upon the character of Gina. On the other hand, every encounter, every meeting with Traud makes Chlodwig most buoyantly happy, - so happy that he always sang when returning after seeing

her. "Ja," antwortete die Magd, "ich höre ihn jedes Mal, ich habe einen leisen Schlaf. Er geht dann auf den Zehen die Treppe hinauf, um uns nicht zu stören; die Frau weisz ja, wie gut er ist. Aber ich hörte ihn doch, und manchmal sang er so vor sich hin, dasz ich noch dachte: so ein gelehrter Herr und gar nicht grämlich und überstudirt." ¹ She affected others, too, as she affected Chlodwig.

Everyone loved her and was happy simply to be with her. "Das Mädcl ist sein Gewicht in gutem Gelde werth, und so, - da man sich selbst in ihrer Gegenwart vergiszt und sich am Ende ganz charmant vorkommt, so lange sie einem zulächelt-nun, ich werd' es mein Lebtag nicht vergessen, wie allerliebst sie mir den Korb verblümete, den ich endlich davontrug. Mir war ganz recht geschehen." ² But

especially to be noted is the effect which she produced upon Gina, just after Chlodwig's suicide. Had there not been some strong force in Traud's nature which impelled others to love her, although they may have had the best of reasons for hating her, Gina would never have displayed toward Traud the burst of emotion which she did display.

The feeling which Angiolina, in Hochzeit auf Capri, arouses is purely impersonal and objective. All who see her admire her beauty and her exquisite physical perfection. But anything warmer than admiration is not felt. Even the man who marries her does not love her. He is merely tremendously proud of her, as a man would be proud of a lovely statue which he has bought to adorn his house.

Of the effect of Heyse's women in general, we may say that the women like Laurella, Fenice, Traud, Christel, the elementary women, have the warmest most natural effect. They are the ones who inspire the most passionate love. The women like Eugenie, Helena, the Russian, and Gina are treated with more reserve and restraint, because they themselves are more reserved and restrained. The feeling which they inspire is much more moderate and sometimes less sincere. Characters like Angiolina, who have no feeling themselves, inspire no genuine feeling of love in their admirers.

1. Himmelische und Irdische Liebe, p.90.

2. Ibid., p.58.

IV. Contrast.

Heyse uses contrast with great effectiveness in his Novellen as an aid in characterization. In Himmlische und Irdische Liebe he presents two women who contrast with each other in almost every conceivable way. Heyse has contrasted them physically, his purpose being the better to bring out their respective mental and spiritual qualities. Both women are blessed with beauty. But the beauty of Georgina is of that calm, serene, cool type, not calculated to inspire a hot flaming passion. Her features are classic, but as cold and passive as a Greek statue. Traud's beauty, on the other hand, is warm, vibrant, alive,- the beauty of a breathing, feeling woman, not that of a marble statue. Georgina belongs to the cultured, well-educated, upper class of society. Traud is but a humble seamstress. But the strongest contrast, and the most important, is in the personalities of these two women. Whereas, with Gina, reserve, restraint, coldness represent the highest and the noblest ideals, the standard according to which Traud thinks, feels, and acts, is "Love and live." The same differences of appearance, station, and character are portrayed in Das Glück von Rothenburg but not carried to the same extremes. As the wife of an artist in a small town Christel enjoys advantages superior to those of Traud. Neither is her life so unconventionally led. But as between her and the Russian, there is approximately the same difference which exists between Gina and Traud. Christel possesses qualities lacking in the Generalin; Traud possesses qualities not found in Gina's character. In presenting two contrasting figures Heyse ascribes to the one qualities of character which would fill the gaps in the character of the other, To borrow an expression from carpentry, the characters and personalities of the two women "dovetail". Perhaps this accounts for the effectiveness of contrast as a means of characterization.

CHAPTER VI.

STYLISTIC AIDS TO CHARACTERIZATION.

All authors have certain individual peculiarities of style; with some authors these peculiarities serve as an aid to characterization. Heyse does at times use stylistic devices, but not so frequently that his use of them becomes a salient factor in his method.

I. The epithet is among the most prominent of such devices. In L'Arrabbiata, Heyse makes use of the epithet only twice. The first instance is when some of the lads call Laurella "L'Arrabbiata".¹ The second is when Antonino calls her a "Trotzkopf".² As we see, the epithets used indicate only one side of her character, and that the really subordinate side; for the dominant side of her nature is her capacity for love. No epithets occur in Das Mädchen von Treppi. In Anfang und Ende, Heyse uses epithets six times; but inasmuch as five of these six consist of the simple phrase "die schöne Frau", and the sixth of "seine schöne Freundin",³ merely the physical beauty of Eugenie is emphasized, and the epithets are not essential in contributing to the reader's conception of Eugenie's character. The only epithet used in Der verlorene Sohn (and it occurs six times) is the adjective "streng" or "gestreng". It is an

1. L'Arrabbiata, p.4, l.12.

2. Ibid., p.23, l.11.

3. Anfang und Ende, p.3, l.4; p.7, l.23; p.13, l.9; p.16, l.17; p.45, l.1; p.50, l.16.

aid in characterization but, as in L'Arrabbiata, these epithets emphasize just one side of Helena's character. "Die kleine Frau", used many times, is the only epithet appearing in Das Glück von Rothenburg, and is not of material use in characterization. In Himmlische und Irdische Liebe, Heyse applies no epithets whatever to Traud. But the epithets which he applies to Gina distinctly and clearly characterize her. He uses epithets four times.¹ Two are identical, making three different expressions. But in each of these three, the word "Musen" occurs: "die schlanke Musengestalt", used twice; "zartes Musenantlitz"; "Musenzimmerchen". The last named is, of course, in application to her room, but is a transferred epithet, referring indirectly to Gina herself, the occupant of the room. In his repeated use of these expressions, Heyse evidently wanted to keep before the reader's mind the picture of Gina as an amateur poetess, and a woman interested in literature. No epithets appear in Hochzeit auf Capri.

II. Title.

Sometimes Heyse uses the title of his *Novellen* merely to focus the attention upon the chief character, as is the case with Das Mädchen von Treppi. At other times, however, he uses it as a means of characterization, as in L'Arrabbiata. This title gives us a rather complete idea of the sort of girl the author is about to present to us, - that is, it does so, if we know anything about the Italian language. The title, in the first place, focuses the attention upon the proper object. We see immediately that the principal figure is to be feminine; this does not surprise us, knowing, as we do, that Heyse's chief characters are women. Of more importance is it, however, that we learn that this character

1. Himmlische und Irdische Liebe, p.12, p.14, p.14, p.89.

is to be furious. The best translation for the expression "L'Arrabbiata" would perhaps be "The Little Fury". (The Italian word does not include the diminutive, but the word "little" in the English adds the necessary touch of amused tenderness). We see, then, what an excellent title is L'Arrabbiata and what a telling factor in the technique of Hayne's characterization of Laurella. Das Glück von Rothenburg is a title in which one finds less evidence of characterization than in L'Arrabbiata. But here, too, we can see that the title contributes to the characterization. This is more especially true if we consider the title and its significance after the story has been read. "Das Glück" seems then a particularly apt and fitting expression to apply to Christel, who has "eine glückliche Hand mit Kindern und Blumen", and who makes everyone about her happy. Himmlische und Irdische Liebe is a very strongly characterizing title. The title is the same as that of a picture by Titian, representing two women. One figure is very fully clothed, even to gloves on the hands. She is disapprovingly turning her face away from the other, who is seated on the edge of a fountain, clothed only in a scarlet cloak, falling from one shoulder. Gine and Tread have in their natures the same contrasts which are in these symbolic figures of profane and sacred love. Hayne shows very plainly that he considers the second figure that of sacred love. When we know the significance and the symbolism in the picture and its title, we have a clear insight into the characters of the two women portrayed in the Novelle, - the one extremely reserved and restrained; the other frankly alluring, and freely natural in her love. The title Espeu neue is highly symbolic, but aids materially in the characterization.

CONCLUSION.

In conclusion, it might be well to give a general summary of the sort of women which Heyse presents in his Novellen. There are three different types. One is the woman who lacks all warmth and sincerity. Such a one would be Angiolina in Hochzeit auf Capri. Another type would be the woman who is accustomed to present to the world a reserve, a restraint, and an apparent coolness. At heart, however, she is all emotion, and she is not free from the sharp arrows of love. Of this type are Eugenie in Anfang und Ende, Helena in Der verlorene Sohn, the Generalin in Das Glück von Rothenburg, and Gina in Himmliche und Irdische Liebe. This type of woman is usually presented by Heyse as passive rather than active, never taking the initiative. The third type is the woman whom Ziegler¹ so aptly calls "ein elementares Wesen". She is the child of nature, who acts in free and perfect accord with her instincts and impulses. She is the strongly active and initiative type, and the type which most interested Heyse.² Of this group are Laurella, Fenice, Christel, and Traud.

In his presentation of these three sorts of women, Heyse employs several means and methods of characterization. In his technique, the introduction of his characters occurs, as a rule, only after a preparation in mood, less often after a character sketch. The situation into which the character is to enter is, therefore, in a way prepared, and at the same time we are given an inkling of the character of the personage herself. Heyse's problems are all problems of love, whether sex love, maternal love, or lack of love.

1. See Ziegler's classification, in Theobald Ziegler- Die Geistigen und sozialen Strömungen Deutschlands im 19 Jahrhundert, p.657.

2. Ibid., p.657.

The sex problems are those of violently passionate love, moderated love, or contrast of two kinds of love. He is interested in problems of character because his chief interest is in the psychology of his women. Heyse's field of selection is limited, comprising, in the main, two classes, - women from the class of the totally uneducated, and uncultured, who are of the natural, elementary type; and women from the upper classes of society, with good education and culture at their command. Both direct and indirect methods of characterization appear in his work. But we remember him chiefly as an author who uses predominately the indirect method. This fact, together with the grace and artistic beauty of his Novellen, will remain in the memory, even although one may have forgotten the narrative details of his stories.

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