RICE UNIVERSITY

AN ANALYSIS OF GRIMMELSHAUSEN'S CHARACTER, COURASCHE,
WITH A COMPARISON OF GRIMMELSHAUSEN'S COURASCHE
AND BRECHT'S CHARACTER MOTHER COURAGE

by

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A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

Master of Arts

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Houston, Texas

May, 1968
ABSTRACT

AN ANALYSIS OF GRIMMELSHAUSEN'S CHARACTER, COURASCHE, WITH A COMPARISON OF GRIMMELSHAUSEN'S COURASCHE AND BRECHT'S CHARACTER MOTHER COURAGE

Kathie H. McStravick

As Grimmelshausen wrote Trutz-Simplex: Oder Lebensbeschreibung der Ertzbetruegerin und Landstoertzerin Courasche he was drawing on a literary tradition which had recently arrived from Spain. This tradition coupled with the Thirty Years' War gave Grimmelshausen the needed resources for many of his writings—especially Courasche. The novel, a mixture of picaresque and baroque styles, is set during the Thirty Years' War and gives a humorous and sad account of the period.

This thesis is concerned with an analysis of Grimmelshausen's heroine, Courasche, and attempts to show the reasons behind Grimmelshausen's success in using a picara or female rogue as his protagonist during a period in which women consistently remained in the background. A further analysis of Courasche is attempted by comparing her with Bertolt Brecht's character, Mother Courage, in Mutter Courage und ihre Kinder and by showing the influences of Grimmelshausen on Brecht.
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I

BIOGRAPHICAL SKETCH OF GRIMMELSHAUSEN

Most facts concerning the early part of Grimmelshausen's life are unknown or uncertain, although many hints to his background are contained in his works. The allusions mentioned in his writings, however, are often inaccurate and misleading. Thus, it is easy for many discrepancies to arise while reading various accounts of his life.

Son of Johann Christoph,¹ it is thought that he was born in Gelnhausen in Hesse, where his father and grandfather lived, around the years 1622/23. Although he names Gelnhausen in many of his works, it is possible that he was born in a nearby village rather than in Gelnhausen itself. At that time it was not uncommon for authors, if they were born in an unknown village, to name a more famous adjoining city as their birthplace.² It is certain that his family did not have any connection with nobility. This is proved mainly through

¹The family called itself at times "von Grimmelshausen" and at other times "Christoffel, Christoff, Christopff, or Christopf".

the character of his works, in which he is in complete command of the manners and customs of the people of the lower and middle class, but does not seem at ease with the society of the upper-class.

Although the war forced him to leave his home, it is to be assumed that he had probably attended elementary school. Most of the conjectures concerning his life during this period are gathered from his novel Simplicissimus, which is thought to be an autobiographical source. Perhaps his first encounter with the war was as a page of an officer.²

From the year 1637 on, however, the biographical facts of his life are much more accurate and can be substantiated by various sources. It is to be assumed, because of the descriptions of certain places in Simplicissimus, that Grimmelshausen must have spent some time as a Muster-schreiber for a company. The earliest of his writings are dated from Dortmund in Westphalia. At that time, Dortmund was the headquarters for the imperialist general Count von Goetz' army. In 1639 he joined Count Hans Reinhard von Schauenburg in Offenburg and became the Regimentsschreiber under Johann Witch, who was at that time Regimentsssekretaer. Under Witch, Grimmelshausen developed as a writer and received the incentive to study further.⁴

³Ibid., p. 49.

⁴Gustav Koennecke, Quellen und Forschungen zu Lebensgeschichte Grimmelshausens (Leipzig, 1926), I, 339-340.
He remained in this position until 1649. The earliest of his writings from Offenburg are dated from December 10, 1640. Evidently Grimmelshausen returned to Offenburg in 1649 and married Katharina, the daughter of a Wachtmeisterleutnant, Johann Henniger from Schauenburg.

Lochner believes that the time that Grimmelshausen spent in Offenburg, was the period of the maturing of his inner education and development. It was here that he began his actual writing profession and cultivated his style and skill with languages.5

At the end of the war Grimmelshausen remained in the service of the Schauenburgers and went to Gaisbach as a steward, where he collected taxes for the lords. He remained in this position until 1660, when he was dismissed. From 1660 to 1662 he spent in the Palatinate. Then from 1662 to 1665, he was Burgvogt and Schaffner at Castle Ullenburg under Dr. Johannes Kueffer, who was a well-known physician from Strasbourg. It was here that he came into contact with the Aufrichtige Tannengesellschaft and was influenced by Moscherosch.

In 1667 he was named the village mayor in Renchen by the Bishop of Strasbourg, thus, he was actually in the service of the Bishop. Renchen, which lies on a tributary of the Rhine, was at that time much larger than it is today, although no special education or preparation was

5Lochner, p. 53.
needed for the position of mayor. Newald lists Grimmelshausen's duties as: "... die Ausübung der niederen Gerichtsbarkeit und der polizeilichen Ordnung, die Fuehrung des Grundbuches und der Einwohnerlisten, Notariatsgeschäfte, die Eintreibung von Steuern und Gefaellen und der Verkehr mit dem zustaendigen Oberamt." The duties of his mayorship did not, however, take up all of his time, which is proved by the numerous works which he produced during this period.

During the years 1673 to 1675 he was again affected by war. From January 2, 1673 to November 6, 1673, Schreiber's imperial regiment was quartered in Renchen while waiting for the outbreak of war against Louis XIV. Then in June and July of 1675, Renchen and the surrounding areas were the theater of war.

On August 17, 1676 Grimmelshausen died in Renchen. Although it is assumed that he was baptized and raised a Protestant, he died a Catholic, as his death is recorded in the church book of the Catholic church in Renchen. The exact date of his conversion is not known; however, his marriage in 1649 was recorded in the Catholic church in Offenburg. He probably found it expedient at some time during the war to change his religion.

As Grimmelshausen began his Simplicissimus-cycle, he was making use of a literary tradition which originated in Spain, although the seeds of the picaresque novel go back to Greek and Roman times. The *novela picaresca* receives its name from the protagonist, who is called a *picaro*, i.e., a rogue or rascal. The *picaro* belonged to the lower stratum of society and was motivated to action by hunger and cruelty. Generally, this genre was a reaction against the novels of chivalry, whose heroes were motivated by some ideal. The picaresque novel arose out of the need for criticism of the social ills of Spain during the 16th century. Reality was distorted to horrify the public so that a remedy for the situation would be sought.

Although the *picaro* belongs to the lower class, the biographical or autobiographical style lends seeming authenticity and truth to the story. Generally, the rogue opens the tale with the history of his parents. Because of the early death of his father—or of both

*Called in early German Landstoerzer; the term introduced by Aegidius Albertinus.*
parents—the anti-hero is driven out into the world.\textsuperscript{8} Then follows a narrative by the rogue of his adventures with one or more masters, whose trade or profession is satirized in an episodic manner.\textsuperscript{9}

The figure of the rogue himself is the main thread of unity throughout the work. In place of a well-developed plot, the rogue experiences a series of disconnected adventures which reflect the signs of decadence of social conditions in Spain. Usually there is the possibility of a sequel, since the rogue's adventures never really end.

Occasionally the \textit{picaro} is replaced by his female counterpart, or \textit{picara}, and instead of a series of masters, the \textit{picara} has a series of lovers. As Northup explains, however, emphasis is on how the \textit{picara} deceives her lovers, rather than on the sexual aspect.\textsuperscript{10} One of the earliest examples of a novel depicting a \textit{picara} instead of a \textit{picaro} is the \textit{Picara Justina} by Ubeda.

\textbf{B. AUTHORS WHO INFLUENCED GRIMMELSHAUSEN}

Although the Habsburg dynasty's rule ended in the 17th

\textsuperscript{8}Carl August von Bloedau, "Grimmelshausens Simplicissimus und seine Vorgaenger," \textit{Palaestra}, LI (1908), 6-8.

\textsuperscript{9}George Tyler Northup, \textit{An Introduction to Spanish Literature}, 3rd ed. (Chicago, 1965), p. 171.

\textsuperscript{10}Ibid., p. 172.
century, or more accurately, ended with Phillip II, Germany had been and was being strongly influenced by Spain—by her inventiveness and mode of expression.\textsuperscript{11} Spanish works were generally brought to Germany by way of France and Italy, although some were translated directly from the Spanish into German. Unlike the translators of today, those who translated the works during this period had no feeling of compunction if they changed the story as they translated. Often they would add a moral, or more generally, just change anything that did not please them. Thus, unless a person could read a work in the original, he had to rely on a translated version which might deviate extensively from the original. Unfortunately, many of the best points in the picaresque novels were only partially preserved in Germany. Unlike many authors Grimmelshausen, although influenced to some degree by the new ingredients introduced by the translators, was also affected greatly by the older picaresque form from Spain. "Der verlorene Realismus und die kraeftige Volkstuemlichkeit in pikarischer Form erstanden neu, als Grimmelshausen im grossen Kriege aehnliche Zustaende sah, wie sie die Verfasser der novela picaresca nach den Maurenkaempfen in Spanien angeregten hatten."\textsuperscript{12}

\textsuperscript{11}Fritz Ernst, "Grimmelshausens Simplizissimus und seine spanischen Verwandten," \textit{Merkur}, VII (July 1953), 756.
\textsuperscript{12}Bloedau, p. 15.
The most important of the translators of Spanish picaresque novels was Aegidius Albertinus (1560? - 1620), who is sometimes known as the "Vater des Schelmenromans". He was the most prodigious of German authors around the turn of the 17th century, and fully half of his writings were translations of Spanish works.\(^{13}\) His writings, which are filled with moralizations, were greatly influenced by his education under the Jesuits and by his service to the Catholic Church. Worrying little about the plot or about giving a true translation, he was one of the men responsible for bringing a distorted view of the picaresque novel to Germany.\(^{14}\) "Albertinus ist . . . weniger der Erzaehler, in dessen Werk die bunte Welt aufleuchtet, als der strenge Moralist. Er passte das spanische Original den bayerischen Verhaeltnissen seiner Zeit an."\(^{15}\)

Another 17th century author who influenced Grimmelshausen greatly was Hans Michael Moscherosch (1601 - 1669). He had written excellent descriptions of the soldier's life, which at that time was a new and unheard-of idea. Bechtold quotes J. Beinert, who maintains that Grimmelshausen could not have written his biographical or auto-

\(^{13}\)DeBoor, pp. 123-4.

\(^{14}\)Bloedau, pp. 11-12.

\(^{15}\)DeBoor, p. 130.
biographical novels if he had not had access to these particulars. Until Moscherosch, the subject of the life of a soldier had not been used in German literature, therefore, it is understandable that Grimmelshausen was influenced by Moscherosch's scenes, as Grimmelshausen himself lived through the same type of experience that was exhibited in this work. Perhaps, when he read Moscherosch's work, he decided to write something similar.

The anonymous work, La vida de Lazarillo de Tormes y de sus fortunas y adversidades, which first appeared, as far as is known, in 1554, is the first truly picaresque novel to come out of Spain. The story is divided into seven chapters (tratados), and Lazarillo, the protagonist, serves a different master in each one. The novel device of telling the story in the first person singular was used throughout the work. This, the realism of the language, as well as the picaresque subject matter secured for the novel an important place in literature.

In the novel, the author paints the society of Spain from the eyes of a member of the lowest stratum of society. It is gay on the surface, bitter underneath. The author

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17 Ibid.

18 Northup, p. 179.
moralizes, satirizes, exaggerates, and ridicules in an attempt to emphasize that the society of Spain either stresses the wrong values or has no values at all.

As stated above, it was first printed in 1554, but in 1559 reprints were forbidden because of the satire of clerical shortcomings present in the work. However, it was published abroad, and in 1573, Philip II published a censored edition in Spain. Eventually Niclas Ulenhart published his translation of Lazarillo in German.

Although Lazarillo introduced the picaro into world literature, it did not make such an impact on German literature as did the slightly later picaresque novel, the Vida del picaro Guzman de Alfarache by Mateo Aleman, which first appeared in the year 1599. Although the book was not published until after the death of Philip II in 1598, the picaresque style was still looked upon with disfavor by the authorities. Two novel devices were introduced in the work: first, the work was divided into two main parts rather than chapters, and secondly, Aleman used the device of long moralizing digressions.19 Abroad, the success of the novel was extraordinary and Guzman became one of the most popular books of its day. It is even considered by some critics to be the greatest of the

Spanish picaresque novels. Aegidius Albertinus translated Guzman into German. It appeared in 1615 and it was because of this translation that Albertinus became known as the "Vater des Schelmenromans". In his translation of Guzman, however, Albertinus was greatly influenced by Antonio de Guevara (1480? - 1545), court chaplain of Charles V, whose ideology was strongly affected by Catholic tradition. One of the most widely-read authors in Europe in the 16th and 17th centuries, this fame was spread, in part, by Albertinus' translations. Thus, the moralizing insertions found in Albertinus' translation of Guzman and in his translation of the continuation by Mateo Lujan de Saavedra were due in large part to Guevara's influence.

It is impossible to say, however, that the few examples that have been given are the only ones which exerted any great influence upon Grimmelshausen. Imitators, lesser-known writers, as well as authors such as Brant and Murner have undoubtedly left their mark on his writings.

C. REALISM

Northup, p. 182.

Although realism seems to bloom in the genre of the picaresque novel, its beginnings are far earlier in German literary tradition. Realism is present in such early works as Stricker's Der Pfaffe Amis, Wernher's Meier Helmbrecht, Boner's Edelstein, and Brant's Narrenschiff.\(^{22}\) However, during the baroque period, realistic tendencies in a work were very unusual, with the exception of Johann Beer (1655-1700). Beer differed from his contemporaries and predecessors by his strong relationship to reality.\(^{23}\) Like Grimmelshausen, he depicted the scenery and landscape of his native land, Austria.\(^{24}\) But, in Alewyn's view, this is where the similarity ends. He maintains that although Grimmelshausen gives the appearance of reality in his works, it is actually the exact opposite. He states: "... dass Grimmelshausen stofflich gerade die unnormalen Zustaende, Krieg und Vagantentum bevorzugt, denen gegeneuber die alltaeglichen Verhaeltnisse, Buergertum, Familie, Beruf, Alltag, ganz in den Hintergrund treten. ... Grimmelshausen ist ausgesprochen wirklichkeitsarm. ... Die Handlung selber ist immer nur in ganz grossen Strichen mit breitem Pinsel gemalt. Es fehlen ihr voellig die Nebenzuege, die kleinen Einzel-

\(^{22}\)Northup, p. 174.


\(^{24}\)DeBoor, p. 368.
heiten, die die eigentlichen Traeger des Wirklichkeitsgehalts in der Erzaehlung sind. . . . aber die Welt ist wie mit dem Auge des Kurzsichtigen gesehen." 25 But is it not natural that the war would have made a deep impression on Grimmelshausen? The war began in 1618 and Grimmelshausen was born in 1621/22, which meant that the first 26 or 27 years of his life were affected by the war, and the war did not belong to the so-called "unnormale Zustande" of Alewyn, but rather to the normal conditions of his youth. War was the occupation of many. Often families would follow the armies from place to place. In this sense Grimmelshausen did paint a picture of daily existence for many in his age. A war which killed almost two-thirds of a country's population must certainly have affected nearly all of the population from time to time. "Zwar sind nicht alle Teile Deutschlands gleich stark betroffen, besonders haben sich die Einwohner der Staedte hinter ihren Mauern wenigstens einigermassen schuetzen koennen; aber auch ihre Einwohnerzahl ist durch Seuchen stark vermindert worden." 26

Alewyn goes on to say that: "Nicht gegenwaertige Erfahrung, sondern traumende Erinnerung, nicht schlichte

25 Alewyn, p. 359.
Yet on the same page he maintains that Grimmelshausen's works are not realistic, but naturalistic. But what is naturalism, if not an extreme form of realism, which dwells on the social conditions of the time? Although naturalistic novels tend to be depressing, monotonous, unpoetic, and politically oriented, Grimmelshausen's works are satirical in nature. Alewyn maintains that this is inseparable from naturalism in the 17th century. Grimmelshausen's works are filled with satire, grotesque irony, and love for the extreme. Perhaps he stands somewhere between realism and naturalism. But what is most important are the novels themselves and their impact on German literature.

D. GRIMMELSHAUSEN'S TRUTZ-SIMPLEX: ODER LEBENSBESCHREIBUNG DER ERTZBETRÜGERIN UND LANDSTOERTZER IN COURASCHE

Grimmelshausen appears to have been strongly influenced by Lazarillo de Tormes as he wrote his Simplicissimus-cycle. Simplicissimus itself is written more in the style of Albertinus' translations, as Simplicissimus learns through repentance, confession, and atonement, while Trutz-Simplex: Oder Lebensbeschreibung der Ertz-betrügerin und Landstoertzerin Courasche is written more

27Alewyn, p. 367.
in the style of the Spanish picaresque novel.

Generally, picaresque novels are divided into books and chapters—as is Grimmelshausen's Simplicissimus-cycle. The divisions are usually of two types: either the place and person are changed without a transition, or an isolated segment is placed in a scene which has already begun. 28 As in Lazarillo, Simplicissimus and Courasche are narrated in the first person singular and both open with tales of their origin.

While Bloedau maintains that the form used by Grimmelshausen in Courasche owes little to its picaresque forerunners, 29 Heselhaus, on the other hand, believes that the picaresque element stands in the foreground of Courasche. 30 Certainly the underlying form owes a great deal to the influence of the picaresque novel on Grimmelshausen.

As was stated above, Courasche gives a short history of her origin at the beginning of the second chapter. Unlike most picaresque figures, who are generally of low birth, her father was a count and her mother was also of noble birth, although extremely poor. But Courasche did

28Bloedau, p. 93.
29Ibid., p. 20.
not know who her parents actually were until later in the novel, and was neither seen nor raised by them. Thus, even though by birth she was high-born, she was raised in such a manner and was captured at such an early age that she qualifies to become a **picara**.

Similar to **Lazarillo**, **Courasche** contains scenes of war and life which are held together solely by the actions of the main character. She is an adventuress in every sense of the word and travels around serving not various masters like the **picaro**, but a series of lovers and husbands. Living a life of abandon, she survives by her wits and by capturing husbands. As she loses her beauty she must rely more and more on her ability to trick and deceive. In this aspect she is very similar to the Spanish **picaros**, especially **Lazarillo**.

Although many picaresque elements are seen in **Courasche**, the heroine, unlike Lazarillo, does not learn the value of friendship. She does not become "unroguish" at the end, but remains a **picara** as she heads a gypsy band. Simplicissimus, like Lazarillo, learned the value of friendship (**Herzbruder**) and did not remain a rogue.

In the dedication at the end of **Courasche**, the author has supplied a "moral": "... dass bey Huren-Lieb nichts anders zu gewarten / als allerhand Unreinigkeit / Schand / Spott / Armuth und Elend / und was das
This is in a similar vein to the Spanish picaresque novels, which were generally trying to remedy the social depravities of Spain.

In Courasche, Grimmelshausen concerned himself not only with picaresque elements, but he also used many typically baroque ones. At the beginning of the novel there is a verse of dedication which supposedly explains the title plate. This is typically baroque. The story itself is full of satire, which was prevalent during the baroque period. However, satire was also an integral part of the picaresque novel. Life is described as one long adventure, which appears to be a normal feature of the world. Unlike 20th century novels, in which an adventurer is a rather unusual individual, the baroque adventurer is portrayed as typical, and stands for man in general.  

In Courasche, however, Grimmelshausen has varied this theme by depicting an adventuress rather than an adventurer, and this is unusual for the baroque era.

Grimmelshausen has combined the elements of both the


picaresque novel and baroque tradition to produce an extremely intriguing work.
AN ANALYSIS OF GRIMMELSHAUSEN'S CHARACTER, COURASCHE

Grimmelshausen's Trutz-Simplex: Oder Lebensbeschreibung der Ertzbetrügerin und Landstoertzerin Courasche can be called part of a Simplicissimus-cycle which includes, besides Courasche and Simplicissimus, Springinsfeld, the two parts of Das wunderbarliche Vogelnest, and Der ewigwaehrende Kalender. In all but the last of the above-mentioned works, the main characters are woven intricately throughout the various plots. It is a matter of opinion as to whether or not the continuations measure up to the quality of Simplicissimus. Lochner comments about Courasche: "Die Durchfuehrung der Erzaehlung ist nicht mehr so glaenzend wie im Simplicissimus; man merkt das Bestreben Gr.'s auf der Hoehe der Hauptromans zu bleiben. Aber die Eigenart der Heldin wirkt herabziehend, die frische Urspruenglichkeit des Simplicissimus wird nicht mehr erreicht."

A. T. S. Goodrick, on the other hand, maintains that while the "continuations" of Simplicissimus may be considered worthless, those works of the so-called

33Lochner, p. 25.
Simplicissimus-cycle are noted for their excellence.\textsuperscript{34} Courasche, which appeared in 1670, is the first one in the series to follow Simplicissimus. The heroine is the alleged mother of Simplicissimus' bastard son. Because of the faithlessness of Simplicissimus, she narrates the tale and entitles it Trutz-Simplex in order to revenge herself. As stated earlier, Courasche is not the first novel to depict the adventures of a heroine rather than a hero. There is a Spanish picaresque novel, La picara Justina by Ubeda, which describes the adventures of a female vagabond. This work was first translated into Italian, and then in 1626, was translated from Italian into German. Thus, it is quite possible that Grimmelshausen had access to the work.

In his works, Grimmelshausen depicts mainly two types of women—the true wife, lover, or mother and the type which is exemplified by Courasche. It is the latter type which will be discussed in this chapter.

Traditionally, Grimmelshausen is known for his hostility toward women. Influenced by Albertinus and Moscherosch, to whom women are fundamentally immoral creatures who are "constant sources of sexual temptation and moral sin to men", Grimmelshausen also shows in his

works a basic contempt of women, although in a much lighter vein. Simplicissimus, and to a greater degree Courasche, provide excellent material with which to work in order to analyze Grimmelshausen's thoughts about and manner of depicting women.

During the baroque period, the phrase "mulier non homo"—woman is not a man—is discussed again and again. In Grimmelshausen's Courasche, however, the impression is of a woman clothed in the personality, ambitions, and thoughts of a man. However, Courasche is not portrayed in the way that Grimmelshausen normally depicts his heroes and other male characters because all of the virtues he gives most of his male protagonists have been taken away from Courasche. In her character, there are none of the redeeming traits, and those masculine characteristics which, when seen in a man, are perfectly normal, seem grotesque and hideous when portrayed in Courasche's nature. Thus, Courasche's character seems to be composed of almost entirely masculine traits without the redeeming virtues which Grimmelshausen finds so important in his male figures. Ermatinger states: "Wo der Mann . . . sicher zur Erloesung gefuehrt wird, droht dem Weibe die Gefahr, . . . haltlos ihrer Sinnlichkeit

zum Opfer zu fallen und ihr Leben durch sie verwüsten zu lassen." Unlike Simplicissimus, Courasche, without any moral rectitude, integrity, or ethics, has no chance for salvation. She sinks deeper and deeper into a life of lies, sensuality, and stealing.

Kaete Fuchs states that Grimmelshausen sees women only as Geschlechtswesen, and that he observes them only in their relationship to men. While this may be true, he has still not captured even a one-sided view of women to form a complete picture. Perhaps he sees them only in their relationship to men, but in the case of Courasche, he does not place her in her true perspective with men, but rather has knowingly attributed male qualities to her.

Ostensibly, Courasche is portrayed as an avenger of the female on the male, i.e., she wants to revenge herself on Simplicissimus, but Grimmelshausen does not depict a typical female. From the very beginning her male interests are prominent. After having been taken prisoner in the disguise of a young boy, her first thought upon seeing the battle field was: 

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It is here that she first expresses interest in normally male concerns, i.e., war and dangerous adventure. Although it is not uncommon for a young girl to wish that she were a boy, it is uncommon for the feeling to persist. But Courasche's feelings of love of battle and adventure do continue throughout the work.

In the first few chapters, she is not only disguised in boy's clothing but she also learns to talk, curse, and fight like a man. Later, when her sex is revealed, she is described as a very beautiful and feminine looking woman, but still she does not lose her love for adventure and she continues to dress often in men's clothing when the occasion arises.

... ich ritte nicht wie andere Officiers-Frauen in einem Weiber-Sattel / sondern auf einen Manns-Sattel; ... so führte ich doch Pistolen und einen Tuerckischen Sebel unter dem Schenckel ... und war im übrigen mit hosen und einem duennen daffeten Roecklein darübeer also versehen ... ich sagte vielmalen: eine Dame / die sich gegen einem Mann zu Pferd zu wehren nicht wagen doerffte / solte auch kein

38Grimmelshausen, p. 980.
Pluemage wie ein // Mann tragen . . . "39 Not only does she still wear men's clothing and ride like a man, but she also actively participates in the battles and captures prisoners and booty. " . . . mir . . . glueckte / dass ich Gefangne kriegte . . . ich machte mehr Beuten als mancher geschworner Soldat . . . hingegen war ich nichts destoweniger bey den Gesellschaften lustig / in den Conversationen frech / aber auch gegen dem Feind so heroisch / als ein Mann . . . "40

Thus, in the first few chapters the personality of Courasche takes a definite form. Although externally she is depicted as a beautiful, feminine looking woman, she is definitely aggressive, strong-willed, and tends to rule her husbands. " . . . Ja! Liebste; ihr wisst / dass jedermann . . . geglaubt / ihr haettet bey euers vorigen Manns Lebzeiten die Hosen getragen . . . "41

These traits of Courasche's personality grow stronger throughout the book. Gradually she becomes more and more masculine in her attitudes and outlook, although not in her physical appearance, except for the clothes which she wears.

Courasche, however, is not unaware of her masculine interests and her vacillation between sexual roles.

39 Ibid., p. 990.
40 Ibid., p. 991.
41 Ibid., p. 992.
Physically a beautiful woman, but mentally a man, she therefore has difficulty in identifying her role. Treated as a boy for the first period after her capture, the latent masculine traits were reinforced. Thus, her interests and attitudes were deeply entrenched by the time she became a mistress, wife, and prostitute.

"... und eben damals war mein hoechster Wunsch / dass ich nur kein Weibsbild waere; ... ich gedachte oft mich vor einem Hermaphroditen auszugeben."[^42]

But she does know how to use her feminine role to the best advantage. In the ninth chapter when she is again a widow and seeking a husband, she represses her natural desires and states: "... allwo ich mich dann wider meinen Willen gar erbarlich / fromm / still und eingezogen hielte / und meiner schoenheit / die je laenger je mehr zunahm / aufs beste pflegte / der Hoffnung / mit der Zeit wiederumb einen wackern Mann zu bekommen."[^43] Actually she has no trouble acquiring lovers or husbands, but she does wish to win the man with the greatest amount of wealth.

Later, when Springinsfeld wants to marry her, there is no need for her to repress any of her traits, and Courasche makes it evident from the first that she will be the head of the family. She makes her position clear

[^42]Ibid., p. 995.
[^43]Ibid., p. 998.
by drawing up a contract with Springinsfeld which
definitely assigns him to the inferior or passive role,
and states that no marriage shall take place until such
time that she becomes pregnant. At the time that she
writes the contract, however, she knows that she is
barren and that the fulfillment of the contract shall
never come to pass. "Jedoch solte solche Verehligung
drittens vor der Christlichen Kirchen nicht ehe
bestaettigt werden / ich befaende mich dann zuvor von
ihm befruchtet. Biss dahin solte ich viertens die
Meister- // schafft nicht allein ueber die Nahrung /
sondern auch ueber meinen Leib / ja auch ueber meinen
Serviteur selbsten haben und behalten / in aller Mass
und Form / wie sonst ein Mann das Gebieth ueber sein
Weib habe."\textsuperscript{44}

In the contract Grimmelshausen again emphasizes her
masculine character in several of the statements. First
of all, she resembles a man by virtue of the fact that
she cannot bear a child. This makes sex for her an act
which is purely for enjoyment, business or other reasons,
but not for procreation. Also, she has no "mother
instincts", which would correspond to her sterility.

In the second part, Courasche states that she will
be the provider and will make all decisions; in other
words, their roles are completely reversed, although:

\textsuperscript{44}Ibid., p. 1016.
"In Summa / er solte von maenniglich vor den Herrn zwar gehalten und angesehen werden / auch solchen Namen und Ehre haben / aber gegen mir obenangeregte // Schuldigkeit in allweg in Acht nehmen." Courasche realizes that outwardly to run a prosperous business, Springinsfeld must appear as the head of the household, but at all other times and in all matters she is to be the head. Springinsfeld complies with all of the conditions of the contract and becomes her obedient servant. Consequently, Courasche takes the masculine role in all ways except in appearance.

Even in matters of sex, Courasche takes the aggressive, masculine part. In chapter 16, she states: "Also hatte ich nun an meinem Spring-ins-feld einen Leibaeignen; bey Nacht / wann ich sonst nichts bessers hatte / war er mein Mann; bey Tag mein Knecht / und wann es die Leute sahen / mein Herr und Meister ueberall: ... " Rather than being faithful to one man, Courasche prefers to have affairs with different ones. It might be said that this is typical of the thinking of a prostitute. But while a prostitute does have some sort of drive to have "affairs" with various men, and does so, she has them for profit and generally does not have a choice of who her customer or partner will be. Courasche, on the

45 Ibid.
46 Ibid., p. 1019.
other hand, does not have affairs exclusively for profit, but rather has them for her own pleasure and for fulfillment of her desires. Also, she has the choice with whom she will have an affair, and if there is no one that pleases her on a particular night, then she returns to Springinsfeld. Hence, the only desire that she seems to have in common with a typical prostitute is the actual need to have affairs with various men. All of the other characteristics—her reasons and her methods—seem to be typically masculine, i.e., desire of different partners, fulfillment of sexual desires without love, and playing the aggressive role.

Throughout the work there is no mention of any sort of love or affection. Courasche chooses her husbands on the basis of their wealth, attractiveness, and ability to provide security for her. Later when "die erste Bluete meiner Courasche ohnvergleichlichen Schoenheit war fort" her choice was naturally somewhat limited, and eventually, she joined a band of gypsies. Courasche seems not to need a mixture of love and sex in order to be happy. Sex, for her, is an end in itself. Being barren, she has no hope of ever conceiving a child, but also seems to have no regrets about this and even uses her sterility advantageously in her contract with Springinsfeld. Although she has no fear of bearing a

\[47\text{Ibid., p. 1046.}\]
child, she is not exempt from contracting syphilis and does so.

From the beginning of the novel, Grimmelshausen seems bent on depicting a very special type of woman—not a typical member of the female sex, but rather a type of woman who would be able to be the female counterpart of a picaro. To do this, he could not portray a "treue Geliebte, Gattin, und Mutter" as he did in some of his other works, because this would not be in the spirit of a picaresque novel. Instead he must delineate a glittering adventuress who, through her personality, can hold the plot of the novel together. She cannot be an ordinary prostitute, because a character such as that would not provide the humor and variety which is needed. Therefore, Grimmelshausen must choose a unique type of personality to play the part of Courasche. She must have the typical qualities of a picaro, but must also be a believable character. Since women did not figure prominently in 17th century literature and were also not held in such high regard as in the 12th century, it was necessary for Grimmelshausen to include certain characteristics in her personality in order to make her believable in her actions. Hence he shows the many masculine characteristics in Courasche. By depicting her in this manner, he gives the reader a

48 Ermatinger, p. 116.
woman who can compete in a man's world because basically she has the same desires and interests as a man. Since women really had no active role in 17th century Germany, it was essential for Courasche to have these male qualities, just as it was necessary for George Elliot to use a male pen name. Therefore, from the beginning of the novel until the end, Grimmelshausen makes it very clear that Courasche is not a typical woman but more of a hermaphrodite. Only by describing Courasche in this manner can she become a credible character.

Although Grimmelshausen has given Courasche numerous masculine characteristics, he still seems to have a definite hostility toward women, i.e., toward the type of woman that Courasche characterizes. While he has given her all of the mentioned male interests and desires, he has not given her the virtues present in his male characters. There is no feeling of comradeship, such as between Simplicissimus and Herzbruder, which Grimmelshausen seems to hold in such high regard. Any close relationship between Courasche and a man often results in syphilis, thus, signifying, according to Hankamer, the deep suspicion and hate often directed toward the female sex by Grimmelshausen.⁴⁹ Therefore,

although Courasche has basic male characteristics, any friendship that would emerge with a member of the male sex cannot develop into true comradeship, because physical sex destroys the beauty of the relationship. It cannot have the qualities of a friendship such as the one between Herzbruder and Simplicissimus, which Hankamer calls: "eines der lautersten und schoensten Bilder menschlicher Beziehungen, die das 17. Jahrhundert vermocht hat."50 Their relationship cannot be destroyed by the earthliness of sex.

Another way in which Grimmelshausen shows his hostility towards women is in the direction of Courasche's future. Even though she possesses masculine qualities, they lead not upwards but to her downfall. Slowly, she descends on the social ladder and "sinkt ... immer tiefer in Schmutz und Schlamm der Sinnlichkeit und Weltlust."51 Like Simplicissimus, she leaves bourgeois society towards the end of the novel, but it is for a totally different reason and she lives in a completely different manner. Simplicissimus returns to nature and seeks the grace of God, while Courasche becomes the queen of the gypsies. She belongs to a group of nomadic people who are driven by avarice and who are exposed in the fullest to the unbestaendigkeit

50Ibid.

51Ermatinger, p. 117.
In the supplement Grimmelshausen writes: "... dass bey Huren-Lieb nichts anders zu gewarten / als allerhand Unreinigkeit / Schand / Spott / Armuth und Elend / und das meiste ist / auch ein boess Gewissen ... "

seemingly as a warning against the type of individual such as Courasche (a picaresque device): an individual in whom the male characteristics and virtues have so combined as to produce a grotesque person, who belongs fully to neither sex, but who can do justice to the part of a picara and who can hold the interest of the reader throughout the work.

\[52^{ibid.}, \text{pp. 117-118.}\]

\[53^{Grimmelshausen, p. 1053.}\]
Brecht finished *Mutter Courage und ihre Kinder* in 1939, just after the outbreak of World War II. Grimmelshausen's *Simplicissimus* and *Courasche* are two main sources from which Brecht drew his material, although an exhaustive study of the sources for Brecht's *Mutter Courage* would have to consider Schiller's negative affect on Brecht. Brecht was strongly anti-Schiller, and Schiller presented the heroic and classical view of the Thirty Years' War in his Wallenstein trilogy, therefore it is logical that Brecht would depict the anti-heroic view.54

Why did Brecht choose to write about the Thirty Years' War? Since war had just broken out in Germany, perhaps he wanted to show that the population was perpetrating its own downfall. The Thirty Years' War is a history of the death of cities and populations—not individuals. It affected the economic growth and patriotism of the following centuries, and few countries could have overcome the devastating effects that the war

caused. As Grimmelshausen had experienced the Thirty Years' War, Brecht had lived through World War I and could well imagine the effects of World War II.

Grimmelshausen's portrayal of death, decay, and disaster certainly influenced Brecht's work, but actually how closely do the two Courages correspond? F. N. Mennemeier comments: "The figure of Mother Courage . . . has little more in common with Grimmelshausen's tramp than her name, her business sense and her numerous legitimate and illegitimate husbands . . . "

Certainly the connotation of the name "Courage" in the two works is quite different. Grimmelshausen's Courasche receives her name as a consequence of the episode in which she almost reveals her sex in a scuffle, and then must tell her Rittmeister that she is a girl. The manner in which this comes about is quite amusing. The name, Courasche, is a euphemism for something which she does not possess. She and the Rittmeister are the only ones who are aware of the origin of the name and, therefore, the others believe she is called that because of her courage in battle. " . . . denselben Nahmen aehmten andere nach / ohne dass sie dessen


Ursprung wussten / sondern vermeinen mein Herr hiesse
mich dessentwegen also / weil ich mit einer sonderbaren
Resolution und unvergleichlichen Courage in die aller-
aergste Feinds-Gefahrn zu gehen pflegte / . . . "57
Hiller remarks: "Thus the ambiguity of her name in it-
self expresses the shifting, unreal, and illusory
quality of that which she personifies, for she, beautiful,
beguiling, and evil, is the symbol for 'Frau Welt'."58
Brecht's Courage gives the reason for her name in the
first scene of the play: "Courage heiss ich, weil ich
den Ruin gefuerchtet hab, Feldwebel, und bin durch das
Geschuetzfeuer von Riga gefahrn mit fuenfzig Brotlaib
im Wagen. Sie waren schon angeschimmelt, es war
hoechste Zeit, ich hab keine Wahl gehabt."59 Her
courage lies in her participation in the corrupted
state of affairs, which is actually nothing more than
self-defense or self-preservation.

The personalities of the two Courages also differ
greatly.60 Grimmelshausen's work covers nearly the
whole period of the war. Courasche was carried off, in
the guise of a young boy, at the tender age of thirteen.

57Grimmelshausen, p. 983.
58Hiller, p. 138.
59Bertolt Brecht, Mutter Courage und ihre Kinder
60From this point on Grimmelshausen's heroine will be
designated as "Courasche" and Brecht's as "Mother Courage"
or "Courage".
When her true sex is eventually discovered she makes the most of the situation. She is noted for her beauty, and has no difficulty in attracting numerous husbands and lovers. She follows the army around not in self-defense, like Mother Courage, but rather because she loves this life and the profits which it brings. Rather than a cross to bear, the war is to her a joy and something which can be used to her advantage. At times she does decide to leave the army because of various reasons, but her leaving never materializes. She does not want the war to end. Grimmelshausen reinforces the idea that many want the war to last because it fits in with their selfish interests. However, as the war progresses and Courasche switches from husband to husband, she gradually begins to sink lower and lower on the social scale. She goes from a captain, to a lieutenant, to a corporal, and finally to a musketeer. It is in the company of the musketeer, Springinsfeld, that she finally becomes a female sutler. " . . . Meine Mutter versage die Stelle einer Marquedenterin an meiner Stadt / ich den Stand einer schoenen Koechin oder Kellerin / die ein Wirth darum auf der Streu haelt / damit er viel Gaest bekommen moege; Mein Spring-ins-felt aber / war Herr und Knecht / . . . 61 In this position she plays a number of tricks of a highly amusing character

61Grimmelshausen, p. 1019.
and again grows rich. "Der Abenteurer, der zwischen Auf und Ab, zwischen Glück und Unglück umhergestossen wird, ist bei Grimmelshausen Sinnbild des stets wechselnden vergänglichen Lebens. Der abenteuerliche Simplicissimus oder die Courasche verdeutlichen die Verachtung des in der barocken Ordnung der Tugenden zentralen Wertes der Beständigkeit."62 Grimmelshausen seems to lament the instability in life, however he comes to the conclusion that the only stability in life is instability. The adventuress, Courasche, certainly is a glowing example of this instability.

Mother Courage is not the glittering adventuress depicted in Grimmelshausen's work. In fact she is not a pretty character at all, but rather a petty bargainer and profiteer. She, too, does not want the war to end, but not because of any love for it. The war is her "business", and without it she and her children couldn't survive. She is first and foremost a businesswoman—and at times a rich one. Her various love affairs lead, rather than to material wealth, to the burden of children. The war is slowly destroying Mother Courage, but she cannot withdraw herself from it, even though it takes her three children from her. She does not seem to realize that it is destroying her. She has adapted to

62 Werner Welzig, Beispielhafte Figuren: Tor, Abenteurer und Einsiedler bei Grimmelshausen (Graz und Koeln, 1963), p. 120.
the situation. At one point she hopes for peace: "Ich bin froh über den Frieden, wenn ich auch ruiniert bin." But she quickly reverts to her former position after this short relapse. The war which maintains her life is also killing her, but in order to live she must repress this contradiction.

The war, in a way, has also destroyed Courasche. Because of her loss of beauty through the natural process of aging, her luck changes and she must become a petty trader, and then she finally marries a gypsy. Because of her various activities during the war, she is left with no other choice. Without her beauty she cannot attain any of the advantages which were open to her previously. All of her activity during the war has led nowhere. She is no better off at the end of the novel than she was at the beginning. She must still struggle for existence.

The meaninglessness of activity is much more apparent in Mutter Courage than in Trutz-Simplex. A tendency towards destruction seems to be rooted in life itself and cannot be overcome, no matter how hard one tries. There is no purpose left in life. All of Mother Courage's activity is to no avail because it leads nowhere. Her means of existing and her purpose for existing are intertwined. "Auf was ich [Courage] aus

63 Brecht, p. 91.
bin, ist, mich und meine Kinder durchbringen mit meinem Wagen."\textsuperscript{64} She is motivated by an instinct to survive. This leads to her search for wealth which is symbolized in her Planwagen. But she also exists from her wagon and in the end this is the only property left to her. She has lost all three of her children but she still looks to her trade, even though the aim to bring her family through the war is eliminated. "Hoffentlich zieh ich den Wagen allein. Es wird schon gehn, es ist nicht viel drinnen. Ich muss wieder in 'n Handel kommen."\textsuperscript{65} Though Courage has expended a great deal of energy, she has not increased in her material worth and moreover, she has lost her children. As Mother Courage moves away pulling her wagon, one is left with a deep feeling of the futility and senselessness of human effort.

Grimmelshausen approaches this point differently. Although Courasche's luck has changed, she is still an adventuress and the chance remains that her luck will turn again. Her destiny leads not towards certain destruction, but rather towards the ups and downs of an adventurer. She is tossed around by the world. Unlike Mother Courage, Courasche is somewhat of a success in this world. At the end of the novel she joins the gypsies, learns to steal and lie, and financially is

\textsuperscript{64}Ibid., p. 83.

\textsuperscript{65}Ibid., p. 125.
fairly well off. But Hiller comments that Courasche fails in the infinite and immortal world as she must give up eternal salvation to win her profits. Therefore, the finite world is also reflected in Courasche's case as well as in Mother Courage's. Mother Courage's aim, that is, to bring her family through the war, was good but she used the wrong means. Courasche's purpose was to obtain gold and wealth. Although she was successful, her purpose was not justified and she prospered at the expense of her salvation.66

Actually, the role of an adventuress is a grotesque form of existence. There is neither protection nor flight from the world, and everything leads towards decay. All that the adventurer wins in the world, he loses because of it. Nothing which is won has any lasting quality. Eventually life becomes extremely monotonous and uniform. This conflict of optimism and pessimism plays a major role in Grimmelshausen's work. "Der Dichter selbst liebt das wilde Dasein seiner Helden, das Abenteuerertum ohne Haus und Heim, ihre uebermuetige Froehlichkeit, die bunte Fuelle ihres Lebens, ihre draufgaengerischen Gestalten. Der Dichter hat sie zu den Helden seiner Romane gemacht."67 Despite

66Hiller, pp. 143-144.

67Renate Brie, "Die sozialen Ideen Grimmelshausen, besonders ueber die Bauern, die armen Leute und die Soldaten," Germanische Studien, CCV (1938), 124.
the wickedness and insolence of the characters, the reader likes and sympathizes with them. Courasche is not a figure to be disdained, but rather one which arouses pity and at the same time amusement. Grimmelshausen presents two contrasting worlds—one which is to be rejected because of its meaninglessness, and one which is full of love for life.

Mother Courage, on the other hand, is more to be condemned because she is blind to the penalties which the war brings. Brecht emphasizes her inhumanity, but still one must admire her adeptness at turning a situation to her advantage. She can adapt herself to any situation. The core of her strength is in this ability to adapt.

Grimmelshausen's work, like Brecht's, is also a warning against war. Grimmelshausen experienced the Thirty Years' War at first hand and understood the deep wounds which the endless war years inflicted upon the people and land. Unhappiness and destruction were everywhere. Yet a younger generation was growing up with no first-hand knowledge of the terrible destructiveness which war can bring, and it is natural for youth, in their love for adventure, to seek new wars. They have no idea of the responsibility and difficulty of war. Thus, in his works, Grimmelshausen depicts not only humorous adventures, but also the death, decay, and disaster which war brings.
Grimmelshausen is not completely pessimistic about war. War can bring out not only the worst, but also the best in man. It is the best test for bravery, courage, and comradeship, he maintains. All of his heroes and heroines have these virtues to some degree. Courasche takes part in battles and demonstrates bravery and valor. Comradeship also plays a small part in Trutz-Simplex. Courasche takes her so-called "mother" under her wing even though the "mother" is no longer able to help her financially. Until her death, the "mother" remains with and under the protection of Courasche.

Grimmelshausen, however, takes a dim view of war if it is fought only for materialistic gains or for lust for adventure. One should have a high religious goal or a strong belief for which to fight. "Zu dem Idealbild des Soldaten gehoert fuer den Dichter neben der Tapferkeit die Froemmigkeit (die aber nicht konfessionell gebunden ist); in seinen Idealgestalten finden wir diese beiden Eigenschaften in edler Harmonie beisammen."68

Brecht, on the other hand, completely denounces war. He, too, discusses the virtues of war throughout the play, but comes to a different conclusion. In the opening scene, the recruiting officer and the sergeant maintain that virtues flourish only in war. Responsibility,

68Welzig, p. 109.
bravery, and strength are needed only during war. The irony quickly becomes apparent in this scene. Mother Courage comments that virtues are needed only when something goes wrong. "Wenn er Feldhauptmann einen guten Feldzugsplan machen koennt, wozu braeucht er da so mutige Soldaten? Gewoehnliche taeten ausreichen. Ueberhaupt, wenn es wo so grosse Tugenden gibt, das beweist, dass da etwas faul ist."69 She warns each of her children to beware of virtues—Eilif against bravery, Schweizerkas against honesty, and Kattrin against love and compassion. Their deaths are caused by the disregarding of her warnings. The loss of virtues runs through the whole play, and it is because of this loss that Mother Courage needs courage. Through her courage she can repress the fruitlessness of virtues. Without this fortitude the "little people" would be lost.

Brecht, unlike Grimmelshausen, scorns the idea of fighting a war for any high ideal or religious belief. He believes that the basic reason for participation in the fighting is materialistic gain. Courage states: "Wenn man die Grosskopfigen reden hoert, fuehrens die Krieg nur aus Gottesfurcht und fuer alles, was gut und schoen ist. Aber wenn man genauer hinsieht, sinds nicht so bloed, sondern fuehrn die Krieg fuer Gewinn. Und anders wuerden die kleinen Leut wie ich auch nicht mit

69Brecht, p. 28.
Thus, although both Grimmelshausen and Brecht are convinced that a war fought for materialistic reasons is unjustifiable, Grimmelshausen can conceive of a war fought for ideological reasons while Brecht cannot.

The question of guilt also arises in these works. Is Mother Courage, and are others like her, to be condemned for participating in such corruption? Is she ethically wrong to make war her "business"?

Mennemeier maintains that she is not ethically guilty because she is doing it in self-defense. She has no other way of maintaining her existence. She realizes that her livelihood depends on the war. The clergyman, on the other hand, justifies the war by twisting the Scriptures according to his needs. He has not adapted to the war as has Mother Courage. Rather, he attempts to live off of it, while at the same time he tries to keep aloof from it. He must hide his mercantile interests under a supposedly higher ideology. When Mother Courage laments the fact that temporary peace has broken out, he replies: "Sie sollten sich nicht am Frieden versuendigen, Courage! Sie sind eine Hyaene des Schlachtfelds." 72

70 Ibid., p. 41.
71 Mennemeier, p. 144.
72 Brecht, p. 94.
In both *Mutter Courage* and *Trutz-Simplex* the innocent must suffer with the guilty. The suffering knows no bounds, but in Grimmelshausen's work one is not left with such a hopeless feeling of futility as in Brecht's.

Outwardly Brecht's drama contains elements of both the baroque and picaresque style. Like Grimmelshausen's work, the play is divided up into several "chapters", and each scene is preceded by a short description of what will take place in it. But the artlessness of the baroque style is missing. The events which follow the short descriptive passage not only confirm but also contradict in a surprising manner that which was said. Also, they often point up the irony or satire present in the chapter.

"1631 Tilly's Sieg bei Magdeburg kostet Mutter Courage vier Offiziershemden."73 Brecht presents the explanations in such a manner as to focus the attention on the individual and to show the indifference of historians for the "little man". The preliminary explanations also remove the suspense from the scene so that the spectator can be more critical and can concentrate on how things are happening, rather than on what is happening.

Although the outer form of the drama appears to be similar to Grimmelshausen's picaresque novel, i.e., style, the inner structure is not. As mentioned above, the

73Ibid., p. 70.
picaresque novel normally begins with a narrative of the birth and early life of the *picaro* or *picara* until the thread of the story begins. Mother Courage does not give a concise statement of her early life in the first chapter, but she does reveal certain relevant facts concerning her name and children while talking with the sergeant major. "Courage heiss ich, weil ich den Ruin gefuerchtet hab, Feldwebel, und bin durch das Geschuetzfeuer von Riga gefahrn mit fuenfzig Brotlaib im Wagen . . . Der zum Beispiel heisst Eilif Nojocki, warum, sein Vater hat immer behauptet, er heisst Kojocki oder Mojocki . . . "7

Nothing is mentioned concerning her parents or how she was driven out into the world, although it is probable that she is of low birth. Thus, the reader finds out little about her previous life except that she has had many husbands and has experienced many hardships. Although *Mutter Courage* is not told in the first person, it is written in dramatic form and the dramatic structure also lends an air of authenticity to the work, even though it was Brecht's intention to alienate the audience.

Like Grimmelshausen's Courasche, Mother Courage is the central figure who is the unifying link between the scenes. But she is definitely not a *picara* in the same

74 Ibid., pp. 10-11.
sense as Grimmelshausen's character or as the Spanish picaras. Although Courage has had several husbands, that part of her life takes place previously to the time period of the drama. The emphasis of the drama itself is not on her exploits with various lovers, but it is rather on her means of existing, which depends solely on herself without any support from lovers or husbands. Unlike other picaras, she does not lead a life of abandon but rather she is practical, down-to-earth, and determined to survive. She has responsibilities—her family—which limit her actions. When the opportunity arises to accompany the cook to Utrecht and be supported by him, she cannot leave Kattrin behind. "Koch, wie koennt sie allein mitn Wagen ziehn? Sie hat Furcht vorm Krieg. Sie vertraegts nicht. Was die fuer Traeum haben muss! Ich hoer sie stoehnen nachts. . . . " But when she must choose between Schweizerkas and money there is a period of haggling, and it is because of this haggling that she loses Schweizerkas. "Geh und sag, ich geb hundertzwanzig Gulden, sonst wird nix draus, da verlier ich auch schon den Wagen." She realizes that she can survive without the help of the cook, but without the wagon she has little chance. At no time

75 Hiller, p. 141.
76 Brecht, p. 108.
77 Ibid., p. 60.
does she loosen her grasp on material wealth. Courasche, on the other hand, is at first ashamed that she must become a *Marktenderin.* "Nur die Ehr oder Schand lag mir noch im Weg / dass ich nemlich aus einer Hauptmaennin ein Marquedenterin werden solte;"78 But she, like Mother Courage, quickly adapts to the situation in order to survive. " ... ich fieng ... an ... Wein und Bier um doppelt Gelt auszuzapffen / und aerger zu Schinden und zu Schachern / als ein Jud von 50. oder 60. Jahren thun mag."79 The appearance, however, is given that Springinsfeld is the actual head of the business. In this manner Courasche partially relies on her husband to survive. The minor figure, Yvette, in *Mutter Courage* displays certain picaresque characteristics that Courage does not possess. She, like Courasche, survives by tricking and deceiving her various lovers. "Was sagen Sie, die Katholischen kommen? Wo ist mein Hut? ... Was denken die von mir? Spiegel hab ich auch nicht. ... Wie schau ich aus? Ist es zuviel Puder?"80 But unlike Courasche she is not a true *picara.* She remains a common prostitute and her character is developed no further.

*Mutter Courage,* besides having picaresque and

78Grimmelshausen, p. 1014.
79Ibid.
80Brecht, p. 44.
baroque elements, is an excellent example of Epic Theater. "... Mother Courage ... enables the audience to regard its own times in the alienating mirror of the past with anger, emotion, and enjoyment."81 As mentioned above, the preliminary explanations remove the suspense from the chapter so that the audience can concentrate on how things are happening. This is one way in which Brecht achieves his Verfremdungseffekt. Other devices used in the play to achieve alienation are: projecting slides onto a backdrop; interrupting the action by inserting songs; stylized gestures; and the use of a narrator-commentator. He also advocates smoking in the theater. The main object is to make involvement in the plot unlikely so that the audience will remain critical. By thus pushing the spectator into an active rather than a passive position, he hopes to reinforce his moral and to prove that the world can be changed, that it is not the fixed static world of the traditional theater.

In Schriften zum Theater, Brecht comments:

- Der Zuschauer des epischen Theaters sagt: Das hätte ich nicht gedacht. — So darf man es nicht machen. . . . Das Leid dieses Menschen erschüttert mich, weil es doch einen Ausweg für

81 Mennemeier, p. 139.
ihm gäbe.—Das ist grosse Kunst: das ist nichts selbstverständlich. . . .

Die heutige Welt ist den heutigen Menschen nur beschreibbar, wenn sie als eine veränderbare Welt beschrieben wird. 82

Both Grimmelshausen and Brecht ignore the great historical events of the Thirty Years’ War and concentrate on the individual suffering of the “little man”, which the chronicles, in their colorless manner, ignore. Grimmelshausen’s Courasche ends on more of an optimistic rather than a pessimistic note. The horror and decay of the war is overridden by the lively adventures of Courasche. The feeling of futility of life is not so strong in this work.

At the end of Brecht’s work, one is left with a deep feeling of pessimism. He has shown the sameness of the war and also the increasing horror of it. Mother Courage has learned nothing from the war, but the audience should have. "... sie lernt so wenig aus der Katastrophe wie das Versuchskaninchen über Biologie lernt. Dem Stückeschreiber obliegt es nicht, die Courage am Ende sehend zu machen—sie sieht einiges, gegen die Mitte des Stückes zu, am Ende der 6. Szene, und verliert dann die Sicht wieder—ihm kommt es darauf an, dass der Zuschauer sieht." 83

82 Bertolt Brecht, Schriften zum Theater, ed. S. Unseld (Frankfurt am Main, 1957), p. 63.

83 Bertolt Brecht, Stücke VII (Frankfurt am Main, 1957), pp. 210-211.
CONCLUSION

Many external influences were working on Grimmelshausen as he wrote Courasche and the other books in the Simplicissimus-cycle. The picaresque novels newly arrived from Spain, the moralizing attitudes of the translators of the Spanish works, reality as exemplified in the picaresque novels as well as in earlier German works, the baroque style, and especially the Thirty Years' War all melted together and formed a deep pool of resources from which Grimmelshausen could draw and form his ideas. Whatever prompted Grimmelshausen to write his novels, whether they were a warning against war, praise of virtues, or only a chance to describe the conditions which surrounded him for the first impressionable years of his life, the end result was certainly an impressive fusion of some of the best points of these styles.

Courasche, a mixture of the Spanish picaresque novel and baroque style, is set against the background of the Thirty Years' War and gives a humorous, satirical, and sometimes sad description of the war and life during that period. Endowed with sufficient masculine characteristics to be able to compete capably in a man's world, Courasche sets out on a life of adventure.
and seems to thrive on the instability of this type of life. War is for her a business, but although she profits from it from time to time, it eventually destroys her. The novel, however, is not completely pessimistic because there is always a chance in the Unbeständigkeit des Lebens that she will again win riches, although it is probable that she would lose them again.

Grimmelshausen has given a picture of life during the Thirty Years' War from the eyes of the "little man". He has not written a great historical novel dealing with objective facts, but rather a novel which deals with the happenings of the common soldiers and camp followers during an historical epoch. It is a novel which depicts the subjective side of history with humor, pathos, and satire.

Just as Grimmelshausen was influenced by various authors and styles, he in turn has influenced later writers and literary trends. Grimmelshausen had a great impact on Brecht as he wrote his drama, Mutter Courage. The timelessness of Grimmelshausen's character, Courasche, can be seen because of this influence. Brecht, a 20th century author, was able to use this figure from the baroque era to demonstrate problems which are relevant today. Grimmelshausen has produced a character who was not only representative of his age, but was also representative of the following ages. Many of the points which Grimmelshausen brought out in his novel were also
emphasized by Brecht in his drama. The devastating effects of war on nations and individuals have not changed—only the manner and scope. In both works Courasche reflects the effects of the war on individuals. Both authors are concerned with the fate of the "little man" rather than of nations. It is this concern for mankind which forced them to express their ideas in writing. In this way they could reach more people and make a greater impact than by any other means. Brecht used Grimmelshausen's novel as a basis for his drama, however, he developed the work in his own style, liberally using the Verfremdungseffekt in order to force the audience to think about these problems. However, he did borrow various devices from the baroque and picaresque styles when they fitted his needs. Both Grimmelshausen and Brecht have written remarkable works, and these writings must be studied together as well as separately in order to fully understand and to do justice to them.
APPENDIX I

SURVEY OF GRIMMELSHAUSEN'S LIFE

1620-1625 Born in Gelnhausen or neighboring village
1630-1635 Abduction by soldiers
1637 Dortmund in Westphalia: Musterschreiber under Goetz
1638 In headquarters of Goetz
1639-1648 In Offenburg: secretary to town mayor
1649 In Offenburg: married Katharina
1650-1660 In Gaisbach: steward
1662-1664 Ullenburg: steward
1665-1666 Returned to Gaisbach: innkeeper
1667-1676 In Renchen: village mayor
1676 Death in Renchen

84Lochner, p. 57.
APPENDIX II
GRIMMELSHAUSEN’S WORKS

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1659</td>
<td>Der fliegende Wandersmann nach dem Mond</td>
</tr>
<tr>
<td>1660</td>
<td>Traumgeschicht von Dir und Mir</td>
</tr>
<tr>
<td>1666</td>
<td>Der satyrische Pilgram</td>
</tr>
<tr>
<td>1667</td>
<td>Der keusche Joseph</td>
</tr>
<tr>
<td>1668</td>
<td>Der abenteuerliche Simplicissimus</td>
</tr>
<tr>
<td>1670-1674</td>
<td>Continuatio</td>
</tr>
<tr>
<td></td>
<td>Trutz-Simplex: oder Lebensbeschreibung der</td>
</tr>
<tr>
<td></td>
<td>Erzbetruegerin und Landstoerzerin</td>
</tr>
<tr>
<td></td>
<td>Courasche</td>
</tr>
<tr>
<td></td>
<td>Der seltsame Springinsfeld</td>
</tr>
<tr>
<td></td>
<td>Das wunderbarliche Vogelnest</td>
</tr>
<tr>
<td></td>
<td>Der ewigwaehrende Kalender</td>
</tr>
<tr>
<td>1670</td>
<td>Der erste Baerenhaeuter</td>
</tr>
<tr>
<td>1670</td>
<td>Dietwald und Amelinde</td>
</tr>
<tr>
<td>1670</td>
<td>Simplicianischer Zweikopfiger Ratio status</td>
</tr>
<tr>
<td>1672</td>
<td>Das Ratstuebel Plutonis, oder Kunst, reich zu werden</td>
</tr>
<tr>
<td>1672</td>
<td>Proximus und Lympida</td>
</tr>
<tr>
<td>1672</td>
<td>Die Verkehrte Welt</td>
</tr>
<tr>
<td>1673</td>
<td>Der deutsche Michel</td>
</tr>
<tr>
<td>1673</td>
<td>Simplicissimi Galgenmaennlein</td>
</tr>
<tr>
<td>1673</td>
<td>Der Stolze Melcher</td>
</tr>
</tbody>
</table>
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