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GRIMMELSHAUSEN'S

DAS WUNDERBARLICHE VOGEL-NEST, TEIL II

Die Hülffe so du glaubst vom Teufel her zu zwingen /
Scheint zwar / sie komm dir wol / ist aber so bewand /
Daß sie je mehr und mehr dich faß mit Sünden-Band
Fein schnell / gewiß und fett dich in die Höll zu bringen.

Grimmelshausen,

Das wunderbarliche Vogel-Nest, Teil II

MAGIC AND SUPERSTITION IN GRIMMELSHAUSEN'S
DAS WUNDERBARLICHE VOGEL-NEST, TEIL II

By

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ABSTRACT

This thesis analyses the role of magic and superstition in one of Grimmelshausen's least studied novels, Das wunderbarliche Vogel-Nest, Teil II. Their effects upon the main character are examined, illustrating the author's moral stand against the use of magic and superstition; the same attitude which is shown to be reflected in his other novels. The various functions of these beliefs and practices within the novel itself are also determined, and it is suggested that Grimmelshausen's employment of magic and superstition advances the didactic purpose of the novel in several important ways.

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CHAPTER I

INTRODUCTION

i) Grimmelshausen's Literary Background in Magic and Superstition

Magic and superstition are expressions of man's intrinsic fascination with the vast realm of nature and his endeavour to grasp her manifold mysteries. They are by no means the only signs of his interest, only the most primitive ones, for scientific discoveries and religious teachings have produced many rational and sophisticated answers to some of man's questions. However, there remains much that seems to have no satisfactory explanation in science or religion, and it is then that man will turn to superstitious beliefs which attempt to attribute unusual occurrences or phenomena to the powers of unearthly beings such as spirits, ghosts and devils, and beings with unearthly powers such as witches, fortune-hunters and wizards. Thus, superstition can be described as a belief in the existence of supernatural forces. Magical practices are then a form of applied superstition, in that they seek to harness and command these forces, for good or evil, through the use of incantations, spells, talismans and potions.

These beliefs and practices are, in varying forms,

common to all cultures, and 17th century Germany was no exception.¹ Some of the most interesting and vivid references to them can be found in the works of Hans Jacob Christoffel von Grimmelshausen, and most particularly in his last novel, published in 1675, a year before his death, entitled Das wunderbarliche Vogel-Nest, Teil II.

In Part I, which appeared in 1672,² the author had described how an enchanted bird's-nest came into the possession of a young halberdier. This nest had the power to render the bearer invisible³ and so provided the young man with God-like omnipotence. He observed, criticized and attempted to rectify situations he encountered, while self-righteously pilfering his daily bread and wine. His ability to pierce the masks of illusion worn by society brought him to the conclusion that "Der Wahn betreugt"--nothing was to be accepted at face value, an idea very typical of Grimmelshausen's world-view.⁴

The other important lesson he learned was the ever-watchful presence of God. The halberdier finally repented of using the magical talisman when he came to the realization that it could not hide him from God's scrutiny and condemnation.

The destruction of the bird's-nest heralds the beginning of Part II, where a merchant gains the magic token through the aid of a wizard. He, too, will eventually rid himself of the power of invisibility, but only after he sees how his dependence upon magic brings him into physical, and more important, spiritual peril, for it signifies his rejection of God.

This second part provides a great many revealing descriptions of magical practices and superstitious beliefs. The 'Passauer Kunst'⁵, 'Sprengwurzel'⁶, and various 'Festigkeiten'⁷ are all detailed and condemned by the author, as well as the farmers' "Segen / Künste und abergläubische Observaciones, die sie brauchten / daß ihnen nichts gestolen / die Pferd nicht bezaubert / die Kühe von den Unholden nicht ausgemolcken werden könnten / und was dergleichen Sachen mehr seyen."⁸ The use of feast and holy days for magical rites causes Grimmelshausen to wonder with consternation if "Endlich seye auch die heilige Weynacht-Zeit / in welcher uns das Heyl der Welt geboren worden / vor solchen Gottesvergessenen Leuten nicht sicher."⁹

It is the great multitude and vehement derision of these negative references that have prompted this study, for they point to the central importance placed upon magic and superstition in the novel. And indeed, Grimmelshausen states the purpose of Das wunderbarliche Vogel-Nest, Teil II in his Introduction as:

er (the author) will sie (the readers) . . . vor der Kund- und Gemeinschaft mit dem bösen Geist getreulich warnen / in welche / ja gar in eine armselige Verbündnus mit ihme / und also in die Ewige Verdammnus mancher gar leichtlich und ohnvermerckt / ehe ers selbst vermeynt / oder ihm einbilden mag / gerathen könne / nicht nur / wann er selbst vorwitzige und verbottene Künste braucht / oder dergleichen zu lernen sucht / sondern auch / wann er bey seinen Dienern und dienerinnen den so genannten weisen Männern und Weibern / oder (sie mit ihrem rechten Namen zu nennen) Teufelsbannern / Segensprechern / alten Hexen und Gabel-Reuterinnen Hülff und Rath suchet / mit denenselben nur umgeheth / oder die

geringste Vertraulichkeit mit ihnen pflegt.¹⁰

Of course Grimmelshausen's concern with magic and superstition is not uncommon for the period. By reviewing even a fraction of his sources which either centre upon or make mention of this theme, one is made aware of the variety of literature from which he drew. Volksbücher, such as Fortunatus and Hürnen Seifried deal with magical talismans and protective devices.¹¹ Piazza Universale was one well-known compendium which made reference to witchcraft by enumerating both folk beliefs and important literary contributions of various authorities on the subject.¹² Authors such as Remigius, Prätorius and Albertinus discussed not only the evils of witchcraft, but expounded upon the nature and activities of witches.¹³ Stories of 'Festigkeiten', as well as popular cures through tokens or talismans were to be found in the Complementum.¹⁴

More scientifically oriented works were also familiar to Grimmelshausen, such as those of Paracelsus, the philosopher, doctor and scientist who led the way in natural experimentation.¹⁵ The study of astrology and related writings were also of great interest to Grimmelshausen, who was somewhat of an expert, and used astrological ideas and theories to organize his works.¹⁶ Thus, Grimmelshausen was directly influenced by a broad spectrum of writings, which were loosely linked by their gravitation towards the supernatural.¹⁷

Another vein of literature that involves itself with magic and superstition by combining them with economics and

agrarian literature was the 'Hausvaterliteratur', whose most important representative is M. Johannes Colerus with his Oeconomia Ruralis et Domestica.¹⁸ This literature served as a model for Grimmelshausen's own writings as a 'Kalenderschriftsteller'.¹⁹ The almanac draws a picture of the primitive world of the peasant, who was ruled and regulated by the changing seasons and elements, and therefore ever vigilant as to the signs that nature might give him.

ii) Grimmelshausen's Personal Contact with Magic and Superstition

As a Schultheiß in Renchen (from 1667-1676) Grimmelshausen was in constant contact with the rural populace, and as a result of his personal association with these peasants, he was given a first-hand source for his knowledge and concern about magic and superstition. This insight into popular customs and traditions was as valuable as his literary background in the subject. It is precisely this combination of literary sources and reflections taken from life itself that sets him apart from his peers and makes "Grimmelshausen's Simplician writings . . . valuable as a source book on popular beliefs in 17th Century Germany."²⁰

There are two additional manifestations of these superstitious beliefs that were very apparent to the Schultheiß of Renchen. The first is the profusion of witch trials which were common throughout the century, though less frequent during the Thirty Years War.²¹ Grimmelshausen was aware of cases himself in his vicinity,²² although, as Bechtold points

out, "während der Schultheißenzeit Grimmelshausens hat Renchen übrigens kein Opfer für einen Hexenprozess geliefert."²³

The second is to be found in the country sermons of the time, which are themselves expressions of conventional rural attitudes towards magic and superstition. Here we find the ministers and priests who served these areas employing tales and examples of the supernatural in their sermons in order to instruct their simple flock in an entertaining and therefore painless manner.²⁴ These 'Kanzelreden' were characterized by their stress on concrete illustrations rather than abstract deliberations. The Devil, for example, was portrayed and thought of realistically, not as a symbol of evil, but as a living demon, with the capability of appearing and tormenting sinners.²⁵ It is therefore easy to see, for example, why Grimmelshausen's parson in the 'Speckdiebstahl' episode of Simplicissimus feared that the Devil in person had come to visit him when he was confronted by a very sooty Jäger von Soest, who cried out, "Ich bin der Teuffel / und will dir und deiner Köchin die Häls umdrähen!"²⁶ Although he was perhaps more educated than his peasant congregation, the pastor could easily succumb to the superstitious customs and traditions prevalent in the isolated, rural environment. Grimmelshausen was fully aware of this situation, and makes sarcastic reference to it in his Introduction, "Aber deßwegen bilde dir darumb nicht ein / viel weniger glaube es / (wie ich ehemal Närrischer Weise gethan) daß die Geistliche in ihren Nöthen der Schwartzkünstler Hülffe suchen / dann sie

sind viel zu heilig und zu verständig darzu."²⁷

Indeed, the clergy was often ambiguous in its stand on superstitious beliefs, because "so heftig die Prediger mindestens einmal im Jahr gegen allen Aberglauben loszogen-- im Hexenwahn ihrer Zeit waren sie selbst ohne Ausnahme befangen, worin sie von der geistlichen und der weltlichen Obrigkeit nur noch bestärkt wurden."²⁸ On the one hand, they were officially opposed to superstitious beliefs, and might even openly combat their perpetuation.²⁹ Yet, on the other hand, certain beliefs, for example in devils and spirits, were utilized as a well-known and therefore useful part of the cultural background.

In the final analysis, the clergy were as much a product of the times and their situation as their parishioners, and would support many beliefs that could be termed equally superstitious, such as the common conviction in the existence of witches. "Sie (the clergy) berichteten aus voller Überzeugung von allen Einzelheiten der Hexenpraktiken, von Hexensalbe und Hexenritt, von Hexentänzen und -mahlzeiten an unheimlichen Orten, von Teufelsbündnissen und Teufelskonkubinaten, von Schadenzauber an Mensch und Vieh, von Wetterzauber u.a.m."³⁰ Both the personal attitudes and circumstances of the individual would dictate his commitment to these beliefs.

This holds equally true for Grimmelshausen, although differing opinions have been expressed concerning his stand on this question.³¹ However, it is generally agreed that, as Weydt expresses it, "Grimmelshausen (scheint) dem volks-

tümlichen Aberglauben seiner Epoche in besonderem Maße verhaftet zu sein."³² Kienast agrees with this in stating, "Grimmelshausen wie seine Zeitgenossen, gebildete und ungebildete, glauben eben noch fest an Hexen und Zauberei."³³ Burckhard also concurs by saying, "Es soll nicht geleugnet werden, daß Grimmelshausen an die Realität von magischen, gespenstischen und teuflischen Erscheinungen und Kreaturen (Hexen) glaubte; wer wollte ihm dies als einem Menschen des siebzehnten Jahrhunderts verargen!"³⁴

Judging from the decisive role that magic and superstition play in Das wunderbarliche Vogel-Nest, Teil II, it is evident that he was very much aware that magic was indeed being practiced widely in society, and that it was, from the point of view of religion, an extremely dangerous practice. Although not a believer in all superstitious occurrences, he realized the potential harm that lay in both the foolish as well as the more sinister ones. His warnings against any involvement in the black arts indicate his belief that the problem of witchcraft and magic did exist, that it was widespread and could therefore be considered as a disease of the times.

As has been seen, Das wunderbarliche Vogel-Nest, Teil II, and its statement was determined by many factors, ranging from the literary to the social to the personal. Therefore the references to magic and superstition used by Grimmelshausen in the novel are not only applicable as a

description of an individual's near downfall which should serve as a hindrance to all those toying with the occult, but they also lament the general moral laxity of the times in which the author lived. For this reason the use of these beliefs will be studied from various angles, as having various functions within the novel--in furthering plot, character development, and in providing a vehicle for social comment.

CHAPTER II

MAGIC AND MONEY: THE INITIATION

Grimmelshausen grants his character the stage in the very first chapter, as the merchant furnishes a number of preparatory remarks to his life story. As in the Introduction, the stress is placed upon the frequent usage of magic and superstition, such that,

gemeine Leut / so entweder kranke Kinder:
kranke Dienstbotten oder krank Vieh gehabt /
oder denen etwas gestolen worden / oder sie
selbst ohnvorsichtiglich verlegt oder gar
verlohren / zu denen alten Weibern / Weissen
so genannten Männern: oder besser zu sagen /
schwartzkünstlerischen Lumpen / Siebträhern /
Segen sprechern /und so beschaffenem Gesindel
geloffen / das nur im Verdacht gewesen / ob
gienge es mit / wo nicht gar Teuffelischen /
doch wenigst verbottenen Künsten umb.¹

The cultural background for the ensuing action is being outlined, that is, these beliefs and practices are being discussed and described as common and understandable human failures, rising out of extreme desperation. "Und zwar was ist gemeiners / bekandters / und auß der Erfahrung gewissers / als daß alle die jenige Menschen / so in Wassersnoth und Gefahr deß Ersauffens gerathen / das nächste / so sie erlangen mögen / zu Hülf ergreifen (und solte es gleich ein scharpffe Dornhecke / oder nur ein schwaches zerbrechliches Glas seyn)."²

Grimmelshausen expresses the lengths those in dire need will go to, using any method to save themselves. The

difficulty of their situation dictates to them the necessity of using magic as a final effort, an effort which either fails or carries more potential danger with it, but is chosen nonetheless, all other hope having been lost. Grimmelshausen's attitude is sympathetic towards these misguided souls, however, this does not change the fact that these forms of aid are seen as ethically wrong. The moral presented by Grimmelshausen himself in his Introduction is repeated by the merchant, as he prays to God, "(ihn) vor Zauber-Künsten / vor Abgötterey; und also vor der Seelen Untergang und ewigem Verderben zu behüten."³ Magic is equated with 'Abgötterey' (idolatry), in other words the novel will characterize those who believe in magic more than in God, who refuse to place their entire faith in the powers of religion. As Speier states, "the folly of superstition consists in embracing false beliefs which sustain false fears and vain hopes and thus stand in the way of good sense and true faith."⁴ Over and over again throughout the work, the merchant will show how he deludes himself by trusting in and reaching out for aid to the magic powers he has, in order to acquire that which he desires, and how these powers can only result in tragedy. Throughout the cycle of his progression, the three major episodes illustrate how magic leads him further from true Christian values, and closer to the ways of the Devil.

It is very telling of Grimmelshausen's attitude towards wealth, that the merchant immediately rails against the evils of money after he has condemned the evils of magic.

O ihr verfluchte Reichthumb / was habt ihr
 nur mit mir begonnen? So lang ich euch
 besessen / habt ihr mich mit einem solchen
 Last der Hoffart beladen / die allein genug
 gewest wäre / mich in den tieffsten Abgrund
 der Höllen hinunder zu trucken! geschweige
 was massen euer Überfluß meinen eytelen und
 schnöden Begierden den Weg der verdammlichen
 Wollüste . . . richtig gebahnet /⁵

We recall that this double-edged peril of satisfying greed through magic is not only an integral theme of Vogel-Nest II, but also plays a key role in the 'Leierin' episode in Springinsfeld⁶ as well as in Galgenmännlein.⁷

According to Grimmelshausen, money is the root of all evil. The worship of this golden idol constitutes a turning away from God, and a turning to any number of vices, from magic, to gambling, theft or murder. For this reason, "spielt Geld in den sämtlichen Romanen der simplizianischen Familie eine beträchtliche Rolle."⁸

The grave spiritual danger that the greedy expose themselves to is presented to the reader in the many scenes in which ghosts or spirits either guard treasures or lead the living to their hoards, in order that they may discover them and thereby allow the spirits to rest.⁹ These avaricious souls find no peace and are bound to the material sphere, until they allow themselves to rely upon God and reject all claims to any earthly possessions they had while still alive.

The merchant's greed causes him to resemble one of these restless spectres. The constant agonizing over his stolen money lets him neither sleep nor think of anything other than his finances. After stressing the merchant's

avarice in this way,¹⁰ Grimmelshausen skilfully ties this vice up with magic, by showing how the merchant is ensnared in the use of the black arts through his lust for money. When confronted by the magician in Chapters II and III, he has the choice of either regaining his stolen money, or gaining the power of invisibility. He chooses the latter magical process, and "so wird im zweiten Teil durch freie Wahl davon Besitz ergriffen, und zwar in der Hoffnung, durch die Unsichtbarkeit sich noch viel größere Schätze zu erwerben."¹¹ In contrast to the first part, where the power was accidentally bestowed upon the halberdier who used it mainly to observe life and exist without acquiring material possessions, here the character has purposefully chosen magic for his own gains, echoing Grimmelshausen's belief in the self-will of the individual, the ability to select between good and evil. The lyrist and her fate also demonstrate this premise, in that she also used the magic talisman to give her the opportunity to steal, thereby misusing the gifts of the bird's-nest.

Of course, any affiliation with magic in any form gives rise to a precarious situation, which is spiritually and often also physically hazardous. The use of magical creatures and episodes in Chapters II and III graphically illustrates the frightening and horrifying results possible from an encounter with the spirit world. As well as foreshadowing the perils to which the merchant is exposing himself, they also render these chapters extraordinarily spellbinding for the reader, whose curiosity has been aroused by the

tantalizing yet forbidden world of the black arts.

The description of the magician as "ein altes / magers / buckeltes Männel / mit kleinen Augen / einem kleinen spitzigen eingebogenen Näßlein / grossen schwartzgrauen Bart / bleich von Farb / und zimlich abgeschaben bekleidet / . . ." ¹² is guaranteed to excite the inquisitive interest of the reader, as it did the merchant's, who found something 'besonders' in his appearance. His uncanny knowledge of the merchant's financial problems, as well as his promise to help him recover his stolen money, further increase the atmosphere of mystery surrounding this 'Männel', a term usually used in folk legends for an old, wizened man with magical powers, for example a gnome or an elf. ¹³

While the magician proceeds to question the spirit he conjures up concerning the whereabouts of the stolen money, she abruptly attempts to end the interview, saying, "sie würde durch einen höhern Gewalt genöthigt / dem Glück zu folgen / welches allbereit jetzt beschlossen / und sich eylichst auff den Weg gemacht hätte / einen andern zu bereichern /" ¹⁴ All efforts to force her to stay are not only fruitless, but cause her to take on a menacing attitude. The magician finally dismisses her and conjures up another spirit.

This confrontation points out that the spirit world possesses a hierarchy and power of its own, it is terrible and treacherous, man cannot command it, although he deceives himself into believing that the spirits do his bidding. It

is not man himself who is instrumental in any possible monetary gains received through the assistance of magic--in his relationship with the spirit world he is the servant of both fortune and the apparitions he invokes. "Eng verbunden mit dem Streben des Menschen nach Geld und Besitz ist sein Ausgeliefertsein an die Launen der Fortuna."¹⁵ As Gutzwiller explains it in reference to Simplicissimus:

Grimmelshausen traut den Gütern, die das veränderliche Glück zuspielt, nicht, denn im Glück der Welt steckt der Teufel. . . . Sein Simplicitas hebt den Helden aus der Gemeinschaft der gewöhnlichen Menschen, die bloß natürlichen Versuchungen unterworfen sind, heraus und macht aus ihm einen Magier, der jenseitige Kräfte regiert, der aber auch ein Spielball jener Geister wird, deren er sich für seine Künste bedient.¹⁶

Through the scene in the woods, Grimmelshausen sets the stage for the merchant's initiation into the eerie realm of magic. The mood of mystery, terror and the supernatural is created by the rite of incantation, by the appearance of spirits in various forms, such as wolves, and of course by the magician himself, an unsavoury character, whom the merchant both fears and mistrusts.

As has been pointed out, this sequence of actions is directly linked to greed, for it is the merchant's desire for wealth that acts as a catalyst or prime mover, resulting in his original introduction to magic, and it is the driving force which will determine the nature and extent of his future involvement with these practices. The vividness of these images displays the clear danger associated with an overwhelming desire for material possessions. These horrors

should serve as a warning to the merchant to reconsider the stress he places upon his riches---but he refuses to be deterred in his reckless course.

Spirits in the guise of wolves are called upon by the second apparition to aid the magician in finding the bird's-nest, for in this case the nest had been destroyed by the halberdier. The magical remnant of the nest is found in an anthill¹⁷ and tucked into a handkerchief. The merchant is now capable of making himself invisible at will. This allows him powers that are practically on a par with those of God, for now he can see everything without himself being seen, a form of omnipotence which, however, will prove disastrous for the owner. "Gott-ähnlich macht das Zaubermittel. In Menschenhand wirkt es mit dämonischer Kraft auf den Träger zurück und reißt ihn in den Abgrund, wenn nicht Einkehr in sich selbst und Reue vor Gott ihm den Weg ins Leben zurückzeigen."¹⁸

Throughout the rest of the work we shall see that the experiences the merchant has with his wife, with Martha, and later with Esther and Erasmus, and finally in the war, demonstrate how his use of magic corrupts his character, already deteriorated by greed, and leads him into mistake after mistake.

When he returns home after acquiring the bird's-nest, instead of imparting the good news to his wife, he lurks about his home, spying out and judging those in it-- firstly the servants, to ascertain if he is being cheated,

and finally his wife, to decide whether or not she is worried about his prolonged absence.

The magical power is already working its evil on his life, giving him the opportunity to hear and see that which under normal circumstances should or would never have come to his attention. He becomes aware of his wife's plan to have an affair with a young doctor, because she is, as Streller puts it, "von ihrem ob seines Geldverlustes melancholischen Manne nicht mehr ausreichend in ihren Begehren gestillt."¹⁹ Her actions are certainly not to be condoned, yet, within the context of the story and the knowledge of the merchant's constant obsession with his money, it is easy to see that he and his greed are greatly to blame for the woman's infidelity.

He punishes his wife in a rather sadistic manner and at the same time uses her planned infidelity as an excuse to satisfy his own desires with Martha (the housekeeper and his wife's cousin), whom, in his invisible state, he watches while she dresses. Magic gives him therefore once again an opportunity to sin. His final treatment of Martha, violating her virginity, impregnating her and then heartlessly pawning her off on his servant Fritz, while taking none of the blame or responsibility for his actions, is as callous as his handling of his wife. He plays a cruel prank on her, soiling, then beating her, and finally subjecting her to public humiliation. All these things show the adverse effects that magic and greed have on the personality, "Aber es gehet nicht

anderst zu / wann man umb deß verfluchten Gelts und Guts
willen Gottes und seines Worts vergist / geschweige / wann
man sich der Zauberer Hülffe gebraucht / solches zu erlangen."²⁰

His powers place him outside of society, in that the normal restraints and cautions no longer apply to him. His invisibility provides him with the advantage of seeing people as they are, of piercing the illusions, yet he is not capable of dealing with them sympathetically, but instead he metes out justice self-righteously, not realizing, as he expresses it, "was ich billicher hätte sehen / und fleissiger beobachten sollen! nemblich / daß ich indessen selbst zu einem Ehebrecher / zu einem Betrüger und Verleumbder . . . worden."²¹ The inherent evil in man is here intensified by the occasions to do evil.

To sum up, the merchant's first utilization of the bird's-nest already has him playing into the hands of the Devil, and he gets progressively worse.

He heads for Amsterdam, in order to use his powers to obtain a fortune.

In contrast to the first half of the novel, Vogel-Nest II has a strong historical basis. The active metropolis of Amsterdam was a wealthy trade centre at the time of the merchant's venture, and therefore a logical option for the speculator or investor.

Once again, greed acts as the catalyst, prompting him to try his magic powers to increase his assets. He is caught up in the rumours of war, and buys charts and book-

lets from astrologers, to determine future political events. These forecasts contain "eben so viel Lügen / als Wahrsagungen Gleichwol quälete mich die curiosität noch immerhin / Dieses alles brachte mich danoch nicht aus dem Spital der vorwitzigen Phantasten / geschweige / daß es mich gar von meiner Kranckheit curirt und liberirt haben sollte /²²

Like the alchemists, the merchant is driven by his curiosity; in this instance it is the desire to have a clear knowledge of the mysterious future. These practices of fortune-telling that Grimmelshausen sceptically describes again show how the merchant is constantly relying and becoming dependent on magic or superstitious practices to achieve his goals. He reaches for them immediately for the answers to his queries, and is consequently becoming unconsciously entangled even further in these interests.

He decides to steal into the home of a rich Jew, in order to rob him. The next cycle of events with which he becomes involved are once again a direct outcome of his desire for money, for if he had not wanted to steal from this Jew, then he would never have gone into his home and fallen in love with his beautiful daughter, Esther. Yet, without the invisibility as a protective device, he would never have considered the crime. His magical powers are therefore as much to blame for the following events, for they provided him with a chance to view the girl while himself remaining out of sight. Thus, both magic and greed for wealth will contribute to his imminent downfall.

CHAPTER III

MAGIC AND PERSONAL RELATIONS: MAN PLAYS GOD

As we have seen in the second Chapter, the merchant's association with magic causes a definite decay in his moral fibre. We have witnessed this in the treatment of his wife, and we will now further examine it in his relationships with Esther, Erasmus, and the Jewish community as a whole.

From the outset, the merchant realizes that his desire for Esther is immoral, for she is a Jewess, therefore a 'heathen', from the Christian viewpoint of the time. Although he clearly sees that his attachment to her could only be induced by the Devil, who continually corrupts and destroys the souls he is able to ensnare, he prefers to excuse his actions in the following manner, "dann einem solchen Gewissen / das sich einmal entblödet / durch deß Teufels Hülff wieder zu seinem verlornen Gelt zu gelangen / gilts auch gleich / ob die Viehische Begierden an einem getaufften oder ungetaufften stück Fleisch vollbracht werden."¹

The fact that he does not think of Esther as a woman, or even a person, despite the fact that he is infatuated with her, but instead refers to her crudely as an object of his physical desires, strikingly proves how far his magic powers have impaired his sensitivity towards others.² He now handles people in an unfeeling and unrestrained manner, using

them at will, as he used his wife and Martha without compunction.

Not only the individual is heartlessly used by the merchant to fulfill his base desires. The Jewish religion is also manipulated and perverted to further his treacherous ends. In fact, both the Jewish and Christian religions are being blasphemed, as the merchant plays his roles, firstly as an angel, who announces the coming of Elias, and secondly as the invisible Elias himself. He will be the one who must impregnate Esther, so that she can give birth to the Messiah, the liberator of the Jewish people. As Streller emphasizes: "Zu dem verbrecherischen Raub der Jungfernschaft wird die Vorstellung von Gottes Gnade, wird der Name des Propheten Elias mißbraucht, der auch den Christen heilig ist."³

The merchant's invisibility gives him the capability of fooling the unsuspecting Jews by playing God. In retrospect, he admits that he would however have been better compared to the Devil, "der sich in einen Engel des Liechts verstellte / die Menschen zu betrügen."⁴ He is not only under the influence of the Devil, due to his employment of magic, but is imitating this demon as well, masking himself in order to deceive and dominate his victims. Accordingly, in Chapter XX, he dresses up as Satan himself, in order to warn Eliezer not to follow his daughter Esther or try to find her or the child. They have, he claims, gone to Paradise and must not be disturbed.⁵ This is, of course, a ruse to prevent their discovery and return to the Jewish faith, for the merchant

himself stole the child while invisible.

In both cases the merchant is playing supernatural roles as either a deity or a demon, and he is therefore using religious beliefs and superstition to his advantage. He is deceiving people and dealing with them from his position of invisibility and therefore omnipotence. His relationships are then impersonal, unfeeling and cold, for the element of human contact has been sacrificed. His invisibility places him outside of society by placing him above and out of reach of the implications of his actions. At the same time the merchant, by making such wicked use of the magician's gift, satisfying his carnal desires and abusing an innocent girl, is being led ever closer to eternal damnation by the wily and scheming Devil.

Hier bedencke nun ein jedweders recht-
schaffenes Christlich Gemüth / in was vor
eine Seelen-Gefahr mich meine Viehische
Begierden geleitet! . . . auff was vor einen
richtigen Weg zur ewigen unfehlbaren Ver-
damnus mich der leidige Sathanas geführt /
als welcher ohne Zweifel von dem Tag an /
da ich das erste mal durch den Schwartz-
Künstler mich seiner Hülffe bedienet / einen
grössern Gewalt über mich erhalten / als
er zuvor gehabt /⁶

The invisibility that the bird's-nest bestows is indeed devilish, for it shields the bearer from the eyes of society, providing a clear opportunity to commit such crimes as theft (the lyrist for example) and rape (the halberdier). That the merchant has committed both acts only proves that the bird's-nest is clearly a device of the Devil, calculated to play upon man's baser nature and desires, to his own

detriment.

However, the merchant's deception, through use of magic, has a far greater effect than he originally imagines. It allows him to sleep with Esther, by convincing her that she will thereby bear the new Messiah, but it also convinces the Jews that the new Golden Age is at hand. As a result of his false announcement of Elias' coming and the 'divine' conception of the Messiah, the entire Jewish community is preparing for the second Coming, and Esther, along with her friend Josanna, who were to be converted to Christianity, appear to be strengthened in their previous religious convictions. Even the convert Erasmus, who introduces the merchant to Jewish culture and gives him Hebrew lessons, is beginning to feel uncertain, depressed and doubtful of his new faith in the Christian God, now that the Jewish Messiah is ready to reveal himself: "Mit solchegrausamen und Gottslästerlichen Lügen habe ich die armselige und verblendte Juden in ihrer erbärmlichen Irrsall / so viel an mir gewesen / gestärckt / verstockter und Halsstarriger gemacht / die doch Gott selbst zur Bekehrung anlockt /" ⁷ His masquerade has the effect of making him a mocker of religious beliefs. He once again resembles the Devil, in that he turns away those souls that would be saved, deflecting God's message away from them.

He is strengthening the Jews in their 'superstitious beliefs' (as he calls them), and preventing them from accepting Christianity as the 'true' religion. By raising their false hopes of a Messiah and a Millennium for the Chosen People,

the merchant is working hand in hand with the Devil, who, according to Grimmelshausen, prevents non-Christians from 'seeing the light'.

At this point therefore the merchant's magic powers are drawing him deeper and deeper into the whirlpool of sin, and, what is most important, sucking innocent people in with him.

It is true that he now makes a desperate attempt to remove Esther and the child she gives birth to from her father and to complete their conversion to the Christian faith. (The baby is a girl and therefore naturally incapable of being the Messiah, unless she changes into a male, as hoped by some of the Jews assembled at the birth). In order to find a way to provide for their sustenance, the merchant forms a plan to steal a huge sum from Eliezer. "Ich wolte das / was ich in Händen hatte / . . . nicht schmälern / der gemeinen Art nach aller unersättlichen Geitzhalse / . . . so war ich auch viel zu faul / oder bedunckte mich viel zu herrisch / . . . nach und nach Pfundweis so viel zusammen zu stelen / . . ."⁸ By his own admission, he is too greedy to spend his own capital, and too lazy to steal small amounts. He wishes to stockpile enough at one time to secure a comfortable future for himself.

This is where he reaches out to magic for the answer to his problem, as he always does in a dilemma. He is driven by his need for money, but by using magic to acquire wealth, he will bring himself into even greater misfortune.

The fact that the merchant is becoming ever more deeply involved in these practices means that he is consequently less and less capable of living normally in society, partaking of normal values, goals and the normal means of acquiring these goals. Magic becomes a crutch for the merchant, a way of providing him with the material rewards society has to offer; wealth, love and fame, without making the contributions to justify those rewards.

It is also clear by the company he keeps, that he is being drawn to those people with interests similar to his own, that is those preoccupied with the study of magic. To illustrate to the reader the danger of such relationships, Grimmelshausen describes the various kinds of magical powers that the merchant and his friends were investigating. These consist mainly of types of gunpowder which either cannot be heard when fired or have a tranquillizing effect on the person or animal hit. Even internal wounds can be caused without external damage, and a parchment can be conjured up with strange runes, written in bats' blood, which protects the owner against being shot. We read about an entire book that is shown to the merchant, listing more possible arts that could be performed, such as having women fall in love with one, catching birds and fish with one's bare hands, and making magical bullets with blood, that will counteract the 'Festigkeit' of others. "In Summa /" confesses the merchant, "mir wurden allerhand Künste kund / deren mir theils beliebten und theils die Haar gen Berg stehen machten / ohnzweifel

darumb / weil ich noch ein Neuling / und so grausamer Sachen nicht gewohnt war."⁹

The long list of these various magical beliefs and practices points out the common ideas of the day--what the average person felt was within the capability of a magician or one versed in the magic arts to attain. The common wishes or desires of people of the time are shown in the type of spells they desire; they want invulnerability in war, prowess in love and luck in hunting. They wish for skills and powers which are beyond the capability of an ordinary human, wanting to readily excel in all these fields without having any particular qualification to do so. Magic is therefore thought of as the great equalizer, bestowing wealth, fame and love upon those who do not possess these gifts and want to obtain them in the quickest, most expedient method possible.

Insofar as these arts concern the merchant, they testify to the extremes to which he will go, in order to become wealthy without working for his wealth. To achieve this goal, he insists that his friends give him a 'Spring-wurzel'. "Sie hatten eine Wurtzel / welche nur an allerhand Schloß gehalten / dieselbe gleich auffsprengte / solche gefiele mir so wol / weil sie sich meines Bedunckens trefflich zu meiner Unsichtbarkeit schickte / daß ich nicht abliesse / biß ich sie von ihnen überkam."¹⁰ Of all the possibilities the merchant could have chosen, he picks the one which will most further his desires, to accumulate money illegally. His personality is becoming warped by magic, he is becoming

more and more single-minded in his attempts to acquire money in this effortless method.

Using his invisibility and his new magic root, he returns to Eliezer's home and steals from him.

At this point, however, the merchant has a twinge of conscience for having caused the incident which hindered Esther's conversion to Christianity:

Da begunte mich zu reuen / daß ich dem guten
Erasmo den Raum abgehoben: Durch meine Un-
zucht so wol der Esther als der Josannae
Bekehrung verhindert / und Erasmmum selbst
nicht wenig geärgert / die Juden hingegen
aber in ihrem unsinnigen hoffen und harren
gestärckt hatte /¹¹

This repentance, and his desire to make amends for his hard-hearted treatment of Esther and Erasmus, is what will save him later. One act of Christianity, such as this, proves to be his saving grace, when the time for his punishment and subsequent repentance draw nigh. His helpfulness towards Esther and Erasmus, seen as an unselfish deed, will eventually aid his salvation. "Ich glaub auch / daß ich allein dieser Enthaltung halber / die mich trefflich mortificirt / wieder der Huld GOTTes gewürdiget worden / und zur Bekehrung kommen."¹² Thus it is important to stress that human kindness and concern, in contrast to his previous inhumanity, have won him some favour with God.

The merchant then persuades Erasmus to marry Esther, his intended before the merchant entered the picture, and to convince her that Erasmus himself is the father of the child. The merchant spices his offer with a considerable sum of

money. This episode is similar to the incident with Martha, where the merchant covers his guilt by marrying her to Fritz and setting the pair up in a small business venture. In the thinking of the merchant, money is capable of all things and can make all things right.

However, the merchant's good intentions towards Esther and Erasmus are very hard to adhere to, for he now imagines her to be even more beautiful and desires her more strongly than ever before. He masters himself and gives Erasmus the woman and the money that he acquired through the use of magic. Grimmelshausen allows his character a measure of humanity and humility which will later save him and justify his redemption at the end of the work.

Unhappily, Fate plays a cruel trick on the merchant, for he receives a letter, delayed three weeks in the mail, informing him that his wife has died. Had the letter arrived on time he muses, "so hätte die Maria Esther den Eraßmum wol nimmermehr bekommen sollen."¹³ This shows that he has not truly repented after all and that his conscience has been dulled since he let his life be guided by magic pursuits.

He is now driven crazy by his misfortune, but God is on the side of the good, for Grimmelshausen hints that Erasmus sensed the merchant's rising ill-will and the converts therefore leave town stealthily, before the merchant has the chance to do Erasmus some harm.

These events show that the merchant has received no lasting benefits from the magic arts.¹⁴ His desire for both

love and money have been systematically thwarted. In his frustration he sinks further into the vices which are causing his decay.

He indulges more widely in witchcraft, also in drinking, gambling and all manner of debauchery, "bey welchem wilden und wüsten Leben ich nicht allein der Liebe zu der Marien Esther / sondern auch meines Häußlichen Wesens in meiner Heymeth / ja aller Erbarkeit / und allerdings meiner selbst vergasse."¹⁵ The lesson is clear: magic only leads to frustration, leading to further corruption, and an eventual state of self-destruction. Family, virtue, the merchant's former role in society are all forgotten and thrown away for the sake of magic and blind desire.

This is illustrated in his final attempt to gain wealth through the magic arts. He returns to Eliezer's home, but it is fruitless, for the impending war has caused a mass exodus of all funds, and once again the merchant is left frustrated and resourceless.

He has as yet received no gain from magic, but has consistently lost everything he hoped to possess, while constantly becoming more and more dependent upon the magic arts and placing himself further outside of society's norms. He is trapped by his desires and the deceptively easy solution that magic seems to offer, but never provides.

The next incidents again illustrate his quest for material gain through the use of magic. Like his others, this attempt is also doomed to failure.

CHAPTER IV

MAGIC AND FAME: DOWNFALL AND REPENTANCE

This final episode in the merchant's employment of magic begins with a visual presentation, arranged and conjured up by a group of 'Erzschwarzkünstler' to dispel his melancholy mood. The scene depicts a land of plenty and prosperity, an allegorical country representing mankind in peace, in which people are portrayed as beasts appropriate to their lusts. Lechers are rams, gluttons become pigs, the jealous and hateful are changed to dogs, and wolves represent the greedy of the world. "Man sahe Menschen / die zu leibhaftigen Teufeln wurden."¹ The term Devil is synonymous for anyone opposing God, and therefore not only witches are devils, but all those whose corruption endangers society (such as murderers, thieves and blasphemers) are placed in this category as well.

"Lieber was ists anders ein Teufel seyn / als Gott hassen / die / so ihn lieben / anfeinden / seine Geschöpfe verunehren / mißbrauchen und lästern / und in Summa / das allerärgste so nur zu ersinnen / wider Gott und sie seinige zu stifften?"²

The merchant's use of magic has placed him in just such a position. He too is one of these devils whose existence poses a serious threat to those people with whom he comes in contact. He does damage to society and his fellow man by his greed and lust, as we have seen, and now, as we

shall witness, by his craving for riches, and especially for fame.

For as a result of the magical representation of life, which portrays a disastrous and terrible battle³, the merchant's enthusiasm and keen interest in sharing in the spoils of war are aroused. He is attracted by the idea of war as an opportunity for him to become a soldier of fortune, thereby using his magic powers to gain fame and wealth painlessly and effortlessly. He was, after all as he explains boastingly, not only "mit einer Eysenfesten Haut / wie der Hürnen Seyfrid umbgeben" but he was equally able to deal with "andern / so mit dergleichen versehen / die ihrige öffnen / mich in den äussersten Gefährlichkeiten unsichtbar machen / und hingegen / wann es vonnöthen / etliche Hauffen Reuter ins Feld stellen" And he could do more:

Ich wuste andern ihre Rohr zuzubannen / daß keiner schiessen mochte / wann ichs nicht haben wolte / und war hingegen versichert / daß mirs keiner thun konte / und über diß musten alle meine Kuglen gewiß treffen / und Blut haben; Mit solchen Künsten außstaffirt / gedachte ich im Krieg keinem Helden nichts nachzugeben / sondern viel mehrers Hectorem und Achillem, ja den Herculem selbst zu übertreffen / und also mich den alten berühmten Heydnischen Halb-Göttern gleich zu machen.⁴

As with all his previous attempts at attaining earthly goals, he relies on his magical powers to perform that for him which he should accomplish for himself, but cannot, for basically he lacks the qualities which make a good soldier, he is cowardly, for he uses his invisibility to steal tokens of valour from behind the enemy lines, in

order to gain honour and respect without sacrificing himself.

He also attacks the enemy while invisible, killing men who have no chance to fight back. "Wolten dann einige mich suchen / und dem der sie angegriffen / weisen / daß sie Soldaten wären / so vexierte ich sie viel ärger / weil sie mich nicht sehen konten / und also opfferte ich vielmahl . . . ihrer etliche auff."⁵

The powers he has bring him to his lowest point yet; to the crimes of theft and adultery he now adds the murder of defenceless men. His desire for fame, i.e., a desire for the fleeting, earthly pleasures, and a disregard for the permanent spiritual rewards, causes him to place little value on human life, and prevents him from reflecting upon his base use of magic for those ends. As elsewhere, Grimmelshausen here emphasizes the danger of 'vanitas', worship of the shallow, temporal values and its harm to the soul of man.⁶

However, his attempts at furthering himself through the employment of his arts have failed up to this point, and his present plans and hopes are no exception, for, as he soon finds out, he is not alone in attempting to exploit the advantageous position that magic places one in during war-time. Others, too, are using the self-same powers in which the merchant placed his entire faith. His invulnerability is proven a myth, for much to his chagrin, he is shot in the leg during a fierce battle:

Da lag der Großmächtige Goliath / der frevle
Eysenbeisser / der so wenig darnach gefragt /
wann es Musqueten-Kuglen hagelte / als wann
es linde Schnee-Flocken gerisselt hätte /

ehebevor er bedachte / daß ihm auch einige
seine Festigkeit so wol auffthun könnten /
als ers andern machen konte.⁷

For the first time, the merchant realizes that his magic cannot help him, it is and always has been a curse, drawing him into greater peril, by blinding him to danger and thereby making him foolishly self-confident. This is emphasized as he endeavours to put his invisibility to use one final time. Because of his helplessness, he hopes to shield himself with it, protecting himself from being killed and plundered. However, this does not alleviate his dreadful situation, for he is then kicked and trampled by horses and men who cannot see him:

Ich konte weder Arm noch Bein regen / und
bedunckte mich / es wären mir alle Glieder
entzwey ohne die Zung / die war noch gang-
bar / mit deren ich alle diejenige ver-
fluchte / und so viel an mir war / dem
Teufel übergab / die mich meine Künste
gelernet / und dardurch in Krieg zu ziehen
erkühnet und veranlaßt hatten.

This scene in the battlefield marks the beginning of a break with the past for the merchant, for he now sees where the lure of magic has taken him. His eyes are opened to the dangerous practices of those who are responsible for his distress. The end result of his striving for fame is shown to be a near disastrous one.

But God is merciful, and allows the merchant to begin the process of realization and repentance; "als hatte ich auch noch so viel Vernunft mich zu hindersinnen / wie ich gelebt / seyt mir die Leyerin mein Gelt gestolen / darauff folgt ein hertzlich Reu und innigliches Seufftzen zu der

Grundlosen Barmhertzigkeit deß Allerhöchsten /"9

The turning point of the merchant's life arrives when he expresses contrition and a desire to live without magic. He realizes that not only was magic affecting his actions and values, but, "daß ich / seyrt mir mein Gelt auß-gemauet worden / gleichsam mit Leib und Seel in Gewalt deß leidigen Teuffels gewesen /"10 This statement links once again the use of magic with slavery to the Devil, "in dessen Schutz ich mich begeben / und den getreuen GOtt verlassen"11 In giving himself over to magic, the merchant had rejected God and gone over to the side of the Devil. He was therefore ungrateful for the gifts of life and reason that had been bestowed upon him, and sought to assert his independence from God, and dependence instead upon the gifts of the Devil. For Grimmelshausen the world is black and white, the war between good and evil is constantly being waged and those who are not faithful to God are automatically against him, and are adherents of the Devil.¹²

After the merchant's initial realization of the dangers of magic, Grimmelshausen traces his gradual comprehension of its true nature and its implications for man. The major hazards of magic are firmly and clearly stated and a wealth of examples and references are given, as Grimmelshausen expounds most of the moral or lesson that he intended for the reader through the merchant's doubts and queries and the admonitions and answers he receives from the priest.

For although the merchant has come to some under-

standing of his association with magic, his repentance is still not complete, because he still cannot comprehend the bird's-nest as a gift from the Devil. He insists upon making excuses for his behaviour, and refuses to see the entire truth:

Aber dessen alles unangesehen / suchte ich
 (ohne Zweifel durch Eingeben und Trieb deß
 leidigen Sathans) andere Ausflüchte / . . .
 in dem ich meine Sünde entschuldigt / und
 kurtz rund kein Abgötterer / viel weniger
 ein Feind Gottes / und ein Diener deß
 Teufels seyn wolte / dann ich sagte / ich
 hätte die Tage meines Lebens den bösen
 Feind / noch sonst irgend was nicht ange-
 betet / viel weniger einen Bund mit ihm
 gemacht /¹³

He insists that the art of invisibility came to him without his asking for it, conveniently forgetting that it was exchanged for money, therefore selected specifically. For it is not necessary to make a formal pact with the Devil in order to be involved in his works, and thus become part of his attempt to undermine God's power and authority on earth. Even the most innocent practices can have surprisingly harmful ramifications. Again we can see that although the merchant regrets his association with magic, he still is enough under the sway of the Devil to require proof that the powers he has are evil, "sintemal ich" he claims, "lauter heilige / und dannenhero sehr kräfte Wirt darzu brauchte /" ¹⁴

The seeming naivety of the merchant is here obvious because he does not want to realize that the world of evil uses church rituals, only backwards or with opposite meaning,

in order to make a mockery of religion and combat God, while ensnaring those souls simple and uncomprehending enough to misinterpret their true meaning.

The priest to whom the merchant is confessing his sins answers, "du soltest zwar keiner Beweisthumb begehren / sondern deines Beichtvattern einfältigen Worten völligen Glauben zustellen /" ¹⁵ A lack of complete faith in God's will, and an overwhelming curiosity and desire to question, search and experiment are the primary causes of man's downfall. Since man is not capable of complete understanding and limitless power, his attempts to raise himself and his capabilities beyond those allotted to him by God are destined to result in self-destruction. A dangerous and false sense of self-assurance and inquisitiveness causes man to stray from God, and become a pawn in the hands of the Devil. ¹⁶

By way of further explanation, the priest then points out that "der leidige Teufel ist / der in Gestalt einer Wurtzel sich durch fürwitzige verkehrte Menschen herbey practiciren läst / und den Dieben zum stehlen zu helfen / die Schloß auffsprengt." ¹⁷ The Devil is within magic stones and roots, and is therefore facilitating man's sins and damnation. Man may be unaware that all the 'natural' powers within these talismans are not inherent to these devices. The Devil merely uses them to trick man into thinking he has powers similar to God's--when in reality he is being aided by God's adversary. This is true for any kind of 'Festigkeiten'. To

give one example, the words of the 'Passauer Kunst' recommend the body and soul of the bearer to the care of the Devil.¹⁸

The merchant is finally convinced by the words of the priest, and confesses and burns his devices for aiding him in war which have been previously listed. The talismans are destroyed by fire, an element which efficiently annihilates magical and evil devices.¹⁹

His conversion leads to a lament of the general influence and use of magic and superstition in society, which has been shown to be perilous in all forms. He says:

Hernach fieng ich an zu lamentiren und zu klagen / daß in der gantzen Christen-Welt so viel dergleichen Sachen / wie ich getrieben / im Schwang giengen / da theils Wort und Werck / die man darzu brauche / greulich und erschröcklich / theils gantz Aberglaubisch und Närrisch / theils aber gantz lächerlich / und jedoch alle Verdammlich wären /²⁰

In other words, the belief in the powers and possibilities of using magic is ever-present and is to be found in simple folk superstitions as well as black magic itself. All are indications of a turning away from God, and a hope and faith in alternate powers.²¹

As the merchant says, it is not only the gypsies and beggars who are common users of these arts and beliefs, but the peasants too use them habitually. "Da wisten theils die Wantzen oder Wändel in ein ander Hauß zu bannen / andere die Raupen / Erdflohe / Kefern / und andere Ungeziffer zu vertreiben / andere Schlangen zu beschweren / und aber andere auch andere solcher Künste / . . . ja, es wäre schier kein

Geschöpf oder insect, damit nicht verbottene Künste getrieben würden /"22 The peasant, like the merchant, little realizes that what he is doing is forbidden, "da die Bauren durch ihre Künste ihr Vieh vor Zauberey vors gantze Jahr bewahren wollen / aber nicht wissen / daß sie alsdann selbst Zauberey treiben."23

A list of the practices of the peasant is given in this context, including the misuse of holy days, such as St. Andreas night, in which the young women follow the custom of seeking a vision of their future husbands. On the one hand, these descriptions add to the realism of the warning, on the other hand, they exemplify a common trait in Grimmelshausen, namely the utmost enjoyment of detailed description which indicates that the author is primarily a storyteller. The inevitable sound condemnation of that which has just been described however, also shows him to be a purposeful moralist.

The merchant finally destroys the bird's-nest, and reflects that the story is written in order to do penance and to see, "ob sich vielleicht einige / zu verhütung ihres Schadens vor solchen gefährlichen Künsten hüten wollten /"24 He is doing a Christian service, in that he is warning others and thereby still hoping to win his way back into grace.

Grimmelshausen therefore uses the merchant's life story and personal development as a means of enumerating the entire scope of the evils of magic. Not only does one reject God, who desires one's good, and place oneself instead in

league with the Devil, God's avowed adversary, but one also cheats God of the honour due to him, thereby worshipping something or somebody else, committing the sin of idolatry. One sins against mankind as well, for men are robbed of their lives by the use of unfair powers, which is an act of cowardice and treachery. Moreover, the theft of goods, money and virtue are also evils perpetuated by those involved in magic.

Above all, Grimmelshausen stresses that damnation is the inevitable result of any contact with or use of magic and superstition, no matter how innocent a form it might take.

CHAPTER V

CONCLUSION

Grimmelshausen makes use of magic and superstition in various ways in Das wunderbarliche Vogel-Nest, Teil II. In themselves, these two phenomena are a theme which comprises the moral of the work. The dangers of these beliefs and practices, as previously enumerated and discussed, their avoidance and the necessity for a firm faith in God are ideas which appear again and again throughout the novel. These strong warnings, cloaked in the many examples that the moralist Grimmelshausen provides from folk superstition, are a measure of the importance of the problem he was dealing with and the commonness of these sins in one form or another on the various social levels depicted, from the peasant to the 'Bürger'.

The topic of magic and superstition is in itself an interesting one, which arouses the curiosity of the reader. As Speier says, "probably Grimmelshausen was in some regards a superstitious man himself, but in any event he was too good a storyteller not to use for dramatic effect superstition that could be counted on to keep his readers spellbound. In following this practice he gave voice to hopes and fears among the people of his time."¹

Grimmelshausen therefore uses extensive description

of magical practices, as we have seen, to add realism and to maintain the involvement and absorption of the reader. Thus, he wishes to warn the reader against the use of magic, which leads to involvement with the Devil, yet, he uses this basic curiosity of the reader, concerning magic and folk customs, to first lure him into reading the work, and then to sustain his interest through an exciting and stimulating topic.

The combination of these elements appears to be somewhat paradoxical, but definitely serves an important purpose in the moral education of the reader. For Grimmelshausen sees the vivid portrayal of these magical and superstitious practices in a positive light. They do not idly or harmfully nurture the reader's inquisitiveness, but instead act as a sugar-coating for the moral that the author presents. As he says himself in his Introduction to Das wunderbarliche Vogel-Nest, Teil II, "Man weiß wol / wie ungern die Patienten die bittere / ob gleich heylsame Pillulen verschlucken / dahingegen aber die übergülde oder verzuckerte leicht zu sich nehmen /" ² Grimmelshausen's realism therefore increases the desire to read the work, and thus perhaps unconsciously the reader becomes instructed, as well as 'abgeschreckt' by being shown a clear example which acts as a very conscious and terrifying warning against the utilization of magic and superstition in any form. This is exactly what Streller means when he says that: "hinter den Schwänken, den lustigen und kuriosen Geschichten, die als 'Hülsen'

bezeichnet werden, sich ein Kern verbirgt."³

But the 'Kern' or essential purpose of the novel is more complex than one would imagine at first glance, for Grimmelshausen also uses magic to convey another type of warning and make a criticism of society at the time.

It has been shown in Chapter I of this thesis how important the link is that the author saw between the desire for money and the lure of magic. The merchant is introduced to magic (which brought him so dangerously close to his downfall) through his greed; his search for money, as has been proven, led him further and further away from Christian values and trust in God, to involvement with devilish practices. It seemed that money could do everything for the merchant, from buying friendship to easing his guilty conscience. He was willing to risk his eternal soul in his vain pursuit of material wealth as his unscrupulous use of magic suggests. But what further meaning does the juxtaposition of these two, that is magic and money, have in the context of the novel?

One important clue comes in the description of the magical vision mentioned in Chapter IV of this thesis, a vision of a bounteous and peaceful land, but a land of men whose sins and lusts transform them into beasts. Here the author observes, "wie durch die Völle und Genüge deß reichen Segen Gottes / der sich in den lieben Friedens-Zeiten überflüssig verspüren / und so wol von den Menschen nach Nothdurfft geniessen / als unnützlich verschwenden läst / bey

den Welt-Menschen der schädliche Müssiggang / und mit ihm
 alle abscheuliche Laster und Uppigkeiten geboren werden /
"⁴

Peace and plenty are blessings of God, blessings which are misused by mankind in general, and, according to Grimmelshausen, by the rising mercantile class ('Weltmenschen') in particular, as he illustrates with the merchant figure.

For the merchant is guilty of perverting God's gifts of freedom, peace and prosperity as the 'Weltmensch' does. Like him the merchant lives in idle comfort, 'Müßiggang', and in Grimmelshausen's opinion it is this sense of purposelessness that causes the merchant to turn to magic.

Solches / und bey nahe alles Unglück verursacht der Müssiggang / zwar der Müssiggang nicht vor sich selbst / sondern wann man ein heyllose Gesellschaft alsdann antrifft / wann beydes / Leib und Gemüth nichts zu handthieren / oder zu arbeiten hat / zuvorderist aber / so ein solcher müssiger Mensch vorhin fürwitzig / leichtfertig / jung / und bey Mitteln ist / daß er umb sein Nahrung zu sorgen / nicht sonderlich vonnöthen /⁵

Grimmelshausen is taking to task the merchant class⁶ with its material values, and especially its shiftless offspring who have no responsibilities, no need to feed, clothe or shelter themselves through their own labours, and thus turn to magic out of either boredom, curiosity, or the expectation of even greater and more easily acquired wealth.

The worship of money is therefore being criticized by the author as a trend which is rising out of the relative security of life after the war. People are becoming rich

and complacent, eager to forget that their bounty comes from God, and ever eager to acquire more wealth in the simplest, most expedient form possible.

Magic is therefore synonymous with money and with this material attitude--for it too represents the key to the acquisition of whatever man desires. It is the medium by which all obstacles to acquiring wealth may be overcome, and is a rival to God in the hearts of man. Magic and money, as instruments of power, are to Grimmelshausen chains which bind man even faster to the earthly realm. All the more reason for the author to expose in his work "die Eitelkeit alles Irdischen, die Nichtigkeit des Vergänglichen."⁷

Grimmelshausen's views may not be as extreme in Das wunderbarliche Vogel-Nest, Teil II, for the merchant does not become a recluse, but instead returns to his profession, however with a somewhat altered view of life and its purpose; but the fact remains that Grimmelshausen objects to the worldly attitude of the 'Bürger' class. He condemns man's employment of the powers of magic as an evil which arises when a society places too high a value on worldly endeavours.

Aside from the uses of magic already mentioned, as a theme or moral, as a method of intriguing and thereby informing and educating his readers, and as a social comment, the 'Vogel-Nest' as a magical element works well as a technical device within the novel itself. For, as well as being a catalyst, thereby setting off the series of events to follow, it is useful in providing an unusual point of

view, by which the reader can feel himself to be as invisible as the merchant and take part in the action just as he does. This technique is indeed extraordinary, and adds to the pleasure of reading the novel. The reading public has the impression that they, too have been allowed a glimpse behind the masks that people wear. Through the adventures and comments of the merchant, the reader is in a position to understand the progression he makes, recognize his mistakes and shortcomings, and take to heart Grimmelshausen's message concerning the perils of magic and superstition, thereby profiting from their warning, while at the same time reading an enthralling, enchanting tale of the forbidden practices of the time.

As a link between the first half of the novel and the 'Leierin' episode in the earlier Springinsfeld novel, the magical bird's-nest provides a common reference in which various moral lessons are brought together, each of which places its particular stress on some evil aspect or outcome of magic and superstition. The combination of these results in a very compelling, many-sided argument against magical practices. By introducing the motif of the bird's-nest, Grimmelshausen therefore stresses not only the moral wrongness of the actions of the individual which result from the use of the talisman (such as theft, rape and murder)--but he also warns against the religious implications of magic and superstition, namely the rejection and neglect of God, which entail even greater sins.⁸

In his last novel, Das wunderbarliche Vogel-Nest, Teil II, Grimmelshausen does indeed use magic and superstition innovatively and profitably for his readers, thereby incorporating two essentials--readability with moral purpose. He is, as the great Grimmelshausen scholar J. Scholte concluded in his analysis of the Vogel-Nest, "der Dichter, der Moralist nicht weniger als Erzähler war."⁹

FOOTNOTES

CHAPTER I

¹Many studies have been produced dealing with aspects of this topic; J. Diefenbach, Der Hexenwahn in Deutschland (Leipzig: Zentralantiquariat der Deutschen Demokratischen Republik, 1969; original ed. Mainz 1886); E. Moser-Rath, "Geistliche Bauernregel. Ein Beitrag zum Volksglauben der Barockzeit," Zeitschrift für Volkskunde, 55 (1946), pp. 201-26, (Moser-Rath, "Bauernregel"); E. Moser-Rath, Predigtmärlein der Barockzeit. Exempel, Sage, Schwank und Fabel in geistlichen Quellen des oberdeutschen Raumes (Berlin: Walter de Gruyter, 1964), (Moser-Rath, Predigtmärlein); W.-E. Peuckert, Gabalia. Ein Versuch zur Geschichte der magia naturalis im 16. bis 18. Jahrhundert (Berlin: Erich Schmidt Verlag, 1967), (Peuckert, Gabalia); A. Spamer, "Zur Aberglaubensbekämpfung des Barock. Ein Handwörterbuch des deutschen Aberglaubens von 1721 und sein Verfasser," in Miscellanea Academica Berolinensia (Akademie-Verlag: Berlin 1950), pp. 130-52, (Spamer, "Aberglaubensbekämpfung"); H. Wagener, "Vernunft und Aberglaube im Spätbarock", Hessische Blätter für Volkskunde, 59 (1968), pp. 45-55; two studies which deal in particular with this aspect of Grimmelshausen's work are: K. Amersbach, Aberglaube, Sage und Märchen bei Grimmelshausen (Gymnasium Baden-Baden: Ernst Kolblin Hof-Buchdruckerei, 1891 and 1893), (Amersbach); and I. M. Battafarano, "Hexenwahn und Teufels Glaube im 'Simplicissimus'," Argenis, 1 (1977), pp. 301-73, (Battafarano, "Hexenwahn").

²For a sketch of the plot and a brief analysis of Part I, see H. Speier, Courage, the Adventuress and the False Messiah (Princeton: Princeton University Press, 1964), pp. 47-59, (Speier).

³The history of the bird's-nest motif is given in both Speier, pages 48-50, and in J. Kienast, "J. J. Christoph von Grimmelshausen 'Das Vogelnest'," (Dissertation Wien, 1937), pp. 12-14, (Kienast).

⁴H. Wagener expresses the meaning of the motto "Der Wahn betreugt", as Grimmelshausen's idea that, "Die Menschen sind also blind, ihre Urteilsfähigkeit ist stark beeinträchtigt durch ihre Affekte, ihre Gemütsverfassung, durch die starken Gefühle und Leidenschaften, die, wenn unharmonisch fehlge-

leitet, eine zerstörerische Wirkung auf das menschliche Gemüt haben können." In "Perspektiven und Perspektivismus in Grimmelshausens 'Wunderbarlichem Vogelneest'," German Quarterly, 49 (1976), p. 5. See also J. Scholte, "Der Sinn des Wunderbarlichen Vogelneests," Euphorion, 32 (1931), pp. 141-45. (Wagener), (Scholte).

⁵"Passauer Kunst ist das im 30jährigen Kriege sehr verbreitete Verfahren, sich durch Zettel, die auf dem Leibe getragen wurden, gegen Verwundung 'fest' zu machen. . . . Die Zettel wurden als Amulette von den Soldaten getragen, nach Anhorn auch gegessen. Der Zettel macht gegen Schuß, Hieb und Stich fest." H. Bächtold-Stäubli, Handwörterbuch des deutschen Aberglaubens (Berlin: Walter de Gruyter, 1938-41), Band IV, pp. 1460-61, (Bächtold-Stäubli).

⁶"Sie wird gewonnen, indem man das Nest eines GrünspECHTES, Wiedehopfes oder einer Elster mit einem Holzpropfen zukeilt und ein rotes Tuch darunter ausbreitet; der zurückkehrende Vogel läßt die Springwurzel (or Sprengwurzel), die er im Schnabel trägt, fallen. Auch legt man ein gesottenes Schwalbenei oder Rabenei ins Nest zurück, dann bringt der alte Vogel eine Wurzel, die muß man im Beutel tragen, dann heckt sie dort Geld; auch vermag sie Schätze zu öffnen." Bächtold-Stäubli, Band III, p. 1622.

⁷"Festmachen findet sich für 'bannen', 'anfrieren', 'stellen' im ganzen Sprachgebiet. . . . Wer festgemacht ist, kann sich nicht rühren, bis er gelöst wird, oder sich selbst zu lösen vermag," also, "das Festmachen ist eine zauberische Handlung, die Unverwundbarkeit gegen Hieb, Stich und Schuß verleiht." Bächtold-Stäubli, Band I, pp. 1352-53. 'Festmachen' therefore can be applied in two directions, on oneself, as a protective device, or it can be used against others, to render them helpless. See also Moser-Rath, "Bauernregel", for p. 221 ff. deals with some of these practices as well and confirms their popularity.

⁸Although many very excellent editions of Grimmelshausen's work have appeared, such as H. Borchert's Grimmelshausens Werke in 4 Teilen, 1921; and Scholte's Werke in Einzelausgaben, 1923-49, which unfortunately does not include Part II of the wunderbarliche Vogel-Nest; also A. Kellertat's Der Abentheuerliche Simplicissimus, 1956, and Simplicianische Schriften, 1958; the most recent collection of Grimmelshausen's works will be used, which is the edition by R. Tarot, Gesammelte Werke in Einzelausgaben (Tübingen: Max Niemeyer Verlag). Das wunderbarliche Vogel-Nest was published in 1970 and will hereafter be referred to as Vogel-Nest I and II for the two parts. Vogel-Nest II, p. 309.

⁹Vogel-Nest II, p. 310.

¹⁰Vogel-Nest II, p. 148. The following authors have compiled interesting accounts of practices used by the farmers in Germany for various purposes. These rituals, too, are similar to those outlined by Grimmelshausen and show how little folk tradition had changed in two hundred years. H. Frischbier, Hexenspruch und Zauberbann. Ein Beitrag zur Geschichte des Aberglaubens in der Provinz Preußen (Berlin: Verlag von Thomas Christian Fr. Enslin, 1870); K. von Leoprechting, Bauernbrauch und Volksglaube in Oberbayern (München: Süddeutscher Verlag, 1975; original ed. 1855); W. von Schulenberg, Wendische Volkssagen und Gebräuche aus dem Spreewald (Wiesbaden: Dr. M. Sanding oHG, 1969; original ed. 1880); A. Wuttke, Der deutsche Volksaberglaube in der Gegenwart (Berlin: Verlag von Wiegandt und Grieben, 1900).

¹¹In Fortunatus a bird's nest is not used, but instead a 'Glückssäcke'l', a sack which contains a never-ending supply of money, and a 'Wünschhütlein', a magical hat, that immediately transports the wearer to his desired destination. Siegfried uses a 'Tarnkappe', a cap with the power, like the bird's-nest, of bestowing invisibility. Also, his bath in dragon's blood, like the 'Festigkeiten', protected him from any attempt to wound him.

¹²T. Garzoni, Piazza Universale . . . Frankfurt/M., 1619. "In der 'Piazza Universale' spricht Tommaso Garzoni vom Nußbaum bei Benevento (a meeting-place of witches), and von Grillando und de Castro (who wrote upon the subject of witches)." Battafarano, "Hexenwahn", p. 338.

¹³N. Remigius, Dämonolatria, 1598; Prätorius, Grundlicher Bericht von Zauberey und Zaubernern, Frankfurt 1629 and Der Abentheuerliche Glücks-Topf, 1669. Grimmels-hausen mentions this last work in Vogel-Nest II, page 309 as an example of the many writings dealing with the belief in witches, 'Festigkeiten', and so forth. Albertinus, Lucifers Königreich und Seelengejaidt, München 1616, reprint ed. Rochus Freiherr von Liliencron (Berlin: 1873), Deutsche National-Litteratur 26. This work also deals with the evils of the 'Passauer Kunst', as representing, along with other magical practices, a lack of faith in God, and a dangerous curiosity which ensnares one in the ways of the Devil. Similar points will be brought up in the discussion of Vogel-Nest II.

¹⁴Les visions de Don Queveto Philandri von Sittewaldt Complementum das ist, Discursus historico politici Don Experti Ruperti, von Wunder-Geschichten der Welt, Frankfurt/M., 1648. This was a pirate edition published by Gottfried Schönewetter, as an addition to one of Moscherosch's publications. This Complementum also contains the spectre of a woman who was

half dragon--a creature used by Grimmelshausen in Vogel-Nest II, Chapter II, to aid the wizard in his search for the missing money of the merchant. Hans Michael Moscherosch's Les Visiones de Don Queveto Philander von Sittewald. Siebende und letzte Theil, 1647, influenced Grimmelshausen in the 'Messiasgeschichte' and the 'Augenleidenschwank' found in Vogel-Nest II, page 305, where a woman is fooled when she is simple enough to believe in the effect of a talisman worn for medicinal purposes.

¹⁵This is not science as we know it today, but, as Weydt describes it, "ein(em) Systemdenken, in dem sich christlich-kosmisches Denken stärker mit naturwissenschaftlichen Elementen verbindet und das etwa vom 15. bis zum 17. / 18. Jh. herrscht: dem astrologisch-alchemistischen." in Hans Jacob Christoffel von Grimmelshausen (Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1971), p. 61, (Weydt, Grimmelshausen). Not only was Grimmelshausen familiar with Paracelsus, but "auch ist anzunehmen, daß er die Fülle der pseudo-paracelsischen Traktate über das Goldmachen und andere Zauberkünste begierig aufgesogen hat." H. Mielert, "Der paracelsische Anteil an der Mummelsee-Allegorie in Grimmelshausens 'Simplicissimus'," Deutsche Vierteljahrschrift für Literaturwissenschaft und Geistesgeschichte, 20 (1942), p. 435.

¹⁶Authors such as Indagine, Natürliche Sternkunst, Straßbourg 1664; Hildebrand, Planetenbuch, Erfurt, 1613; and Prenner, Planetenbuch, Straßbourg, 1599, were well-known to Grimmelshausen. K. Haberkamm characterizes the astrological interest of the seventeenth century in the following manner: "Im Gegensatz zum wissenschaftlichen Anspruch und religiösem Gehalt der Astrologie freilich, doch nach Auffassung des Zeitalters nicht ohne inneren Zusammenhang mit ihnen, stand die enge Beziehung der Sternkunde und -deutung zur Magie. Hexen- und Geisterwesen ließen sich im Zeichen des Okkultismus leicht in sie einbeziehen." in "Grimmelshausen am Wendepunkt der astrologischen Tradition," Simplicius Simplicissimus, Grimmelshausen und seine Zeit (Münster: Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 1976), p. 142, (Westfälisches Landesmuseum). In other words, even the astrological sciences were linked to the supernatural in some form. See also G. Weydt, "Planetensymbolik im barocken Roman, Versuch einer Entschlüsselung des 'Simplicissimus' aufgrund der astrologischen Tradition," in Tradition und Ursprünglichkeit in Sprache und Literatur, ed. W. Kohlschmidt und H. Meyer (Bern: 1969), pp. 169-71.

¹⁷For further information on Grimmelshausen's sources, see Weydt, Grimmelshausen; A. Bechtold, "Zur Quellengeschichte des Simplicissimus," Euphorion, 19 (1912), pp. 19-66 and 491-546, (Bechtold, "Quellen"); also the following articles by M. Koschlig, "Dokumente zur Grimmelshausen-Bibliographie" and "Der Mythos vom 'Bauernpoeten' Grimmelshausen," found in

Jahrbuch der deutschen Schillergesellschaft, 16 (1972), pp. 71-125 and 9 (1965), pp. 33-105 respectively. (Koschlig, "Bauernpoeten").

¹⁸W.-E. Peuckert strongly stresses that 'Hausvaterliteratur' changed and became less agrarian and more a book of wonders. He points to Hildebrand's Magia Naturalis, Jena, 1625, as exemplifying this trend. Peuckert sums up by saying, "kurzum das ackerbürgerliche oder bürgerliche Hausbuch und Hausvater-Buch wird gegen die Wende zum siebzehnten Jahrhundert wiederum ein anders, es streift das Oikonomische, streng Hausväterliche ab und wird nunmehr zu einem "Kunst- und Wunderbuch." Gabalia, p. 303. Koschlig, in his article "Bauernpoeten", emphasizes that the role of the supernatural was always a key one in this kind of literature.

¹⁹See Koschlig, "Bauernpoeten", where he compares the similarities between Colerus' work and Grimmelshausen's almanac. This handbook was very much written for the common person, for a practical purpose. As T. Sodmann says, "Nach allgemeinen Witterungsbedingungen und astrologischen Regeln erfuhr man, zu welcher Jahreszeit oder an welchen Tagen Säen und Pflanzen. . . vorzunehmen seien. . . . Außer der Heiligen Schrift waren Kalender oft die einzigen Bücher im Haus." "Die Kalenderschriften Grimmelshausens," in Westfälisches Landesmuseum, p. 129.

²⁰Speier, p. 14.

²¹"Das Kriegselend der Dreißiger- und Vierzigerjahre hatte dem Gedankengang des Volkes eine andere Richtung gegeben; über der Sorge um das eigene Leben vergaßen die Leute, nach Hexen auszuspähen. Aber kaum fühlte man nach dem Friedensschluß auf seiner Scholle sich wieder sicher, da schlug auch schon die Flamme der Hexenverfolgung wieder empor." Bechtold, "Quellen", pp. 497-98.

²²Ibid., pp. 496-98, where two trials are described which took place in Offenburg between 1638-1650, and with which Grimmelshausen was certainly familiar.

²³Ibid., p. 499.

²⁴See Moser-Rath, Predigtmärlein, where many examples of sermons are given, and the importance of their content upon the listeners is discussed, as well as the beliefs of the ministers.

²⁵Moser-Rath points out that the existence of such

creatures as giants was often proven by reference to the Scriptures and works of the Church fathers. Ibid., pp. 47-49.

²⁶Der Abentheuerliche Simplicissimus Teutsch und Continuatio des abentheuerlichen Simplicissimi (Tübingen: Max Niemeyer Verlag, 1967), p. 193, (Simplicissimus and Continuatio). Grimmelshausen describes how Simplicissimus, dressed as the Jäger von Soest, falls through the chimney of the pastor's kitchen. The ensuing hubbub wakes the cook, who is convinced that the Devil is in the house. The pastor lends credence to the idea that the rural clergymen were indeed superstitious, for he tries to exorcize the spirit and ban him from his kitchen.

²⁷Vogel-Nest II, p. 155. Amersbach, p. 4. finds that Grimmelshausen lets the reader "in seiner ironischen Weise durchblicken, daß dieselben Geistlichen, die auf die Verwerflichkeit solcher Mittel aufmerksam gemacht und davor gewarnt hatten, im Notfall selbst sich derselben bedienen." Thus Grimmelshausen was fully aware of the attitude of the clergy.

²⁸Moser-Rath, Predigtmärlein, pp. 53-54.

²⁹A. Spamer discusses the story of one Georg Christoph Zimmermann, a pastor in Wiesenbach from 1694-1707. He was driven from his position by the farmers of the area, who were tired of his ranting against their customs and refused to give up their traditional rites. Zimmermann's book, Den in vielen Stücken allzuaberglaubigen Christen / hat ein viel Jahre lang / unter denselbigen vor dem Herrn lehrender Diener Gottes bey genauer Observation sehen und kennen lernen. . . ., published in 1721, is a compilation of many of the beliefs and practices he encountered as a minister in the rural areas. See Spamer, "Aberglaubensbekämpfung".

³⁰Moser-Rath, Predigtmärlein, p. 54.

³¹Battafarano believes that, "Grimmelshausen nimmt dem Problem Hexenwahn und Teufelsglaube gegenüber eine kritisch-ironische Haltung ein." in "Hexenwahn", p. 352. This statement is based on the 'Hexenfahrt' and other incidents in Simplicissimus, and does not take into consideration the stress, both moral and religious that Grimmelshausen places upon magic and superstition in his other works. However, when this critical attitude is taken more in the context of the following statement by Amersbach, we have a picture of Grimmelshausen as a man of his time, yet, sensible, a man who realized that not all those accused of or claiming to be witches did necessarily possess these powers. The dangers of magic and superstition were evident and very real for him,

yet he was not a fanatic. "Wenn Grimmelshausen so auch all den tollen Hexenaberglauben für wahr nimmt, so macht doch meines Erachtens das Verhör (Simplicissimus, Book II, Chapters XXVI and XXVII), dem sich der in Weibekleidung steckende und als Zauberer angeklagte Simplic. unterwerfen muß, den Eindruck, einer Satire auf das Verfahren bei derartigen Processen. Sieht diese ganze Schilderung nicht aus, wie ein Protest gegen die fast überall übliche, oberflächliche Behandlung dieser Fälle, die beinahe immer mit der Verurteilung der Angeklagten endigten?" Amersbach, p. 31.

³²G. Weydt, Nachahmung und Schöpfung im Barock. Studien um Grimmelshausen (Bern, München: Francke, 1968), p. 28.

³³Kienast, p. 51.

³⁴W. Burkhard, Grimmelshausen: Erlösung und barocker Geist (Hildesheim: Verlag Dr. H. A. Gerstenberg, 1973), p. 51, (Burkhard).

CHAPTER II

¹Vogel-Nest II, pp. 153-54.

²Ibid., p. 155.

³Ibid., p. 154.

⁴Speier, p. 46.

⁵Vogel-Nest II, pp. 155-156.

⁶The lyrist was the first owner of the bird's-nest and used it to become wealthy, by stealing, from amongst others, the merchant, who will be the final owner of the magical device. The fact that both use it to satiate their greed, results in a full-circle effect, although the lyrist does meet a tragic end, whereas there is still hope for the merchant. She was finally cornered by a group of soldiers, and killed while still invisible. At the point of death, she threw the bird's-nest in the air. A halberdier caught it before it landed, hoping it contained money. He of course immediately disappeared, and his adventures mark the beginning of Das wunderbarliche Vogel-Nest, Teil I. See Der seltsame Springinsfeld (Tübingen: Max Niemeyer Verlag, 1969), pp. 124-30, (Springinsfeld).

⁷'Simplicissimus' father relates the story of the 'Alraun' or 'Galgenmännlein' in Simplicissimi Galgen-Männlin, to be found in the Kleinere Schriften (Tübingen: Max Niemeyer Verlag, 1973), pp. 74-75, (Galgen-Männlin). As we read there, the 'Galgenmännlein' is a living root, created from the sperm of a thief hanged upon the gallows. One digs around the root, but uses a black dog to pull it out of the earth, for the cry it emits is so terrible that it causes instant death. It must be washed with red wine every Friday, wrapped in linen and placed in a small box or cradle. A single gold piece placed in the box with the root will double magically overnight.

⁸M. Stern, "Geld und Geist bei Grimmelshausen," Daphnis, 5 (1976), p. 418. Grimmelshausen gives many indications of his stand concerning the evils of money. In Chapter XXI of Vogel-Nest II, the merchant is witness to a vision where the Gods ask Mercury for the cause of human strife. His answer is, "gütiger Jove, wer wolte anders dran schuldig seyn als das holde Gelt? dann ich weiß am besten / und erfahre es noch täglich / was solches vor mannigfaltige Kräfte hat / die Menschen auff vielerley Weis und Weg zu

verführen und zu verderben." Vogel-Nest II, p. 279. In the Continuatio, Simplicissimus has a dream in which he sees Greed and Luxury personified, vying for the honour of causing mankind the greatest sorrow and destruction. In the end, they are both equally victorious. See Chapters IV-VIII. Also, in the Satyrischer Pilgram (Tübingen: Max Niemeyer Verlag, 1970), (Satyrischer Pilgram), Grimmelshausen warns that "wer reich werden will / der fällt in Versuchung und Strick des Teuffels." p. 45.

⁹In Simplicissimus, Book III, Chapter XII, Simplicissimus, as Jäger von Soest, finds a huge treasure in a haunted cellar. A spectral virgin and her black dog hide the gold there until the son of a nobleman, who is unaware of his origins, claims it. This turns out to be Simplicissimus himself. The Continuatio contains two instances, where a spirit cannot rest as a result of gold it has hidden on earth. The first instance is Chapter XV, p. 538, where a nobleman hopes to make amends for his wrongdoing by revealing to Simplicissimus where he buried his ill-gotten treasure: "wann nun diß Geld wider unter die Menschen kombt / . . . so ist mir so weit geholffen als du mir helffen kanst /" In Chapter XXIII, p. 567, Simplex' friend, the carpenter, who is stranded on the island with him, dies. His ghost returns, and "er gab mir auch zuverstehen / daß er auff diß wenige Geld / alß dardurch er wider nach Hauß zukommen verhoffet / sich mehr als auff GOTT verlassen /"

¹⁰It is important to mention the use of the flowers in Chapter II as a symbol of hope. The merchant strolls in the garden and contemplates the flowers, receiving from them a measure of consolation "den ich auß meiner eygenen Vernunft / vermittelst Göttlicher Gnaden schöpfte / als ich nehmlich betrachtet / was massen die . . . Tulipanen . . . und andere Blumen-Zwiblen ihrer schönen Zierde gäntzlich beraubt waren / die deßwegen aber drumb nicht gar verdorben / sondern in versicherter Hoffnung gantz frisch im Erdreich lagen /" (p. 158). The wonders of God, that is the beauty and mysteries of nature, compete with the wonders of magic in deciding the path of the merchant. Although he seems to regret his use of magic, and wants to reform, his understanding of the message of the flowers is still far from complete at this point. Instead of recognizing it as a vision of hope for man, where the flower is the body, which dies, but the soul is represented by the bulb, which lives on, the merchant insists on interpreting it as, "hastu doch noch den Samen / das ist / die Mittel und Gelegenheit / gleich wie diese Blumen-Zwiebeln die Art ihres Wachsthumbs in Händen / grössere Reichthumb und Schätze zu pflanzen" (pp.158-59). This highly effective character sketch indicates that the merchant relates to all things in terms of money, that he is not aware of the full import of God's message to him and is therefore ready to drop all his good intentions and follow

the call of the magician when he meets him.

¹¹S. Streller, Grimmelshausens Simplicianische Schriften (Berlin: Rütten und Loening, 1957), p. 71, (Streller)

¹²Vogel-Nest II, p. 160.

¹³See Bächtold-Stäubli, Band IX, pp. 392 and 1011. 'Männlein' is a term for those with unusual appearances or powers. It is a word which carries the connotation of the unusual, diminutive, strange or eccentric. In this case, the 'Männlein' is a magician, and he proceeds to enlist the aid of a spirit to help recover the stolen money. Grimmelshausen here adds the detailed report of the incantation in the forest, the mystical rite which is used to conjure up spirits. Here he is dealing with the same kind of material as Goethe would use in his Faust. The spirit in this case is beautiful, but has a tail of fire: "dieser erschrockliche Anblick verursachte mir viel Millionen / ja unzählbar mehr Millionen grausamer Forcht und Pein / als mich anfänglich das holdselige Jungfräuliche Angesicht dieses abentheuerlichen Monstrums erfreuet hatte: dann gleich wie dieser Schlangen gantzer Leib sehr angenehm / lieblich und erfreulich anzusehen war / also war hingegen der Schwantz umb so viel tausend tausend mal tausendmalen mehr abscheulich und heßlicher!" Vogel-Nest II, p. 163. The monster, both beautiful and dreadful, shows that magic may be disguised only thinly, its inherent evil, symbolized by its ugliness, can be observed with little difficulty.

¹⁴Vogel-Nest II, p. 164. The 'other one' that Fortuna or Luck is going to make rich is the halberdier, who as we read in pp. 137-40 of Part I, has been frightened by the spirit wolves and hides in a tree, where he watches the proceedings between the merchant and the magician. The halberdier will see what he believes to be two snakes, and which are in reality the merchant's money, stolen by the lyrist and sewn into silken tubes. Thus, Grimmelshausen presents two views of the finding of the bird's-nest, both the merchant's and the halberdier's.

¹⁵H. Krausse, "Das sechste Buch des 'Simplicissimus'-Fortsetzung oder Schluss?" in Seminar, 4 (1968), p. 138.

¹⁶P. Gutzwiller, Der Narr bei Grimmelshausen (Bern: Francke, 1959), p. 38, (Gutzwiller).

¹⁷Bächtold-Stäubli, Band I, p. 362 reads: "Ameisen werden im Zauber vielfach gebraucht. Ameiseneier, oder der

Stein, den man in einem Ameisenhaufen findet, machen unsichtbar." Again, the halberdier is watching the merchant and the magician from his vantage-point in a tree, as they sift through the ant-hill to find the remains of the bird's-nest, which the halberdier had just destroyed.

¹⁸Scholte, p. 141.

¹⁹Streller, p. 71.

²⁰Vogel-Nest II, p. 183. Grimmelshausen also stresses in Vogel-Nest I what a terrible crime it is for a man to rob a girl of her virginity. This is expressed through the thoughts of the halberdier, as he reflects upon the crime he had committed, when he took advantage of a young country girl while invisible. He says to himself, "wird es dir / du vernünftiger un genugsam wissender Unmensch / nicht deine Verdammniß vergrössern / wann diese deß Hirten Einfalt an jenem erschrecklichen grossen Tag solcher massen wider dich zeuget / indem sie das Kränzlein der Büssenden / einer paar Wort willen / die sie auß deinem gleichwol sündigen Maul gehöret / und ihr solche zu Nutz gemacht / darvon trägt?" Vogel-Nest I, p. 125.

²¹Vogel-Nest II, p. 198.

²²Ibid., p. 211.

CHAPTER III

¹Vogel-Nest II, p. 222. The first strong link between magic and the Devil is brought out here; magic is the bait and man is trapped by the Devil through its use. Previously, magic was stressed as a turning away from God, but as the merchant becomes more thickly embroiled in these practices, Grimmelshausen stresses the devilish aspects of magic. As a result of this, the magician, as the initiator, is now seen as a minion of the Devil, and not just an embodiment of evil in his own right. For he is the bad company or influence which leads a person into his first sins, and when a person gives way to sin once, he will repeatedly do so. Thus the 'Einsiedler' in Book I, Chapter XII of Simplicissimus, gives the young boy the following advice: "Sich selbst erkennen / böse Gesellschaft meiden / und beständig verbleiben /" p. 35. By avoiding wicked company, one avoids being drawn into sin.

²Moreover, he feels he can somehow justify his unscrupulous behaviour as a 'Christian' whom the Jews "gleichsam von Natur hassen / und . . . nicht viel besser . . . als Hund aestimiren." Vogel-Nest II, p. 222.

³Streller, p. 72. Kienast notes that the 'Messiasgeschichte' was already known in the Middle Ages, and was first employed by Caesarius von Heisterbad in 1220. He also lists the variations of this theme as employed by later German authors. (pp. 88-91). "Alle diese Messiasgeschichten hatten den Zweck, die Juden zu verspotten, da sie schon so oft (Grimmelshausen weiß von neunzehn Fällen) Betrügern aufgesessen sind, die sich für den Messias ausgaben." (p. 91). Kienast goes on to say that during Grimmelshausen's lifetime such an incident occurred and has been historically verified. In 1666, a Rabbi in Smyrnia (Sabbathai S'ovi) proclaimed himself the Messiah and soon had a huge following, stretching as far as and including Amsterdam itself. He eventually converted to Islam. Kienast feels that Grimmelshausen probably based his 'Messiasgeschichte' on this very occurrence, using it as an example of the gullibility of the Jews.

⁴Vogel-Nest II, p. 239.

⁵In Vogel-Nest II, p. 270, the merchant describes in detail how he uses superstition to his own advantage. "Von denselben (a troupe of English comedians on their way home) entlehnte ich eine erschreckliche Teuffels-Larven / die hatte ein paar Ochsen-Hörner / ein paar gläserne gantz feurige Augen / so groß als Hünen-Eyer / ein paar Ohren / wie ein gestutzt Pferd / an statt der Nasen einen Adler-

Schnabel / einen Schlund wie der Cerberus selbst / einen Box-Bart / an statt der Hände Greiffen-Klauen / und an statt der zehen gespaltene Kühfuß / man konte erschrocklich Feuer drauß speyen / wann man wolte / und sahe so forchterlich auß / daß man nur von seinem Ansehen hätte erkrankten / oder wol gar sterben mögen." The merchant uses "eine Teufelslarve, die mit allen Attributen ausgestattet ist, die das Volk dem Bösen zugelegt hatte." Amersbach, pp. 14-15. In other words, the merchant makes use of the common folk image of the Devil to serve his own purposes. This is not a new idea for Grimmelshausen, for Simplicissimus dresses up in Simplicissimus Book III, Chapter II as the Devil in order to scare away a rival fortune hunter, who is misusing his title of 'Jäger von Soest', and dressing identically to Simplicissimus. The plan works, the false Jäger is frightened off, and our hero is left with his name untarnished. This is one example in Grimmelshausen's famous novel where there is a conscious attempt to use this fear of the Devil to gain control over an adversary, or to manipulate a person through fear, as the merchant does. In most cases, Simplicissimus finds himself in an awkward situation, and merely retrieves himself by playing the role of the Devil, as in the 'Speckdiebstahl-episode already mentioned, Book II, Chapter XXXI, or in the episode in Book II, Chapter XVI, where the hero, dressed in his calf's skin frightens two robbers, who believe he is Satan himself. In contrast to this, as has been stated, the merchant's role as the Devil is more contrived and purposeful, suggesting his wilful use of people's fears and weaknesses. As Amersbach says, "Bei dem allgemein verbreiteten Glauben an Teufelerscheinungen ist es begreiflich, daß man sich mit Vorliebe und mit der Aussicht auf sicheren Erfolg der Teufelsmaskerade gern und oft bediente, wenn es darum handelte, durch Erschrecken und Einschüchtern sich irgendeinen Vorteil zu sichern." p. 16.

⁶Vogel-Nest II, p. 239.

⁷Ibid., p. 239.

⁸Ibid., p. 253.

⁹Ibid., p. 256. The merchant is shown arts which can be used with gunpowder, and he remarks, "und mein Unverstand hielte es vor nichts böses / weil mich aller drey Pulver Zurichtung natürlich zu seyn bedunckten / ob es gleich das A.B.C. war / in der jenigen Kunst mit der Zeit zu excellirn / so man die Schwartzte nennet / die endlich den allerrichtigsten Weg zum Teufel zuführet." Vogel-Nest II, p. 254. He is also shown a book, "worinnen zugleich soviel natürliche und übernatürliche Künste auffgezeichnet waren / daß einer / der sie alle gelernt und geübt hätte / in bälde beym Volck sich berümt machen / und den Namen eines Ertz-Zauberers erlangen

mögen /" (p. 255). This list of 'Künste' is divided into those which are natural and unnatural, which could be compared to 'magia naturalis' and 'magia innaturalis'. In this context see also the discussion of 'magic' in E.-W. Peuckert, Pansophie, p. 244. He says, "Magie, nach paracelsischer Deutung, - . . . ist Kenntniss und Gebrauch jener Kräfte, die in der Schöpfung wirksam sind." He goes on to explain that there are two kinds of magic, stemming from God and from the Devil. Only the first is acceptable, for it, unlike black magic, is good, and is a result of 'Gnade', which leads to a realization of God. Thus, if man searches for the natural powers of a tree, root or stone, it must be for the purpose of searching for God, and therefore for the salvation and good of the individual and mankind. However, in Vogel-Nest II, all forms of magic or searching for powers is condemned as devilish, and the attributes of an 'Erzzauberer'. It is interesting to note that an almost identical list of arts involving gunpowder is mentioned in the Continuatio, Chapter XIII. Gunpowder can be fixed so that it lights when wet, or will not burn as desired, or renders unconscious humans or animals shot. Another trick can give a man twice his normal strength, "ohne Ebers-Wurtzel und dergleichen verbottene Sachen" (p. 522). Simplicissimus says, "aber diß weiß ich gewiß / daß die verzeichnete Künste natürlich und keine Zauberey seyn /" (p. 524). However, it must be remembered that our hero is at this stage still very worldly, and is not yet a pilgrim. Various roots are forbidden, for, as will be seen in Chapter IV of my thesis, they are believed to be inhabited by the Devil. The 'Galgenmännlein' is just such an example of a 'possessed' root. However, it seems that, as Amersbach points out, Grimmelshausen believes that, "nur Gott vermag Dinge zu verrichten, die nicht in Einklang mit den Naturgesetzen zu bringen sind, nur ihm, dem Schöpfer, steht die unbeschränkte Herrschaft über die erschaffene Natur zu, nur er kann wirklich Wunder thun. Was der Teufel thut, ist Zauberei, man hat es dabei mit unbekanntem Kräften der Natur entweder oder mit Wirkungen zu thun, die sich aus den Eigenschaften herleiten, die dem Teufel als Geist zukommen." (p. 8). Thus, when man attempts to perform magic, he may achieve success--realizing the true natural secrets and powers of an object and therefore coming closer to an understanding of God. Or man may fail, due to his baser desires, and fall into the clutches of the Devil, who has his own powers and knows how to manipulate the secrets of nature. Two examples of the former are shown in Springinsfeld, where Simplicissimus has a book, which consists of blank pages, but can be filled with pictures of various vices; the secret is, as you are doing it to think of God and the blessings he bestows upon man. Simplicissimus also possesses pills, made so as to change a poor wine into an excellent one. When Springinsfeld calls Simplicissimus a magician, the latter answers, "es ist dir allerdings ein schand / daß du albereit so alt: so lang in der Welt herum geloffen: und gleichwol noch so alber bist / daß du natürliche Kunststück und

Wissenschaften / wie du heut an Veränderung des Weins: und schlechte Kinderbossen / davon du heut ein Exempel an meinem Buche gesehen hast / vor Zauberey und Verblendungen hältst!" (p. 45). Grimmelshausen does believe that each animal, plant, mineral or star has a power of its own, God-given and revealed to only a few, "welche der vernünfftige Mensch zum theil aus der Erfahrung erkundigt / zum theil an eines Dings signatur wahrnimmt / oder sie sonst entweder ohngefehr oder durch seine Nachsinnung entdeckt /" Galgen-Männlin, p. 108. For Grimmelshausen the line between the natural and unnatural arts is very fine. The former requires rationality, faith and 'Gnade', the latter are merely works of the Devil, cloaked to fool men whose purpose and faith are weak, and who then become ensnared, as did the merchant.

¹⁰Vogel-Nest II, p. 256.

¹¹Ibid., p. 262.

¹²Ibid., p. 270.

¹³Ibid., p. 272.

¹⁴Grimmelshausen repeatedly points out that those who deal with the Devil are his slaves, hoping to become rich, but are kept in constant poverty. "Vielmehr ist darvor zu halten, daß er (the Devil) die seinige in immerwährender Armut zu erhalten sich befließt / damit sie desto mehr / umb reich zu werden sündigen: und desto ohnaussetzlicher in seinem Dienst verharren müssen." Galgen-Männlin, p. 99.

¹⁵Vogel-Nest II, p. 274.

CHAPTER IV

¹Vogel-Nest II, p. 277. Also see the Conclusion of my thesis for a further discussion of the meaning of this scene.

²Ibid., p. 277.

³In this representation of battles and the hardships of wartime in general, Grimmelshausen stresses that the soldier is the only social group which derives some measure of benefit from this evil. The peasant is the most sorely hit, being plundered and thereby losing livestock and produce to the raiding parties. The fact that the merchant chooses to cast his lot with the aggressive, destructive soldiers, is clear evidence of his heartless, self-seeking nature.

⁴Vogel-Nest II, p. 286.

⁵Ibid., p. 288. In retrospect he describes his magical power of invisibility as giving him a 'Diebshaut', and confesses, "ich nenne sie billich eine Diebs-Haut / dann wer ein solche trägt / wie ich damals thät / der stilt andern redlichen Soldaten das Leben ab / nicht allein zwar wie ein Dieb / sondern auch wie ein Meuchel-Mörder und Zauberer" Ibid., p. 289.

⁶This theme is often stressed by Grimmelshausen, who reminds man that he should have God always uppermost on his mind, and try to disassociate himself as much as possible from the temptations and attractions of the world. A particularly good example of this occurs in the Continuatio, Chapter XXIV, where Simplicissimus is on an island, cut off from civilization, an ideal surrounding in which to forget the earthly and concentrate upon the spiritual. "Alle Bäum / die von Art eine glatte Rinden trugen / hatte er mit Biblischen und anderen schönen Sprüchen gezeichnet / seinen Christlichen Geist dardurch auffzumuntern / und das Gemüth zu GOTT zuerheben . . . zu keinem anderen Ende / als sich der Himmlischen Göttlichen Dinge dabey Christlich zuerinnern." (pp.572-73).

⁷Vogel-Nest II, p. 289.

⁸Ibid., p. 290.

⁹Ibid., p. 291. After this point in the story, the merchant soon realizes that the battle is over, and a priest and a doctor are seen to be ministering to the wounded. He

pleads for their assistance, and offers them each 1000 Reichstaler if they will help save him. Thus he is taken care of, and brought back to his senses in regards to his involvement with magic by the priest who attends him. During the critical stages of his injury, the fear of death causes him to confess his sins and uses of magic. He is however not fully repentant until after his discussions with the priest, which take place on his return journey from Utrecht (the scene of the battle) to Amsterdam. This shows how deeply he had been involved in evil, for his moral recovery is very slow and halting.

¹⁰Ibid., p. 293.

¹¹Ibid., p. 299.

¹²See Gutzwiller who here also underlines the tension that Grimmelshausen sees between man, God and the Devil, with man caught in between the choice of good or evil. "Die Welt ist . . . in Wirklichkeit das ungeheuerere Schlachtfeld zwischen Gott und Teufel. So ernst und bedeutend ist das Ringen zwischen beiden, daß der Teufel alle Reserve aufgibt und sich offen in den Kampf stürzt Das ist Grimmelshausens Kampfruf: der Teufel ist auf der Welt, er schaut dir über die Schulter, er steckt in deinem Mitmenschen, er tritt unverhüllt selber auf. Seine Bosheit und seine Versuchung sind allgegenwärtig." (p. 34).

¹³Vogel-Nest II, pp. 299-300.

¹⁴Ibid., p. 300. The use of religious texts, rituals and ideas are often found in magic. Many examples can be found, and a few are discussed in the following articles. E. Moser-Rath discusses the common use of holy words in spells and charms, especially for healing purposes. "Bauernregel", pp. 219-21. A. Spamer refers to the use of religious forms in books of magic. "Dabei (on perusing the Book of Jezira, a book of magic prayers and incantations) fällt auch dem flüchtigen Leser als erstes die ausgesprochene Magiesierung christlicher Heiliger und kirchlich-religiöser Texte auf Hier finden wir gewaltsam magisch interpretierte, von Zaubercharaktern begleitete Psalmtexte neben reinen Geister- und Höllenzwängen."; in "Zauberbuch und Zauberspruch," Deutsches Jahrbuch für Volkskunde, 1 (1955), p. 121. J. Jaehneke-Nickel also gives examples of this tradition. "Es sei nur erinnert an die magische Anwendung des Anfangs des Johannes-evangeliums, des Vaterunsers, der 7 Kreuzworte, der Kreuzinschrift, des Sigels CMB für die Drei Könige oder der Hostie als Amulette oder für einen Zauber. Ferner werden Texte mit mythischen oder magischen Formelementen in magischer Anwendung sowie rein magische Formeln einbezogen."; in "Religiöse und magische Elemente in den deutschen Segen und Beschwörungs-

formeln," Deutsches Jahrbuch für Volkskunde, 2 (1965), p. 84.

¹⁵Vogel-Nest II, p. 300.

¹⁶As W. Burkhard states, "Die Möglichkeiten unserer Erkenntnis erstrecken sich auf die Erforschung der Umwelt; die Kräfte und Gesetzmäßigkeiten der Natur können wir in unseren Dienst stellen. Höheres Wissen und Wirken gewährt uns nur die Offenbarung von übersinnlichen Mächten, deren es schließlich zwei gibt: Gott und Satan. Diese beiden allein können in den Gang der Welt eingreifen, und nur als Werkzeug ihres Willens vollbringt der Mensch Wunder." (p. 105).

¹⁷Vogel-Nest II, p. 301.

¹⁸Grimmelshausen also makes mention of other tokens which belong to the Devil, and those using them will be claimed as his. In the Lebensbeschreibung der Ertzbetrügerin und Landstörtzerin Courasche (Tübingen: Max Niemeyer Verlag, 1967), (Courasche), the heroine comes into the possession of a 'spiritus familiaris', which lets the owner find buried treasure, and increases the profit of whatever business venture she might enter. However, "wer ihn hat / biß er stirbt / der muß / wie mir gesagt worden / mit ihm in die ander Welt reissen / welches ohne Zweiffel seinen Nahmen nach / die Höll seyn wird / allwo es voller Feuer und Flammen seyn soll." (pp. 98-99). In Galgen-Männlin, a similar statement is made about the future of the owner of this devilish root. "Er (the owner) nimmt Geld mit sich / zum Zeugnis / daß er das Geld höher als GOTT geliebt / umb dessentwillen dem Teuffel und seinem Galgenmännl gedienet / daß er in solchem Dienst biß ins Grab verharret / und darvon nicht abgestanden noch zur Bekehrung geschritten wäre; wann er gleich das Leben in der Gnadenzeit noch länger gehabt hätte." (p. 79).

¹⁹It is important to notice that the talismans are destroyed by fire, for, as Bächtold-Stäubli mentions: "Das Feuer ist an sich selbst rein und zerstört alles unreine durch seine Hitze und seine Lauterkeit. Der Verbrennungsprozess vernichtet, wie kaum eine andere Umwandlung, die äußere Form eines Dinges und damit nach dem Volksglauben auch die ihm innewohnenden Mächte." Band VIII, p. 1559. The bird's-nest itself is destroyed in water, another primary element with great protective and healing powers. "Sowohl die fortschwemmende wie die reinigende Kraft des Wassers schützen vor Übel." Band IX, p. 109. The author therefore applies the most well-known and complete annihilation of these devices possible. Unlike the first part, where the halberdier tore the bird's-nest apart, only to have it found and used again by the merchant, this final destruction portrays the complete end of the bird's-nest, and the other

devices belonging to the merchant, as well as symbolizing his cleansing and rejection of any further use of magic.

²⁰Vogel-Nest II, p. 308.

²¹Grimmelshausen often emphasizes the use of magic as a form of idolatry. He mentions it as well in Galgen-Männlin, p. 78. "Siehe! also stellet er (the Devil) hier dem Menschen das Galgen-mänlin dar / ihn in solchem Abgott / an statt des wahren Gottes zu ehren / ihn / wo nicht mit Worten doch mit Wercken anzubetten / und all sein Hoffnung Trost und Zuflucht auff ihn zu setzen."

²²Vogel-Nest II, p. 309.

²³Ibid., pp. 309-10.

²⁴Ibid., p. 314.

CHAPTER V

¹Speier, p. 49.

²Vogel-Nest II, p. 149.

³Streller, p. 12.

⁴Vogel-Nest II, p. 282.

⁵Ibid., p. 274.

⁶As H. D. Gebauer states concerning Grimmelshausen's most probable public, it is most likely "daß hier in erster Linie das gebildete städtische Bürgertum in Frage kommt." Grimmelshausens Bauerndarstellung. Literarische Sozialkritik und ihr Publikum (Marburg: N. G. Elwert Verlag, 1977), p. 340. Thus he uses the merchant as a representative of the very class that he was most trying to reach and warn, for it must also be remembered that Amsterdam was a major trade centre of the 17th century. This idea indicates that he was not trying to have his readers totally reject the world, but was attempting a modified version of this, a version in which the things of the world are seen in their proper perspective, as secondary to the spiritual values. See in this connection also A. Hirsch, Bürgertum und Barock im deutschen Roman (Köln: Böhlau Verlag, 1957; first ed. 1934), p. 7, (Hirsch). Hirsch stresses that in Vogel-Nest II "erscheint zum ersten Mal im 17. Jahrhundert ein Kaufmann als Held eines deutschen Romanes."

⁷Hirsch, p. 6. For Hirsch, Grimmelshausen is a typical representative of the anti-'Diesseits' tradition of the Baroque, a tradition which he finds exemplified in Grimmelshausen's major work, Simplicissimus: "In Simplicissimus wird, als typisches Beispiel, eine für die Lebensauffassung des 17. Jahrhundert überaus bedeutsame Tatsache deutlich: die barockasketische Ausdeutung des Diesseits vom Glauben her verhindert jene Anerkennung und positive Bewertung des Berufslebens, jene Erfüllung des Diesseits mit diesseitigen Lebensaufgaben, welche die bürgerliche Sinngebung des Lebens im 18. Jahrhundert ausmachen."

⁸Amersbach also points to the two-fold moral impact which is one of "nämlich religiöser und moralischer Natur." p. 6.

⁹Scholte, p. 145.

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