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GRYPHIUS' SONNETS: STUDIES IN IMAGERY

A Dissertation
Presented in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Graduate School of The Ohio State University

By
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I was born on January 2, 1932, in Boston, Massachusetts. In 1949 I graduated from the Boston Public Latin School and matriculated at the University of Massachusetts in Amherst, Massachusetts. I received my B.A. in Modern Languages from the university in 1953 and accepted immediately thereafter a graduate assistantship at Ohio State University. Upon receiving my M.A. in German from Ohio State in 1955 (Thesis: "Some German Criticism of Heinrich Heine between the Two World Wars"), I accepted a position as Instructor in German at the Pottsville Center of the Pennsylvania State University, where I remained for four years. In the fall of 1959 I returned to Ohio State as a part-time instructor and began work towards my Ph.D. On the strength of a Fulbright grant and a Graduate Fellowship from Ohio State, I and my family spent the academic year 1961-62 in Cologne, Germany. There I took courses at the university and began research for my dissertation. Since 1962 I have been instructor in the German Department at The Ohio State University. My special interest is German lyric poetry of the seventeenth century.
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INTRODUCTION

Writing in 1957, Hugh Powell, the distinguished English Gryphius scholar and co-editor of the new edition of Gryphius' works, complained about the dearth of critical activity concerned with the writings of this poet, who is yet considered by many to have been the greatest single literary figure of the seventeenth century in Germany. Less, for example, according to Powell, has been written about the lyric poetry of Andreas Gryphius than about that of Paul Fleming, and, as far as one outstanding critical work is concerned, "Tatsächlich gibt es bis jetzt noch keine Monographie, die der Bedeutung des Dichters angemessen wäre."¹ More specifically, Powell pointed out in his study that much remains to be done concerning the development of Gryphius' lyric style, an area rich in possibilities because of the fact that the poet frequently rewrote his lyrics, either in part or completely and often several times, for the various editions of his works that appeared during his lifetime:

Was wir bereits sagen können ist, dass die Verbesserungen dazu dienten, die Lebendigkeit und

Klarheit der Sprache und die Ausdruckskraft des Rhythmus zu vergrößern. Aber die eindeutige Bestimmung der Bedeutsamkeit des Rhythmus in Gryphs Lyrik steht noch aus.2

In addition Powell mentioned that there remained still to be answered satisfactorily the question of the influence upon Gryphius of such older contemporaries as Heermann, Herberger, and Plauen, and that an investigation of his religious poetry in connection with his geistliche Lieder would also be informative.

Now seven years later the state of Gryphius criticism remains much the same as it was when described by Powell. Although the long-awaited and sorely needed new edition of Gryphius' works is already appearing, there seems to be no unusual amount of critical activity dealing with the poet, and especially his lyric poetry, even in this three hundredth anniversary year of his death. While this dissertation was not conceived with the intention of treating even briefly the problems stated by Powell, it may be mentioned by way of introduction that several of the same questions are raised and discussed. These questions occur almost inevitably because of the nature and purposes of the dissertation, and no claim is made to doing more than barely touching upon any of them.

A very brief summary of the history and the present state of Gryphius scholarship, with respect to his lyric

2Powell, p. 340.
poetry, seems in order before proceeding. Victor Manheimer's study at the turn of the century, *Die Lyrik des Andreas Gryphius* (Berlin, 1904), is usually recognized as the first major modern breakthrough in Gryphius criticism, and in all likelihood, for better or for worse, no other single work on Gryphius has exerted so much influence on subsequent investigations of this author as Manheimer's book. To him we owe the discovery of the hitherto unknown *Lissaer Sonetttbuch* of 1637, considered to be the earliest publication of Gryphius' German sonnets and containing thirty poems, many of which were extensively revised by the author for inclusion in later editions and which thus afford an excellent opportunity for studies of the process of poetic creation and of development, if there by any, in the poet's style. To him also are owed the first authoritative and specific statements concerning the confusions and errors in the edition of Gryphius' works by Hermann Palm, which was until now the most nearly complete and most often used edition.\(^3\) Manheimer carefully supported his claims by a painstaking listing of all the errors found in Palm after comparison with the various seventeenth century editions of the lyric poetry. Thus he is to be credited with causing an early awareness of the need for a new edition and with furnishing much of the stimulus thereto.

\(^3\) *Andreas Gryphius. Werke in Drei Bänden mit Ergänzungsbänden*, edited by Hermann Palm, (Tübingen, 1884). As late as 1961 a "photomechanischer Nachdruck" of the 1884 edition was published.
In the body of his work Manheimer is most concerned with the more formal aspects of Gryphius' poetry. The first section of the book is devoted to discussions of metrics and rhetoric, with careful listings of specific instances of Gryphius' use of various rhetorical devices and analyses of the types of verse and the external form of his poems. In other sections Manheimer treats the development of the author's lyric poetry and the many external influences which he feels make themselves felt in it, the influences of other poets as well as of Gryphius' personal experiences, cultural, and religious background. Manheimer often makes use of comparisons between the original and the revised versions of poems in order to prove his points, but whether it be a matter of metrics, rhetoric, or imagery, time and again he emphasizes the poet's apparent strict adherence to the prevailing poetics, to the theoretical rules of a formal, stylized "poetry-making." Although the extent of Manheimer's compilations remains impressive and the statistics presented are undoubtedly accurate and reliable, serious questions must be raised about his critical judgments in some cases, and such questioning, it seems, has rarely, if ever, been undertaken, certainly not insofar as his general conclusions about Gryphius as a poet are concerned. Indeed, they have carried over into current Gryphius scholarship, as will be shown below, both by tacit acceptance and explicit support. The main weaknesses in
the Manheimer book—and in my opinion they are serious—lie in the author's extreme emphasis on the normative, the conforming, the unoriginal and the impersonal in Gryphius' poetry, and in a too dogmatic approach in his methods of criticism and actual evaluation.

In 1933 Gerhard Fricke produced the second major piece of criticism dealing extensively with Gryphius' poetry, _Die Bildlichkeit in der Dichtung des Andreas Gryphius_ (Berlin, 1933). Fricke writes, as he himself makes clear at the outset, in reaction to the wealth of generalizing theory which appeared during the first thirty years of this century about the essential characteristics of German literature of the seventeenth century and the resulting attempts to gather together all of the stylistic attributes of the period and to present them under the all-inclusive collective term Baroque as evidence of a new and separate style and period of literature. Beginning with a chapter on the function of imagery according to the poetic theories of the seventeenth century, Fricke concludes that those aspects of style which are commonly considered Baroque are almost completely derived from Renaissance systems of poetics: "In alledem findet sich also kaum etwas, das nicht schon seit langem als 'vorbarockes' gemeineuropäisches Eigentum nachweisbar wäre."^4 Fricke

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^4Fricke, p. 32.
then goes on to examine closely the type and use of imagery in Gryphius' works, illuminating both the extent to which it is used and also the goals which the poet achieves in using it. According to Fricke, judgments on the totality of Baroque style remain only parts of an extremely complex whole:

Aber die wesentliche Stabilität eines überindividuell gültigen ... Materials innerhalb der Dichtung des Barock gibt dem Versuch, den sachlichen Bestand in der konkreten Ausprägung, die er bei einem entscheidenden, besonders wirkungsreichen Autor erhalten hat, zu erfassen und zu deuten, eine über den isolierten Gegenstand weit hinausreichende Bedeutung: es kann so eine materielle Basis geschaffen werden, die zugleich individuelle und typische Geltung und Anwendbarkeit hat und die als Maßstab für die Erkenntnis der Strukturveränderungen in der Gesamtepoche zu dienen vermag. Aus diesen Erwägungen heraus soll im Folgenden der Versuch unternommen werden, Art und Verwendung der Bildlichkeit, dieses für den Aufbau der Barocken Literatursprache zentralen Stilmittels, an einer bestimmten Stelle, bei Andreas Gryphius ... festzustellen.5

Fricke then closely examines the individual images and metaphors as they appear in Gryphius' works, arranging them into groups and subgroups under the two general headings Stoffgruppen and Bedeutungsgruppen. Throughout these listings and discussions and also in the related essays that make up the last section of the book, Fricke contributes critical commentary on the use and purpose of the individual images and of imagery in general in Gryphius. In his conclusions, Fricke goes further than Manheimer.

5Fricke, pp. 3-4.
There is the same emphasis on the formula, the lack of the personal, the artificial and decorative in the poetry. In his opinion, what is omitted completely is the subjective element, and for this reason Gryphius' metaphors remain merely allegory and never attain real symbolism. The selection of images then must become a mechanical choosing of individual words and phrases without regard for the unity of the poem as a whole. Thus seventeenth century poetry, insofar as it is a process of creation from linguistic material, remains an objective occupation of the intellect, and the image becomes possible not when it is viewed from the standpoint of the individual, the subjective, and the emotional, but when it is understood as representing the general, the objective, the intellectually meaningful.⁶ Thus Fricke speaks on subjectivity:

Diese Kategorie der Subjektivität, die im 18. Jahrhundert zur selbstverständlichen Voraussetzung der Dichtung, des Ästhetischen Vorganges wird, bleibt im 17. Jahrhundert, wenigstens in der zur Erörterung stehenden Literaturgeschichte, ausgeschlossen. Hier ist das Ich des Dichters wie des Lesers als das Willkürliche, Belanglose ausgeschaltet.⁷

And Fricke leaves no doubt that what is here stated in more general terms he considers to be valid for Gryphius.

Between 1933 and 1959 no single extensive study of Gryphius' poetry appeared, and, aside from a few dissertations published in Germany during these years, which offer

⁶Fricke, p. 179.
⁷Ibid., p. 197.
on the whole no significant new insights, even shorter works and articles are not very numerous. In 1959, Marian Szyrocki, who was later to collaborate with Powell on the new Gryphius edition, published the first major work on the poetry in almost thirty years. Although his book is not long and a sizeable section deals with biographical material, Szyrocki does have something new to add to the body of Gryphius criticism. Very likely his main contribution comes from those sections where he presents, often very convincingly, a study of number-mysticism in the poems of the young Gryphius, particularly those of the Lissaer Sonettbuch. Too often, however, when he interprets individual poems, Szyrocki accepts and furthers the type of judgment and criticism fostered by Manheimer. This problem will be discussed with specific references in a later chapter.

This dissertation, which comprises the analysis and interpretation of seven Gryphius sonnets, developed from the consideration of one sonnet within this group, "Es ist alles eitel," and from my subsequent disagreement with the main interpretations and evaluations of this frequently treated poem. When it became clear that this divergence

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8 The one exception is the study by F. W. Wentzlaff-Eggebert, *Dichtung und Sprache des Jungen Gryphius* (Berlin, 1936), which deals however mostly with the very early Latin works and translations from the Latin.

of views was not restricted to one single sonnet, but was a reflection of more far-reaching differences of opinion, concerning ultimately the position of Gryphius' poetry within the German literature of the seventeenth century, the original essay was extended to its present form, a close analysis of what was felt to be a representative group of Gryphius sonnets. The result is, however, not simply a compilation of negative criticisms, the attempt to contradict earlier critiques; rather, it is hoped that each of the interpretations that follows can stand on its own merits, and that some positive contribution can be made to the already existing material on Gryphius. It should be made clear at the beginning that no comprehensive study of Gryphius as a poet, no general survey of the author and his work is intended. Such an attempt would go far beyond the scope of this dissertation. And there are occasions when even more emphasis is placed upon a purely descriptive exploration of a given sonnet than upon its evaluation, since at times, it seems to me, the poet's purposes and methods have been misunderstood by critics and, as a result, improper critical criteria may have been employed.

Before I turn to the poems, a few words should be said concerning the methods of criticism employed in the following chapters, the basis for the selection of the sonnets, and the arrangement of these sonnets within the body of the dissertation. Although this study is composed
of individual interpretations, each of which can be considered separately, the analyses are not so isolated from one another as might at first seem to be the case. As has been pointed out above, Manheimer, Fricke, and Szyrocki, probably the three outstanding Gryphius critics of this century, have all dealt extensively with Gryphius' use of imagery, rhetorical devices, and meter. All three have, I feel, oversimplified these matters enough to warrant a re-examination. The first section of the dissertation is devoted to such an examination of four sonnets, "Es ist alles eitel," "Auf die geburt seines ältesten sohnes Christiani," "Über die geburt Jesu," und "Abend," all of which are comparatively well-known and have been treated or referred to in the critical literature. All four are also linked by different aspects of a complex of themes centering on the concepts of time and transience. As a result, there appear within them some of the most significant ideas and images of Gryphius' poetry. In addition to these concepts of time and transience, a second important element in the first sonnet "Es ist alles eitel," the biblical sources of so many of the images, led directly to the second section of the dissertation. This second part is devoted to interpretations of poems selected from the two books of Sonn-und Feiertagssonette. These two cycles have largely been ignored by most Gryphius investigations or, as in the case of Manheimer, have been dealt with as
the insignificant by-products of the temporary influence on
the poet by such men as Heermann and Herberger, the imita-
tive efforts of an impressionable young author. None of
the three sonnets chosen have, to my knowledge, been
thoroughly discussed before. Nor are they obscure poems,
to which fact their appearance in modern anthologies of
seventeenth century German verse testifies. Each of the
three sonnets draws its theme from a different type of
biblical report about Jesus: a parable told by him, a
significant event in his life, and an account of one of the
healing miracles told of him. It is hoped that in addition
to lending some support to the arguments advanced in the
first section of the dissertation, this group of interpre-
tations, though they represent only the barest beginnings,
may help to furnish a stimulus for a re-evaluation of
Gryphius as a religious poet. Certainly there is a need
for a more serious consideration of this segment of his
poetry.

I have realized the problems that are involved
regarding the order in which the poems should be presented.
Although it would seem that the question of the author’s
development as a poet over the years is automatically
raised by the comparison in some chapters between the
original and the revised versions of a poem, nevertheless
that question was not felt to be of primary concern in
this study. As a result a chronological ordering of the

sonnets, which would in any case have had to be only approximate because of the lack of precise information on the dates of many of Gryphius' poems, was felt to be unwise.

At this point I should like to mention my feelings on some theories of literary criticism which have unfortunately clouded our view rather than enhanced our understanding of seventeenth century German poetry in general and Gryphius' lyric in particular. First, there is the question of Erlebnisdichtung, of the "truth" of a poem as determined supposedly by the poet's own emotional participation in his literary production at the time of its creation. I shall consider the question whether the poet is "sincere," i.e., of whether a given poem is the result of a poet's "feelings" or is the direct expression of such feelings as irrelevant, insofar as the reflection of such "genuine" feeling is considered in itself as an evaluative criterion. Rather than burdening the analysis--and the reader--with extraneous assumptions as to whether the poet really "meant" what he said or was merely reacting in the only way possible to prevailing literary theory and tradition, I shall try to analyze the poems from within. The point is an extremely important one, especially for the seventeenth century. For in this age the individual poetic personality was allegedly sacrificed to the norm of the poetic, with its mechanical rules for the proper "objective," assembly-line type of poetic production. As a result the authors of
the seventeenth century in Germany have often been charged with a merely decorative and unfunctional use of images which are lifeless because they are "unfelt" and impersonal, and because they are not original with each author, but are extracted from vast storehouses of well-sorted, ready-made, multi-purpose word pictures. I shall be concerned then primarily with what the poems themselves say, and particularly the manner in which Gryphius uses certain metaphors rather than with the metaphors themselves or with their use by other poets. I proceed on the assumption that there is no one-to-one equation between the originality of an image, the expression of the poet's "feelings," and the quality of the resulting poem. With Wellek and Warren, I feel that the very term "sincerity" when applied to literary criticism is quite unclear, and that its use as a criterion for evaluation of a poem is unjustified:

As for "sincerity" in a poem: the term seems almost meaningless. A sincere expression of what? Of the supposed emotional state out of which it came? Or of the state in which the poem was written? Or a sincere expression of the poem, i.e., the linguistic construct shaping in the author's mind as he writes? Surely it will have to be the last: the poem is an sincere expression of the poem.10

In following this plan, I shall also not rely on Geistesgeschichte, where this is claimed as the basis, or indeed the cause, of what a poet writes and how he writes it.

The method, in some cases, has consisted of an attempt to define a "spirit of the age" and to fit the poet and his works neatly into this age or to exclude him from it, depending on the extent to which his poetry seems to express these fundamental ideas and characteristics. The danger here lies, it seems to me, in failing, forgetting, or simply not bothering to try to recognize a poem, for example, as the individual and coherent entity which it is. We can too easily become so absorbed in the reliance of a work of art on literary tradition that we exclude too much from consideration the possibility of rebellion against tradition. The continuity of the existence of man and the spirit of this continuity in all periods, the peculiar characteristics of man and his society in any given "age," and above all the influence of the individual creative ego, which is never lacking, even in the literature of the most normative age, must all be considered.
CHAPTER I

"Es ist alles eitel"

Gerhard Fricke feels that much of the weakness of Gryphius' images stems from too great an adherence to seventeenth century poetic principles and rhetoric, to a method which bases the choice of an image not on any fundamental organic connection between it and the concept it is to represent, but merely on its external suitability. In pointing out the lack of individuality of newly created compound words, he stresses the fact that any one could be replaced by an abundance of other possibilities, just as it in turn might as easily serve as a decorative metaphor for a whole series of other objects, and he cites Opitz, who offers as suitable metaphors for either the night or music Arbeitströsterin and Kummerwenderin, just as ... das gleich darauf genannte Compositum 'Wolkentreiber' nicht nur für den 'Nortwind,' sondern auch für jeden anderen verwendbar wäre."\(^\text{11}\) It is for this reason, this basic lack of identity between the word and the object to

\(^{11}\text{Gerhard Fricke, op. cit., p. 14.}\)
which it refers, which is in turn caused by the absence of the binding force of subjectivity, that Gryphius' images result only in the parallelism of allegory and never attain the unity of true symbol. The ultimate result of such practice, Fricke feels, is the loss of meaning of even the seemingly most concrete of expressions.\(^1\) And yet, it seems to me, there is a starkness and earnestness about many of Gryphius' images which prevent them from becoming merely decorative and without real function. Often there is a studied ambiguity about them which heightens, rather than lessens, their effectiveness and makes it difficult to picture Gryphius as the objective and mechanical poem-maker that he is often made out to be. It is this haziness about much of his imagery, this hovering between two or more different levels of meaning, combined with a strikingly sensitive use of rhythm and form, which contributes greatly to the beauty of much of his poetry.

"'Was hätten wir erwarten dürfen, wenn Gryphius nicht so früh gestorben wäre!' fragt Palm (L.G. 604). Variationen über das Thema Vanitas vanitatum vanitas läutet die Antwort wenigstens für den Lyriker Gryphius."\(^1\) Thus speaks Victor Manheimer on the subject of Gryphius' lyric poetry, and it cannot be denied that probably in no other

\(^{12}\) Fricke, pp. 174-75. See also pp. 220-234.

\(^{13}\) Victor Manheimer, Die Lyrik des Andreas Gryphius (Berlin, 1904), p. 195.
major poet of seventeenth century Germany do the themes of
time, transience, and death occur with such compulsive
insistence and almost pathological concentration. They
very likely also reach an artistic peak in his sonnets and
odes. I have chosen to begin with a study of Gryphius' use
of images and the biblical sources of many of them, with
especial emphasis upon the above-mentioned themes, in a
sonnet which is one of his most famous and which also has
been the object of diverse criticism in the past, "Es ist
alles eitel," number six of the thirty-one sonnets of the
Lissaer Sonettbuch of 1637. Much of the discussion of this
sonnet has centered on the differences between the original
version and the revision of 1643 which was prepared by the
author for a new edition of his poetry. The latter version
is the one printed in the Palm edition of Gryphius' works
and usually cited in anthologies and critical analyses.
The two versions follow:

VANITAS, VANITAS-
TUM, ET OMNIA VA-
NITAS

Es ist alles gantz eytel. Eccl. 1. v. 2

Ich seh' wohin ich seh/ nur Eitelkeit auff Erden/
Was dieser heute bawt/ reist jener morgen ein/
Wo jtzt die Städte stehn so herrlich/ hoch und fein/
Da wird in kurtzem gehn ein Hirt mit seinen Herden:

Was jtzt so prächtig blüht/ wird bald zutreten werden:
Der jtzt so pocht und trotzt/ lässt vbrig Asch und Bein/
Nichts ist/ das auff der Welt könnt vnvergänglich seyn/
Itzt scheint des Glückes Sonn/ bald donnerts mit
beschwerden
I should like at first to turn to these textual differences and to consider the conclusions of some of those who have written on the subject. Speaking in general of Gryphius' revisions, Victor Manheimer comments on convention as a motivating force:

Wenn ein Dichter, älter und kühler geworden, seine Gedichte, die vielleicht einer jungen und warmen Stunde entströmmt waren, als Kritiker wieder vornimmt und durchkorrigiert, dann steht er als der technisch erfahrene und gereifte Vertreter einer Konvention

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14Palm, op. cit., Dritter Band, Lyrische Gedichte, p. 102. All further quotations from Gryphius' works will be taken from this edition unless otherwise noted, and volume and page numbers will be indicated in the text. Lyrische Gedichte will be designated as L.G.
(wenn auch nur seiner eigenen) den vielleicht stammelnden, aber doch mehr oder weniger elementar und grade so erlebten Produkten seiner Schöpferkraft gegenüber. Vielleicht hatte er als Jüngling das Bedürfnis sich mizuteilen, von sich zu sprechen; die Konvention dringt auf Unpersönlichkeit, und der Mann tilgt vorsichtig, was ihm jetzt zu subjektiv erscheint. Die gesellschaftliche, die literarische, die religiöse Konvention, in denen er steht, pflegen so mächtig zu sein, dass sie ihm Änderungen nahelegen, die mit sprachlich-künstlerischen Motiven wenig Berührung haben.15

Marian Szyrocki contends that if the poem is to be interpreted, the original version should at least be considered along with the 1643 revision. Szyrocki here confronts us with the concept of subjectivity that has prevailed in literary criticism since the seventeenth century, and he runs the risk of confusing the poet with his work when he charges that the revisions within the poem took place under the influence of the then current stylistic tendencies, which in turn caused the increased objectivity and the removal of the personal, "das Erlebte":


16 Szyrocki, op. cit., p. 95.
And H. G. Haile, in a recent article, comes to a similar conclusion: "The representative formula has triumphed in the revision, and we have lost the poet behind his words." But I propose to show that Gryphius' revisions cannot be so lightly relegated to the realm of solely mechanical correction, intentional or accidental "depersonalization," or the mere yielding (and out of fear for his reputation at that) to prevalent stylistic formulae, even if these charges are valid, however, all the emphasis on the "experience," as though the first version of a poem could be equated with the emotional state of the author himself, is not clear to me. Must not the possibility at least be mentioned that such criticism of a seventeenth century poem is based on yet another "convention," that of modern literary criticism? And if the revised version of this sonnet could be reduced completely to a "triumph of the representative," if we have "lost the poet behind his words," does nothing more remain of the poem itself?

Szyrocki accepts Frick's charge of artificiality in Gryphius' poetry in general and claims that the author clearly rewrote the last two lines of the first quartet in order to avoid the caesura rhyme "stehn/gehn," implying Opitz' condemnation of such rhymes as the cause, and in turn he condemns the new image as "ein Zugeständnis

Gryphius' zugunsten des Zeitstils. While Manheimer does at least concede the possibility of there being more than one reason for revisions in a poem, he too concludes after all that in Gryphius' case the changes most often result from a bowing to convention. The change in line ten, for example, from Wasserblass to Spiel der Zeit, occurred because "Einen trivialen Nebensinn konnte es haben, wenn er den Menschen eine 'Wasserblass' nennt." Haile agrees that Gryphius obviously gave up the stronger image for the sake of propriety, while according to Szyrocki this is one of two corrections made because of "Betonungsschwierigkeiten." But the ideas of a great poet cannot be so handily disposed of without a closer examination of the results of these changes for the poem as a whole. In a discussion of Gryphius' revisions Manheimer comments:

Es ist ihm niemals um die Vertiefung, überhaupt um den Gang oder die Nuancierung seiner Gedanken, um das Gefüge und die Verbindungen in einem Gedicht als Ganzen zu tun; als Sohn seiner Zeit ist ihm, solange er wenigstens nur umarbeitet, die Ahnung einer inneren Form stets fern geblieben. Er hält sich an einzelnes, geht von Vers zu Vers, höchstens einmal von einer

18 Szyrocki, op. cit., p. 98.
20 Ibid., p. 72.
21 Haile, op. cit., p. 313.
22 Szyrocki, op. cit., p. 98.
Gryphius has here subtly and deftly deepened the meaning of the whole, and at the same time strengthened the unity of his poem.

It is strange that no critic has noted that in the revisions in lines three, four, and ten, all of them major changes, two new motifs, which are most important in Gryphius' lyric poetry on the whole and which, one would think, would be all the more striking in this case because of their insertion after conscious consideration by the author, are introduced, Spiel and Zeit. Wiese, added in line three, plays its own role in the poem, pointing ahead to Wiesenblum of line 13. Erich Trunz, in what is probably the most successful interpretation of this sonnet, has seen something of the beauty and the complexity of the images in lines three, four, and thirteen, but does not grasp their full significance and function. While Szyrocki fails to see or mention the ambiguity involved, Trunz points out the twofold nature of the new images of lines three and four, the characteristics of the idyll on the one hand, the clear implication, on the other, of the destruction of that which is man-made:

23 Manheimer, op. cit., p. 67.

24 Erich Trunz, "Es ist alles eitel"; in Die Deutsche Lyrik, ed. by Benno von Wiese (Düsseldorf, 1959), vol. 1, p. 146.
Wo ietzundt städtte stehn, wird eine wiesen sey,
Auf der ein schäfers-kind wird spielen mit den
herden; . . .

In revising Gryphius has underscored the idyllic aspects of
the scene in two ways: first, by replacing Hirt by Schäfers-
kind and by adding spielen, both of which emphasize the
innocent pleasure involved, rather than the work of tending
the herd. Secondly, he has drastically changed the sound
of the lines, removing the harsher stops and velars and
replacing them by more softly flowing sibillants and
labials, creating at the same time a rich assonance and
alliteration which bind together in sound the three main
idyllic elements, schäfers-kind, spielen, and wiesen.
I shall return briefly later to the further use of the
vowels in these words.

Trunz also rightly points out that however carefree
the scene seems, it is not at all the idyll it first
appears to be--or at any rate, not completely--for here
the proud city and all its life, the highpoint of man's
progress, has perished. But we must take the image further
than this to see it as a functional and meaningful part of
the poem. By replacing hirt with schäfers-kind, Gryphius
helps to create the above-mentioned impression of innocence
and peace. At the same time, however, within the same
image, there is the sense of powerlessness, purposelessness,
that helplessness which, after all, is the main theme and
unifying element of the poem. Here there is no serious
work being done by man any longer, no leading of the flock
by the trusted shepherd, but a mere playing of children.
Erich Trunz mentions that the antitheses so carefully
drawn in lines two and three temporarily disappear in line
four. This is true metrically and rhythmically, yet within
the imagery itself of line four, with its dual function and
meaning, this antithetical movement continues. But the
effects of these seemingly slight revisions are even more
far-reaching when we consider the change from "Solt denn die
Wasserblass/ der leichte Mensch bestehn" to "Soll den das
spiel der zeit, der leichte mensch bestehn?" Spiel is a
favorite motif of Gryphius, as even a casual reading of
his lyrics will reveal. He views the idea from two sides,
which complement each other and, together, point up the
hopelessness and worthlessness of earthly existence and the
cause of it. Spielen of line four is echoed in spiel der
zeit of line 10 in the second version of the poem under
discussion. This designation of man as a "spiel der zeit"
seems, in Gryphius' poetry, to be one of the most telling,
most accurate picture's of man's existence. Man appears
as a toy, tyrannically ruled by, hopelessly bound to, and
mercilessly played with by time, that omnipotent force
which seems at times independent of and rivaling the
Divine. Ruled by and bound to time, man is transient and
always desperately aware of his transience. As a plaything
of time, he is constantly tossed back and forth during an
ultimately miserable existence between the poles of joy and sorrow---and it is this experience of being subject to the sudden and fickle changes in life, the reason for which he cannot begin to fathom, nor even the mover behind them---which makes up man's true misery, rather than specific physical suffering and hardship. And so it is that Gryphius laments in line eight:

Jetzt lacht das glück uns an, bald donnern die beschwerden.

As a result of this situation, the double curse of being governed by time, which is death, and of seemingly being sacrificed to the forces of an apparently blind and uncaring power, he himself can only play at life, as the shepherd's child does in line four above. And indeed Gryphius states this quite explicitly elsewhere in his poetry:

Der mensch, das spiel der zeit, spielt, weil er allhie lebt
Im schauplatz dieser welt; er sitzt, und doch nicht feste . . .

Spielt denn diss ernste spiel, weil es die zeit noch leidet,
Und lernt, dass wenn man vom pancket des lebens scheidet,
Cron, weisheit, stärck und gut bleibt ein geborgter pracht!
(L.G., p. 122, "Ebenbild unsers lebens")

Returning for a moment to the original expression, die Wasserblas, I should like to comment on the remarks by Haile, who apparently goes back to the statement that is made by Manheimer and quoted above concerning a possible
"trivialen Nebensinn. Haile clearly feels that the original was a stronger and better metaphor, and he says in summary of the first tercet:

If, with all else, man's deeds pass as dreams, how trivial is the "Wasserblas" himself (this excellent metaphor undoubtedly pleased our young author the more because it possessed a disagreeable connotation). 25

Later in his essay he comments once again, this time on the triteness of the substitute image:

When we consider "Der hohen thaten ruhm," however, together with other new phrases, such as "spiel der zeit" for "Wasserblas", we may want to refer to both revisions as clichés. We could explain nothing thus, for cliché is a concept foreign to Gryphius. To him, such turns of speech were standard, representative, and hence preferable formulations. "Spiel der zeit" is no more than a poetic term for helpless man. 26

In such situations the importance of a careful examination and clear understanding of the apparent meaning and current usage of the words involved at the time of the writing of the poem cannot be emphasized enough. One wonders at the "disagreeable connotation" which, along with Manheimer's "trivialen Nebensinn," goes completely unexplained, and whether ultimately Wasserblas was any less of a standard, representative formulation than spiel der zeit. For a reading of the article on Wasserblase in Grimm's Wörterbuch reveals the image to be an extremely popular metaphor used without fear of misunderstanding because of connotation in


26Haile, p. 313.
precisely that frame of reference in which it appears in Gryphius. Instances are given of its use by Luther, Lohenstein, Claudius, Ringwald, and Hölty, among others, either in the specific meaning of a *Seifenblase* or to express the idea of transience of man. Whatever one's feeling about the quality of this new image, it can hardly be said that Gryphius was here concerned solely with the individual word and made the change for reasons of propriety.

*Wiesen* of line three and *blüth* of line five find their echo and their fulfillment in *wiesenblum* of line 13. Once again Erich Trunz notes that in this last image all that is of the earth, although it has already been so strongly characterized in the poem as transient and vain, shines forth for a moment in the beauty of the wildflower, which is here a symbol of transience. It is in a sense the one unifying image of the poem—a picture of life which is at once blossoming and lovely, yet transient and vain, fragile and helpless.

The replacement of *Ich* by *Du* in line one took place by sheer accident, according to Szyrocki, since Gryphius rewrote the line to avoid the *apokope* in the original *seh*. Although he seems to feel that the change does contribute to the increased objectivity of the second version,

27 *DWB*, pp. 2368-2369.
Szyrocki makes it clear that in his opinion this is not another indication of a general development in Gryphius' style away from the subjective, and the point is not overly stressed. Haile is more concerned with the shift. I cannot see, as he does, "... the disappearance behind ecclesiastical 'du' of guilty 'ich'" and the harm done to the sonnet by it. Nor does the substitution of the one personal pronoun by the other contribute to "depersonalization" in the second version (Haile, P. 314). While Manheimer comments on extensive revisions elsewhere in Gryphius' works with the apparent purpose of removing such apokope and the possibility of this as a partial cause in this case, too, cannot be denied, once again it is difficult to avoid considering a complex of motives behind the revision. Without being concerned in detail with the sound patterns of the poem, the recurrence of certain vowels and vowel combinations, which in part support the imagery, can easily be ascertained. That the vowel combinations of du siehst fit perfectly into the vowel harmony which was created consciously or unconsciously by the poet (not only are ie and u the vowels of the central

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28 Manheimer discusses Gryphius' attitude towards and practise in the revision of such matters on pp. 12 ff. Despite general tendencies towards elimination of apokope, there are exceptions, as Manheimer mentions, especially in rhyming syllables, the imperative, and occasionally at the caesura. This fact, together with the interesting point that later (from 1650) Gryphius not only did not pay so much attention to the removal of apokope, but that on the
The main biblical reference for "Es ist alles eitel" is, of course, the book of Ecclesiastes (Der Prediger Salomonis), the title of the original version taken directly from Eccl. 1:2, a phrase which forms the core of the biblical book and the sonnet alike. Yet Gryphius in his poem abstracts only the one part of the central thought of the book of Ecclesiastes. He and the author of this book of the Bible begin with similar thoughts, but reach different conclusions and stress different overall views. Aside from the paradoxical overtones mentioned above, which, as Trunz has pointed out, never are explicitly stated, Gryphius' devaluation of all that is a part of the earth is complete. All man's achievements and everything from which he could derive pleasure, including his fame, the one thing which could live after him, are negated and, by virtue of their impermanence, are viewed as completely worthless. The negative view of things is so complete in the sonnet that even "the eternal" remains unnamed and is mentioned in line seven only in terms of what is not everlasting, and in its second appearance in verse 14,
merely, in a description of man's negative reaction to it. While Gryphius' considerations of the vanity of life lead thus to a complete devaluation of it, the author of Ecclesiastes always has in mind a positive goal, the means to achieve happiness in life, and undaunted by its impermanence, he proceeds to put forth a set of rules for living.

The thought that everything on earth must pass "wie ein Schatten"(8:13), that life, determined by chance and time, is unstable (9:11), that man is forgotten by the world once he dies (9:5, 6:4)—such considerations, all echoed in the Gryphius sonnet, lead the author of Ecclesiastes nevertheless to a fundamental resignation to life and final affirmation of that which is of value in it. In the biblical text there is some recognition of the rhythm of life, its constant coming and passing away again, and there is a stoicism here that does not appear in Gryphius. From the very beginning the poem, with its ever-present antithesis of heut/morgen, ietzund/bald, is centered on the ideas of time and sudden reversal as the ultimate and insurmountable negative forces in life on earth. Glück and Zeit in Ecclesiastes are no less the inscrutable, fickle determinants of human activity, but, willfully toying with and actively attacking men, they can no longer be accepted with resignation and steadfast stoicism by Gryphius.

Verse 2 may be, as Haile maintains, a more specific rendering of Eccl. 3:5, "Steine zerstreuen, Steine sammeln",
in which case again the stoicism of the Bible text has been omitted by Gryphius. On the other hand, he may have taken his antithesis of building and tearing down again from Sir. 34.28 "Wenn einer baut, und der andere wiederum zerbricht, was hat er davon, denn Arbeit?" In any case, it is the image itself and not the context in which it originally appeared that attracts him. The second quotation above is concerned with the futility of repentance if the sin is merely to be repeated again. The biblical occurrences of staub, asche, wind, and schatten as a symbol of man's frailty, lack of substance, and the ultimate fate of death are so numerous as to make a source impossible. For köstlich (line 11) I mention only in passing Ps. 90:10 as a possibility, since Gryphius used this Psalm as a source in other poems. Of donnern in line eight—"Jetzt lacht das glück uns an, bald donnern die beschwerden"—it should at least be stated that Jahweh appears characteristically in the Old Testament in flames and thunder, both of which are common motifs in Gryphius, and that Gryphius makes a clear distinction elsewhere in his poems between two Gods, the God of the Old Testament and Jesus the Son of the New Testament.29 Curt von Faber du Faur indicates that the

29 Cf. "der erste Gott," L.G., Sonette, Book III, no. 7; also "der strenge," "der schreckliche Gott" of III, 20; IV, 4 and 46. I shall return to a specific instance of this distinction in a later chapter.
direct appellation, God, is often avoided by the poet in prayers for divine aid, but we cannot here go further into the possibility of a relationship between Jahweh and the destructive forces in life in Gryphius' works.30

As in many of Gryphius' sonnets, the entire poem is directed toward, and finds completion of its meaning in, the one brief statement made in the last line. Since the meaning of the poem is not realized until this last line, there is the necessity of refocusing, of placing the first thirteen lines into proper perspective, and the reader must review the entire sonnet. Line fourteen and only line fourteen takes up the exact rhythm of line one, thus referring the reader to it and confronting him once again with the central antithesis, the vanity of verse one and the eternal of verse fourteen, the frame, both in concept and in physical form, in which the poem is enclosed.

The last line of the sonnet cannot be regarded, as Trunz would have it, as a kind of afterthought or marginal note, a slight allusion to, but with little effect on what has gone before. Nor do I see that the main "mood" of the poem is a sadness at the realization of the instability of the world and man. There is no lament here, no revelation of a strong emotional affirmation of the world in these

lines. The hint of peace and beauty, the idyllic aspects behind the images of lines three and four and the flower image of line thirteen remain unclear and uncertain, and they function after all to emphasize rather than diminish the thought of the perishability of life. On the contrary, the main effect of verse fourteen lies in the very fact that it stands alone, this idea of eternity, in seeming insignificance against the unchecked forces of earthly decay. And is not this at once the point of the poem, the apparent insignificance of the eternal to man? Its position at the end, being thus the very last idea the reader takes from the sonnet, its rhythmic similarity to verse one, as noted above, and the fact that Gryphius does not turn here to rhetoric, to the famous Zentnerworte, but states his point clearly and simply—all of these combine to make line fourteen stand out in relief, a case of emphasis by understatement.

Nor do I see an emphasis on guilt or bitterness on the part of the speaker. To be sure, as so often with Gryphius, there is a lesson to be learned from the observation of the world about him, but, despite the significance to Haile of the change in verse one from ich to du, the poet does not become a preacher and does not force this lesson upon his readers. There is little indication here

31 Erich Trunz, op. cit., p. 150, 148.
of optimism or pessimism, of joy or sorrow, of hopes or of disappointments, as far as earthly existence is concerned. Significantly, there is also no prayer for help, for salvation, or relief from misery by divine intervention. The destruction of the world by devaluation is as total here as that of Faust's great curse. But no curse is pronounced here. What is presented to the reader is observed fact. Man is no willful destroyer of his world—standing powerless before it, he does not possess the means of destruction, but can simply describe what he sees happening in it as a result of the workings of inexplicable higher powers. There is a "revelation" here, but it is not a biblical warning for the future, rather a statement of what is happening now. If there is any "mood" here, it is the amazement of the speaker that others who see—must see—the same things as he, do not turn to that which lies beyond corruption. And indeed, with "kein einig mensch" of line fourteen, the poet would seem to include himself with those "others." For this appears again and again to be Gryphius' problem, the failure to see, despite intellectual awareness of facts which are so commonplace as to be unavoidable. Gryphius is not concerned in this sonnet with sinners or the righteous. He often makes use of individual biblical images without further connection with the Bible text, their attractiveness lying in their concise description of the transience of the man-made and of man himself
and the insecurity of the foundations of life. There is no elaboration of the themes. Only the one idea, transience, is given expression by means of the biblical images.

To understand more fully the significance of the image spiel der zeit, of the concepts of time and of man as a plaything of time, of life as a game and an illusory deception, and of the related problem of "seeing" what is "real," we must, of course, go beyond any one poem. In order to illustrate the intensity with which these questions confronted Gryphius and are expressed in his poetry, I shall turn briefly, before closing this chapter, to one of Gryphius' odes which deals with similar themes:

Vanitas! Vanitatum Vanitas!

1. Die herrligkeit der erden
   Muss rauch und aschen werden,
   Kein fels, kein ertzt kan stehn.
   Diss was uns kan ergetzen,
   Was wir für ewig schätzen,
   Wird als ein leichter traum vergehn.

2. Was sind doch alle sachen,
   Die uns ein hertze machen,
   Als schlechte nichtigkeit?
   Was ist des menschen leben,
   Der immer um muss schweben,
   Als eine phantasie der zeit?

3. Der ruhm, nach dem wir trachten,
   Den wir unsterblich achten,
   Ist nur ein falscher wahn.
   Sobald der geist gewichen
   Und dieser mund erblichen,
   Fragt keiner, was man hier gethan.

4. Es hilfft kein weises wissen,
   Wir werden hingerissen
   Ohn einen unterscheid.
Was nützt der schlösser menge?
Dem hie die welt zu enge,
Dem wird ein enges grab zu weit.

5. Diss alles wird zerrinnen,
   Was müh und fleiss gewinnen
   Und saurer schweiss erwirbt.
   Was menschen hier besitzen,
   Kan für den tod nicht nützen,
   Diss alles stirbt uns, wenn man stirbt.

6. Ist eine lust ein schertzen
   Das nicht ein heimlich schmertzen
   Mit hertzens-angst vergült?
   Was ists, womit wir prangen?
   Wo wirst du ehr' erlangen,
   Die nicht in hohn und schmach verfällt?

7. Was pocht man auf die throne,
   Da keine macht noch krone
   Kan unvergänglich seyn?
   Es mag vom todten reyen
   Kein scepter dich befreyen,
   Kein purpur, gold, noch edler stein.

8. Wie eine rose blühet,
   Wenn man die sonne sihet
   Begrüsssen diese welt,
   Die eh der tag sich neiget,
   Eh sich der abend zeiget,
   Verwelckt und unversehns abfällt,

9. So wachsen wir auff erden
   Und hoffen gross zu werden
   Und schmertz- und sorgen-frey;
   Doch eh wir zugenommen
   Und recht zur blüte kommen,
   Bricht uns des todes sturm entzwey.

10. Wir rechnen jahr auff jahre,
    In dessen wird die bahre
    Uns für die thür gebracht;
    Drauff müssen wir von hinnen,
    Und eh wir uns besinnen,
    Der erden sagen gute nacht.

11. Weil uns die lust ergetzet
    Und stärcke freye schätzet
    Und jugend sicher macht,
    Hat uns der Tod bestricket
    Die wollust fortgeschicket
    Die jugend stärck und mut verlacht.
12. Wie viel sind jetzt vergangen!
Wie viel lieb-reicher wangen
Sind diesen tag erblasst,
Die lange raitung machten
Und nicht einmal bedachten,
Dass ihn ihr recht so kurtz verfasst!

13. Auff hertz! wach* und bedencke,
Dass dieser zeit geschenke
Den augenblick nur dein!
Was du zuvor genossen,
Ist als ein strom verschossen,
Was künfftig, wessen wird es seyn?

14. Verlache welt und ehre,
Furcht, hoffen, gunst und lehre,
Und fleuch den herren an,
Der immer könig bleibet,
Den keine zeit vertreibet,
Der einig ewig machen kan!

15. Wol dem, der auff ihn trauet!
Er hat recht fest gebauet,
Und ob er hier gleich fällt,
Wird er doch dort bestehen
Und nimmermehr vergehen,
Weil ihn die stärcke selbst erhält.
(L.G., 217ff)

The ode can be viewed as an expansion of "Es ist alles eitel," all of the motifs of which are here repeated, enlarged upon, and expressed no longer in alexandrines, but in swiftly moving iambic verses of three or four feet. The ode creates its own monotony, both of structure and of content, with its constantly repeated idea, however varied it may be in each strophe, and its never changing metre and rhyme scheme. Nor is there significant change in the rhythm, except in the exclamations of the last three strophes. The result is, at least for the first seven stanzas, a litany-like chant.
Despite, or perhaps because of, this monotony, the reader is pushed constantly forward. Becoming accustomed to the unchanging rhythm and rhyme structure, he begins to anticipate other structural patterns as well. One pauses briefly at the rhyme word at the end of each verse, for most lines are so written that each contains a coherent thought segment; on the other hand, no one verse ever contains a complete thought, so that one moves forward steadily to the conclusion, which is finally reached in the last line of each of the two three-line segments comprising each strophe. In addition, there is a tension in most strophes which also causes the reader to anticipate and move forward, since the second line of each group of three usually contains a subordinate descriptive or interrupting element. Significant sentence elements such as subject and verb are often separated thereby, with the result that a gap is created between the beginning and the conclusion of the thought, which one tries to bridge as quickly as possible. This is the prevalent pattern for the first seven stanzas.

In strophe eight, however, which is the exact center of this fifteen-stanza ode, we are surprised by a sudden variation. First, the clear separation hitherto maintained between the two sets of three verses each in each strophe vanishes. There can be no pause after line two; rather, the enjambement forces us immediately on to line three. The
thought of the dependent clause could end with line two by virtue of the structure, but it does not. If we pause here momentarily, as we have already become accustomed to doing, we may be deceived for the moment into reading the verb of line three as the verb of the main clause and the beginning of the conclusion of the thought begun in line one. This would be a pattern seen before in the poem in stanza 1, lines 4-6, and stanza 3, lines 4-6. If the error has been made, we must at this point return to the beginning of the strophe and read again. The deceptive quality of these lines goes further. Die of line four may at first seem to refer to the closest possible referent, diese welt of line three, or, possibly, die sonne of line two. It does not, but it is possible to read until line six before the antecedent becomes clear. Line six, with verwelkt and abfällt, finally makes the connection with eine rose of line one, but while the antithesis of the strophe is thus completed, the tension begun in line one with the subordinate wie-clause is not yet resolved, the second half of the comparison coming only in stanza nine. The main image here, the blossoming and dying of the flower, which is important also in the sonnet "Es ist alles eitel," has been stressed by its central position in the poem and by the particular structure of the strophe in which it appears, with all its deviations from what has come to be expected as the regular strophe pattern of the ode. Strophes eight
and nine cannot be read through quickly; rather, we must pause in the reading in order to connect the individual parts with one another and to come out with a coherent, whole thought, to which twelve verses rather than the usual three are devoted. Gryphius' theme is not simply that all things on earth inevitably pass away, but that we react to them during our life as if they were themselves the real. It is the problem of Sein/Schein, and in strophes eight and nine the deception which is life and the world has become a deception on the level of language. The second part of this theme is the speed with which the process of decay goes on, and strophe eight introduces a series of four stanzas all stressing the swift passing of life. It is this rush of time that leads to the poet's plea in strophes thirteen and fourteen—not to the Divine, but to himself—a plea which seems unnecessary after the depiction of transience in stanzas 1-12. But here again is that inability to see reality, to see and accept man's fate on earth. Significantly, this eloquent talk of man's impermanence does not serve to emphasize the joys of eternal life or the glory of God. There are no characteristics of the Divine given here, save that in contrast to earthly things He is eternal. All that the poet seeks in eternity is a stopping place, permanence, rest, not from the material miseries of existence, but from a life controlled by time, with its unbearable uncertainties and lack of solid foundation, its deception
and its sudden changes. There is no plea for salvation, no talk of what is right or wrong.

Throughout the poem are found, as is typical of Gryphius, verbs of intense motion. One by one the works of man are pronounced impermanent and worthless; but the true horror of his position begins in strophe eight with the direct confrontation of man by time and death, which attack him, ironically, when he should be at his strongest and seems most secure, and with the telescoping of time into its one significant aspect for man, the moment. Yet this is in keeping with the deception and illusion that is life. Man is born not to life, but into death, and stands even as he matures in a one-sided battle with it. There is no peaceful process of growing old in Gryphius' poetry, for death is swift, violent, and unexpected. In these poems of Andreas Gryphius, transience and death are such overwhelming forces that they appear as the only significant characteristics of human life. Because of this inherent worthlessness, and because man is deceived into placing positive value on life, all human existence is "eytel." Try as he may to be a positive active force, when seen in perspective against the tremendous forces of time, which pursue him from the moment of his birth, man is ultimately a passive absorber of the powers that work upon him. It is not so much the inevitability of death or physical suffering that torments him, but the necessary reliance upon an
apparently fickle and uncaring higher power, which results
in the complete lack of any sort of firm foundation in
life. There can be no agreement with the verses of
Ecclesiastes:

Ein jegliches hat seine Zeit, und alles Vornehmen
unter dem Himmel hat seine Stunde,

for there does not, indeed, seem to be time to live.

But death does hold out one promise to man—a chance
to reach a final stopping place, the chance to leave the
"racetrack" which is life, rest, after all, for the
exhausted traveller, who is perhaps best pictured by
Gryphius in the allegorical "Auf ein jungfern-spiel":

Ich wünsch, ich ruff, ich hoff, ich leid, ich streit,
ich flieh,
Ich irr, ich lauff, ich such, und finde nichts als müh,
Und dass mich alles jagt und niemand doch wil fangen.

(L.G., Sonette, Book V, no. 62, p. 193)
CHAPTER II

"Auf die geburt seines ältesten sohnes Christiani"

Not even the traditionally joyful event of birth, indeed that of his own eldest son, is spared the careful and sceptical scrutiny of Gryphius, who can see none of man's joys as completely unmixed blessings. Christian's birth is veiled in that same haze of ambiguity and uncertainty that characterizes man's life on earth in so many of Gryphius' poems. That the hour of his son's birth was literally black serves only as a starting point from which the author can proceed to show that life is surrounded by darkness on many levels. It has already been pointed out by Robert Clark, in his interesting and penetrating article, that "night" has a peculiar and very personal meaning for
the poet Gryphius. Like the whole complex of words revolving around the concept of time, it recurs again and again in his works. In this sonnet it appears as that night in which man is inevitably and inescapably rooted, a night which, however, may lead to day. Above all, the moment of birth is man's link with time, and in the short space of the sonnet Gryphius plays upon the many possible connotations of night and time.

From the outset Christian is caught up of necessity in that paradox of which life often seems to consist for Gryphius, for the image of life as projected by man seems to him to be only a distortion of its real nature. The very opening words of the sonnet, "Willkommen süßes kind!", the greeting of the happy father, are deceptive in their spontaneity and in the directness of their unqualified expression of happiness, for with line two the blessing of his son's birth has already become ambiguous, and it is an ambiguity which is subtly reflected throughout the poem, not only in its content, but also in Gryphius' use of rhyme and meter, the rhetorical devices of alliteration, assonance, and echo, but above all in the highly emotive uses of the word nacht in its various meanings. These meanings, as they overlap and shift, help to create linguistically that

very ambiguity and seeming paradox which is man's life, and the subject of this poem.

Line two stands in direct antithesis to line one—the welcome, despite the evident joy of the opening line, can be neither complete nor wholehearted, since Christian's first step into life, the very moment of his birth, is closely linked with tragedy, the near death of his mother. Paradoxically, man, at the very moment of his emergence into life, has the power to destroy that which has created him, though it was a power over which he has no control. Even more, the new-born child itself nearly succumbs in the process of its birth:

Doch die sich schier mit beyder tod erkäufft.

Thus the so often repeated antithesis joy/sorrow, which, although it may be a reflection of something deeply felt, comes close to triteness by the end of the century, while setting the theme of the sonnet in general terms is narrowed and deepened in lines one and two. Gryphius touches upon the central paradox of life and death in these verses, on the fundamental powerlessness of man in the face of these forces. There is also a hint of the significance for Gryphius of the single moment in time, the Augenblick. Not without cause does Gryphius so stress the moment in his poetry. Not only is man's death finally resolved in a single point in time, death coming in a moment after what often seems to Gryphius to have been the prolonged illness
of life, but connected with it are paradoxes of intense interest to the poet. It is through the single moment that man reaches and becomes a part of the eternal:

Mein sind die jahre nicht, die mir die zeit genommen;
Mein sind die jahre nicht, die etwa möchten kommen;
Der augenblick ist mein, und nehm ich den in acht,
So ist der mein, der jahr und ewigkeit gemacht.

(L. G., Epigramme, Buch I, no. 76, p. 389)

The meaning here is not that one must seize each moment in life and make full use of it, for time is fleeting, nor that by purposefully using each moment man becomes analogous to God the creator. Rather, the moment, any given moment, may become the means for the abolishment of time and entrance into the *nunc stans*, the non-durational eternal present. It would not do to dwell here on the possible influences on Gryphius of various religious philosophies or of the types of mysticism which were in vogue in the seventeenth century. At least one similarity to these verses is so striking, however, as to deserve brief mention here:

The instant, the present moment, the *nunc*, is called *ksana* in Sanskrit and *khana* in Pali. It is by the *ksana*, by the "moment," that time is measured. But this term has also the meaning of "favourable moment", "opportunity", and for the Buddha it is by means of such a "favourable moment" that one can escape from time. The Buddha advises us "not to lose the moment" . . . He congratulates the monks who "have seized their moment" . . . and pities those "for whom the moment is past". This means that after long journey in cosmic time . . . the illumination is instantaneous.

And further,

Any instant whatever, any *ksana* whatever, may become the "favourable moment", the paradoxical instant
which suspends duration and throws the Buddhist monk into the *nunc stans*, into an eternal present . . . The "favourable moment of enlightenment may be compared with the flash that communicates a revelation, or with the mystical ecstasy which is prolonged, paradoxically, beyond time.33

In addition, Gryphius senses in the "moment" the paradoxical fusion of time present and time past, a blurring of the dividing line between becoming and passing away, as birth and death seem to be able to fuse in the moment of Christian's birth above. This telescoping of time into a seeming simultaneity of what has gone before and what is yet to come attaches with macabre significance to that transitory "moment" which is man's life. As has been pointed out in the preceding chapter, it is ironic that precisely when man should be at his strongest and seems to be most secure, during his youth, the most marked stage in the process of his becoming, he is, in Gryphius' eyes, already dying:

Weil uns die lust ergetzet
Und stärcke freye geschätzet
Und jugend sicher macht,
Hat uns der tod bestricket
Die wollust fortgeschicket
Die jugend, stärck und muth verlacht . . .

(L.G., p. 219)

So it is that both past and future, and man's attempt to control and regulate them on the most elementary level by systemizing them, are often viewed with irony, as in the sonnet "Auf den anfang des 1660 zigsten jahres," where, in

addition, it is again the "moment" that is emphasized:

Wir zehlen, was nicht ist und längst in nichts verschwunden,
Verwichner zeiten lauff und menge vieler jahr,
Und was den augenblick noch kaum vorhanden war;
Wir zehlen, was sich noch nicht von der zeit gefunden.
Umsonst! wir armen, ach! jahr, monat, tag und stunden
Sind kein beständig gut, doch bringen sie gefahr
Und höchsten nutz zu uns. Sie bieten alles dar,
Wórdurch die ewigkeit uns menschen wird verbunden.
Gott, dem nichts fällt noch kommt, dem alles steht und blüht,
Der, was noch künftig ist, als gegenwärtig sieht,
Wil auch vor augenblick uns ewigkeiten geben.
Ach seel! ach! sey mit ernst auf die zeit bedacht!
Nimm jahr und monat, stund und augenblick in acht!
Ein einig augenblick verspricht todt oder leben.

(L.G., p. 171, no. XXI)

Gryphius continues the antithesis and paradox of the first two lines of the sonnet on the birth of his son throughout the first quatrain. Within the lines there is a dynamic quality produced by a kind of see-saw effect, a tugging back and forth between the two poles. This becomes all the clearer if we try to crystallize from the first four lines the expressed feelings of the author at the time of his son's birth. They remain ambiguous, emphasizing now the inherent joy of the occasion, now the sorrow of which this moment becomes a part. The form of the lines supports their content, with line one standing in antithesis to line two, line two to the first half of line three. If the beginning of line three recalls the happiness of line one, the expression of joy nevertheless again remains unfulfilled, qualified by the sobering thought of the second half of the verse. We need not pause here to determine the precise
meaning of nacht in verse three; it is enough that a connotation of gloominess attaches to it. The second half of line three is in turn opposed to the first half of line four, and the latter again to the remainder of four. In each case the antitheses are emphasized by the placing of the caesura. Significant too are the oppositions that appear between pairs of vowels. In line one o and u and the modifications of these two vowels predominate in the expression of joyous welcome. While in verses two and three ei and au serve in the introduction of the darker side of Christian's birth. In line four, however, the negative au-sound recurs in neuer freud. The use of u and ë, the rhyme höchste lust/trübe brust, with trübe also recalling the opposite süsses of the first verse, stresses again the antithesis already stated explicitly in the first four lines.

Within the first quatrain the word nacht appears for the first time. It is to occur in each major segment of the sonnet at least once, except for the second tercet, where it is replaced by its partial synonym zeiten. But the meaning of nacht is complex, changing with each occurrence in the poem, and although we immediately sense its negative connotations, it must be examined anew for a precise meaning each time it is used, if indeed we may speak of one meaning for it in any single instance in the sonnet. In verse three, for example, "weil die nacht
"umläufft", "nacht" certainly refers specifically to the particular night of Christian's birth, but it is equally clear that its meaning goes beyond this very concrete fixation. Significant is Gryphius' choice of verb, umläufft, instead of, perhaps, umhüllt. With it the poet goes metaphorically one step further—or rather, he combines two steps. On the one hand he depicts the envelopment of Christian in literal darkness; at the same time he moves away from the description of a static, sensually perceived condition by adding that strikingly characteristic quality of "time" as it occurs throughout Gryphius' works, time as an incessantly active force. The emphasis here is on this activity; because of the intransitive verb, there is not even a recipient for the action, but only the action itself. Clearly negative from the context, that destructively active metaphorical nacht can only be the very period in which Gryphius lived, with all the fearful events of the Thirty Years' War which was just now ending and the devastation and misery left in its wake, this period into which he now must see his son born.

The gloomy mitternacht is stressed both by its position in line five and by its repetition in verse six. The general cloak of gloom that surrounds these lines is further strengthened by the parallelism of the questions in lines five and eight and the strong alliteration and assonance of verse seven. While line eight maintains on
the whole that darker side which is stressed throughout the quatrain, the tension begun in verse one through four is continued with the positive *grüßen*, the incongruity of the friendly greeting of life amidst apparently inimical forces, and the echo within the word itself of both *süsse* and *trübes*. With this constant shifting between joy and the presentiment of tragedy, *nacht* too wavers between positive and negative meaning for man. Appearing in the second quatrain as *mitternacht*, it is the symbol of the hostile supernatural forces that surround the birth, the hour of misfortune in age-old superstitions. It may, of course, be quite true, as Gryphius states elsewhere, that both he and his oldest son were born at precisely this significant hour of the day. If so, we can be sure that it seemed to be more than chance to the superstitious father. In *mitternacht* is reflected once again the initial tension of the first two verses of the sonnet, midnight being traditionally the hour when the forces of darkness and evil rise to battle with those of the light and the good. Further, it is that curious central point of the day, neither day nor night, when darkness and light come together and the one must yield to the other. Thus, within its frame of reference, the twenty-four hours that constitute a day, it is again that decisive point in time which marks both end and beginning, past and future, death and birth, the all-important single moment in the midst of
rushing time which so fascinates Gryphius. When all these connotations are realized as parts of the meaning of *mitternacht* in lines five and six, however, the simple word becomes much more complex. It is to be sure a single given moment in time, that of Christian’s birth, which has passed and will never return. At the same time, however, it is the ever-recurring moment in time measured by man in terms of day and night. Finally, there attaches to the word a kind of timelessness, its meaning grounded in legend and superstition. Its meaning is no longer based on its demonstrable existence as a part of the man-measured day, either as a particular point in the past at which an important event, Christian’s birth, took place, or as the recurrent point in time significant for its central position in the day; but it goes beyond all worldly significance for man in its reference to that time when supernatural forces break in upon the natural order of the world.

Line nine is the point of major division in the sonnet by virtue of the established form, but the break is reflected also both in the content and the tone of the poem, and in the use of the word *nacht* from this point on. From line nine, although the darkness of the night remains, the outlook upon and evaluation of this night has changed with the now explicit realization that there exist also day and light, to which the night can lead. With the
occurrence of \textit{nacht} in lines nine and eleven, while still remaining in the realm of the supernatural, we have, however, moved from the legend and superstition of \textit{mitternacht} to biblical legend and the angels of God, "... die offt bey nacht erschienen ...," to instruct, console, and protect man. The antithesis is maintained even here as \textit{nacht} is balanced against \textit{licht}—the first mention of light in the sonnet—but the pendulum has swung over, the tone has changed to one of hopeful anticipation. If verse nine is taken by itself, \textit{nacht} occurs here again as a unit of time, that part of the twenty-four-hour day when, according to the Bible, the angels of God often appeared to man. But with the mention of \textit{licht} in line ten it becomes clear that once again the meaning of the word goes beyond the literal. In opposition to \textit{licht}, it must also be understood metaphorically as Christian's life as a human being, out from the darkness of which he is to be led into the light of understanding and service to God. In line eleven \textit{nacht}, the chaos of non-existence, again takes on new meaning while remaining in balance with \textit{tag}. But common to the \textit{mitternacht} of supernatural legend and the \textit{nacht} of lines nine and eleven is the absence of the Divine, and so they are linked, despite their varied meanings, in a negative fashion.

If we divide the sonnet in the usual manner into two quartets and two tercets, the last tercet is the only
segment in which neither *nacht*, *licht*, or *tag* appears. Instead, for the first and only time in the poem, the concept of "time" is found. But *zeiten* of line thirteen is a partial synonym for *nacht*, the next and final step from man's life in blindness without the Divine to human existence as finite and transitory as against the eternity of an existence with God.

Christian's birth is viewed in this poem from many aspects, but always as a mixture of blessing and tragedy, never free from outside determining forces of one kind or another. The very real tragedy that nearly accompanied his birth, takes on a fateful aspect as the poem moves on; it seems to be merely one more manifestation of the ineluctable outside powers, some friendly, some hostile, which attach to and direct human life from its beginnings. It is not so much the transitoriness of human life that is stressed here as the uncertain, the ambiguous, the paradoxical qualities of it, man's ultimate powerlessness to control events here on earth or the direction they will take in the hereafter. Although the tone of the poem does change to a more positive, hopeful outlook from the sestet on, the last tercet remains a prayer for aid from a higher power. As Leonard Forster has indicated, stoicism never was able to provide a complete answer to Gryphius' doubts and fears, and he lacked the confidence necessary for
certainty. In other poems besides the *Sonn-und Feiertagssonnete* we find the conclusion similarly stated as a prayer for outside help.

The inconstancy of all things mortal and the suddenness of unforewarned change is reflected in this poem in the poet's use of the word *nacht*, the meaning of which changes rapidly and at times unexpectedly in the course of the sonnet. If we look again for a moment at its first occurrence in line three, we note that in this instance, taken by itself within its own clause, its meaning is impossible to determine. Only in line five do we learn that Christian was born at midnight, and in this sense *nacht* of line three is to be taken literally. In the end, however, *nacht* has lost all claim to a specific meaning, having itself become ambiguous and uncertain, signifying everything from the single moment to Gryphius' "night of time." The sonnet is written in celebration of his son Christian's birth, but within the short space of its fourteen lines Gryphius moves from this most personal of concrete experiences to the most general of abstractions, the nature of life itself. The tensions between becoming and dying, between birth and death, between night and day,

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35 Clark, *op. cit.*
between transience and eternity form the unifying elements of the poem. They are polarities which are all reflected in the Augenblick.
CHAPTER III

"Über die geburt Jesu"

Nacht, mehr denn lichte nacht! nacht, lichter als der tag!
Nacht, heller als die sonn'! in der das licht geboren,
Das Gott, der licht in licht wohnhaftig, ihm erkohren!
o nacht, die alle nacht und tage trotzen mag!
o freudenreiche nacht, in welcher ach und klag
Und finsternis, und was sich auf die welt verschworen,
Und furcht und höllen-angst und schrecken war verloren!
der himmel bricht; doch fällt nunmehr kein donner-
schlag.
der zeit und nächtche schuff, ist diese nacht ankommen
und hat das recht der zeit und fleisch an sich genommen
und unser fleisch und zeit der ewigkeit vermacht.
die jammer trübe nacht, die schwartze nacht der sünden,
des grabes dunkelheit muss durch die nacht verschwinden.
nacht, lichter als der tag! nacht, mehr denn lichte nacht!

(L.G., p. 99)

As I have attempted to show in my analysis of the sonnet "Auf die geburt seines ältesten sohnes Christiani," the concepts nacht, zeit, and augenblick are related to one another in Gryphius' work by more than the fact that they are all expressions of time. Their meanings often shift, sometimes overlap, and altogether they seem to possess a far more complex significance for the poet than may obtain at first glance. Each of these words may occur in any one of several meanings, or more than one meaning may attach to it in any one occurrence. Rather than causing confusion, however, the ambiguity which often results serves only to
enrich the work of which it is a purposeful part. What has already been said of these images and the variations upon them applies not only to their use in that individual poem. The concept of time runs through Gryphius' writings, his prose and drama as well as his poetry, as a leitmotif. It occurs in contexts both religious and secular, and the alternate splitting or fusing of the individual time images is frequently found. It is true that the poets of the seventeenth century taken as a whole are concerned, and perhaps inordinately so, with the idea of time and transitoriness, so that we should expect just these ideas mirrored also in Gryphius' work. But while Margarete Hoerner and Leonard Forster among others are correct in

36 Of interest in connection with this aspect of Gryphius' use of imagery is Albrecht Schöne's discussion in Säkularisation als Sprachbildende Kraft (Palaestra, Bd. 226), especially pp. 36ff. What interests Schöne particularly here in his discussion of the union of three different meanings in the symbol of the crown in the drama Carolus Stuardus is "... nicht nur die Dreistufigkeit seines Sinnbildes, sondern vor allem die einbändige Dreiheit. Wie der Schauplatz gleichbleibt, zuvor im Palast, dann im Kerker, so legt der Fürst auch seine Krone nicht ab, um den Dornenkranz des Märtyrers statt ihrer zu ergreifen, sondern die Krone bleibt ihm, sie "verändert," sie "vergrößert" sich.

Diese Umschlägigkeit des Bildes aber ... ist nicht auf die Kronen-Trias eingeschränkt. Was hier zum ergreifenden Symbol des Trauerspiels erhoben ist, zeigt sich an vielerlei Stellen von eingeschränkterem Funktionsbereich als eine für Gryphius durchaus bezeichnende Stilform. Ihre Voraussetzung und Grundlage liegt in der Entdeckung und Ausnutzung mehr oder vielschichtiger Bedeutungen und Bezüge des gleichen Wortes." (p. 48)
maintaining that in general this century displays an excessive concern with the moment, the Augenblick,\(^{37}\) it is the often intense personal meaning which this and other expressions and images of time seem to have taken on for Gryphius, which sets this poet apart from many of the lesser authors of the seventeenth century. Not the frequency of their appearance then, but the way in which Gryphius turns them and the purpose for which he uses them is significant. Therefore, it must be regarded as an oversimplification when, for example, Gerhard Fricke, in his compilation of Gryphius’ images and his discussion of their uses, speaks merely of the particular attractiveness of negative metaphors of darkness, not only to Gryphius but to many other Baroque poets, because of their special suitability for the formation of antitheses when combined with positive images of light; or when, in commenting on the use of the metaphor \textit{nacht} in the poem “\textit{"Uber die geburt Christi},” he has th\textsuperscript{un}e Christi oder die \textit{nacht} der eigenen Auch hier besonders zu gestreichen \textit{Die Geburtsnachordspiel} und zu dem k\textsuperscript{un}tlichen \textit{n Geburt} verlockt auch hier besonders zu gestreichen antithetischen Wortspielen und zu dem k\textsuperscript{un}tlichen Durcheinander von eigentümlichem und metaphorischem Sinn, wie etwa in \ldots dem Sonett \textit{auf Christi Geburtsnacht:}

“Die jammer trübe \textit{nacht}, die schwartze \textit{nacht} der sünden,”

Gryphius may be chiefly a poet of the intellect, but even a studied use of rhetoric does not by itself cause his poetry to be either wooden or unpoetic. From the fact that the often subtle turnings of his imagery are obviously well thought out does not follow the conclusion that his poetry is superficial or lacking in depth. And, to view Gryphius' use of the image *nacht* in the sonnet presently before us as nothing more than an example of "geistreichen antithetischen Wortspielen," to speak of embellishment for its own sake or to suggest that the poet's goal is only the presentation of the striking intellectual *pointe* is, it seems to me, to do injustice to a sensitive poet.

It may well be, as Margarete Hoerner\(^3\) and Leonard Forster\(^4\) have pointed out, that the Baroque view of time is like that of light seen through a prism, the fragmentation of a continuum, and that the main impression made by the idea of time on the seventeenth century thinker and poet and the aspect of time with which he is most concerned, is the fragmentary *Augenblick* in contrast to that view of time as a continuous, durative dimension taken by the

\(^3\)Fricke, *op.cit.*, pp. 40-42.
\(^4\)Hoerner, *op.cit.*, pp. 461ff.
authors of Classicism. But such generalizations are dangerous when taken as an end in themselves, not so much because they may not be valid, but because they tend to overshadow other more important factors. Both Gryphius and Opitz, for example, show a marked interest in their verse in the single moment; however, this similarity is no more than superficial and does not conceal the difference between the poets, their attitude towards and reaction to the Augenblick. It would seem that Forster's "rule of the thumb," according to which in seventeenth century poetry the word Augenblick can usually be substituted for Zeit without greatly altering the sense, has already been proven to be false in Gryphius' case above. The meanings of these two words seem not to have been quite so simple to Gryphius, and no such one-to-one relationship is maintained in his poetry. Miss Hoerner's conclusion is true that as a result of this experience of reality only in and as the moment, the Baroque poet knows no rest, either in this world or after death, for the continuity in time and human experience, which seems to have been lost by the time that DuBellay viewed the ruins of Rome, had not yet been replaced. For, as she states,

Dem kurzen, vergänglichen Augenblick gegenüber stehen Nacht, Tod und Unendlichkeit, deren Erwartung nichts Beruhigendes mit sich bringt. Sie bleiben das unbekannte Land, von dessen Bezirk kein Wanderer wiederkehrt. 41

41 Hoerner, op. cit., p. 467.
It is such a continuity, semi-mystical in nature, that Gryphius seeks to restore in the sonnet "Über die geburt Jesu," by the use of familiar images in new patterns and combinations, by a studied ambiguity and multiplicity of meaning, by use of rhetoric, and, in particular by a parallelism which goes beyond the external form of the poem and exists between the syntactical structure of the sentence and its content—in short, by the only means at his disposal, the poetic word in all its many facets.

Time and again Gryphius writes of the Augenblick, the moment, the single point in time which yet ever returns and, paradoxically, seems to represent constancy in the midst of rushing time. I have tried to show in a previous chapter that Gryphius sees in the single point in time a fusion of time present and time past, a combination of antithetical and contradictory characteristics attributable also to the Divine:

**Gott, dem nichts fällt noch kommt, dem alles steht und blüht,**
**Der, was noch künftig ist, als gegenwärtig sieht,**
**Wil auch vor augenblick uns ewigkeiten geben.**

(L.G., Sonnets V, no.21, p.171)

And God himself appears to Gryphius in the sonnet now to be discussed as a fusion of two seemingly antithetical qualities, a fusion which takes place similarly in a single point of time, the moment of Jesus' birth. This moment is itself a study in the fusion of paradoxes and antitheses,
all of which revolve around Gryphius' two Gods and their ultimate union.

The sonnet begins with a hymn to nacht, apparently a specific night, that of Jesus' birth, and the imagery and structure of the first quartett are particularly deserving of extensive comment. Already in its first occurrence in the sonnet the meaning of nacht is complex. Though the imagery in the line "Nacht, mehr denn lichte nacht" cannot be called sensual, it nevertheless is based on nacht taken in a concrete, physical sense as that part of the twenty-four-hour day marked by the sensually perceived characteristic of darkness. So too in lichte there is more than a trace of visual, i.e., actual "light" as the reader recalls that aura of light by which the Divine is usually surrounded in the Bible in His appearances to man on earth. Thus at the outset we are presented with the dominant image and antithesis of the sonnet, which is to be expanded, varied, and paralleled throughout the lines that follow, only to return again in the final verse in almost its original form, and which here in line one is stated basically in terms of perceptual light and darkness. It should be noted that Gryphius does not simply state the antithesis, as found, for example, in the biblical passage John 1:1: "Und das Licht scheinet in der Finsternis, und die Finsternis habens nicht begriffen." By means of the oxymoron, Gryphius not only heightens his antithesis, but also forces a union
of its two members, and in a sense the remainder of the sonnet consists of a justification for and closer explanation of this radical fusion on its various levels and in its various meanings for man. So precise, so intense is the purpose of this sonnet that the poem in its very outer form becomes a reflection of its content.

If, then, *lichte nacht* is an attempted fusion, of what is it to be a union? The image itself transcends the sensuous, for its strength rests upon the simultaneous recognition of the antithesis in physical terms and upon the logical, intellectual apprehension of the fact that while darkness and light are visual qualities of the day, lightness is at the same time an attribute of the Divine. For within the context of the poem, the "light" of the first quartet is to be taken in its traditional Christian-mystical sense not only as a physical sign of divine presence, but as the ultimate characteristic and symbol of God, who is presented in verse three as "licht in licht wohnhaftig." So Gryphius combines in this first image of the sonnet not merely the sensual opposites of darkness and light, but two realms whose separation had become increasingly evident in the course of the seventeenth century, the earthly, in the natural phenomenon *nacht*, and the Divine, in *lichte*. Still the implications of this initial image are not completely exhausted, for prefigured here is yet another significance which is to become explicit
later in the sonnet and is based upon another meaning of *nacht*. For above all this is a specific night, an individual point in time in which a historical event, the birth of Jesue, takes place. But the light of the Divine is also that which is everlasting, and so here the transitory and the eternal confront one another. Further, if light is the creator and night the created, then man and his God shall also be joined. The union of all these antitheses is implicit in *lichte nacht*, but each will become explicit in the poem as the poet views in all its aspects the significance for man of such a fusion. In all these pairs of opposites and throughout the sonnet there is a movement from the concrete, the natural to the abstract, the transcendent, from the human to the Divine, the temporal to the eternal, from darkness to light until finally all fuse as night becomes day.

The movement towards pure light progresses logically and consistently throughout the first three lines, intensified anew in each of the three comparisons, as the intensity of the light itself is increased, until a culmination is reached in line two, "Nacht, heller als die sonn!", where the paradox is doubled as the light surpasses in strength that of the source of all light, the sun. With this step we are moved beyond the physical world and move into the realm of the Divine, and correspondingly, *nacht* gradually disappears from these lines, referred to by pronoun only
in the second half of line two, no longer present at all in line three. Here, although the two relative clauses of lines two and three refer still to nacht at the beginning of line two, the light has grown so bright as to completely envelop the darkness. The introduction of the Divine is accomplished by one final intensification of the light, "licht in licht wohnhafftig," the ultimate, absolute light, admitting of no darkness.

The opening words of line four, "O nacht," return the reader to an awareness of the original antithesis, but the confrontation has changed. Gone from nacht is the idea of the natural phenomenon, and with it all references to visually perceived darkness and all traces of the sensual. Nacht here is one individual night, one night among many, which has passed like the others before it--but also it is the night of Jesus' birth, so that this one transient night, touched by the Divine and the eternal, and thus paradoxically lent a kind of permanence that raises it above the merely historical, can stand defiant in opposition to the rush of time itself:

O nacht, die alle nacht und tage trotzen mag!

where nacht und tage is the entire sum of created time, time itself. And so, finally we are presented with the fusion of one specific night, a passing unit of time, and the eternal. Gryphius does not use the word zeit, however. By using the expression nacht und tage instead, he is able,
through a kind of linguistic counterpoint, to create in the one line three antitheses, each one of which has its separate identity, all of which, however, are linked at one point, so that the first forms a part of the second, the second a part of the third. The word *nacht* in its first occurrence in the line contains within itself the above-mentioned elements of the transitory unit of time and the eternal. At the same time, as a single night it stands against *nacht und tag*e, time itself, while in the phrase *nacht und tag*e Gryphius is able to keep before the reader, externally at least, the original paradoxical combination of light and darkness of the image *lichte nacht* in line one.

Along with the expansion of the image *lichte nacht* and the rising enthusiasm of the lines through the heightened intensity of the comparisons as we move away from the earthly and towards the Divine and the eternal, there is a concurrent and complementary expansion from the standpoint of form, which is accomplished by means of a gradual syntactical and grammatical loosening of the lines, so that there develops a movement from a tight and closed structure to an open, freely flowing sentence form. Lines one through seven of the sonnet are all exclamations, a form well suited for suddeness, abruptness, and the concise expression of ideas. If the first half of verse one is compared with the following two half lines, and then these
are compared with the one and one half lines following them, a terseness of expression is noted, at its most extreme in the first half line, an abruptness and rigidity of form caused primarily by the use of three staccato half lines in unrelieved sequence. In addition, the comparisons in all three half lines are closed, i.e., they consist of self-contained, static images, lacking even a verb, which do not lead to any further modification or description beyond themselves. Even between the first half line and the two that directly follow there is some loosening in the shift from the conciseness and the brevity of the manner of expression in the terse juxtaposition of the metaphor lichte nacht to the similes lichter als der tag, heller als die sonn'. The caesura up to this point is well defined and exactly placed, so that the rhythm of the lines as they are read, with a natural pause after the third foot, does not conflict with the mandatory positioning of the caesura. Indeed, the strict adherence to this element of the meter is thus emphasized. It is only after the third half line in the middle of line two, however, where there is the beginning of a transition from the earthly to the Divine, that a more striking example of the trend toward a looser, more open form and a more smoothly flowing verse can be seen. Line two is not end-stopped, as is line one, nor does it follow the pattern established in the first three half lines of the concise, self-contained
image. Instead, paralleling the expansion in the movement towards the transcendental, there is developed a structural expansion by means of the first detailed modifier of \textit{nacht}, the relative clause "in der das licht geboren." The three relative clauses of the next two lines combine with it to produce an opening up of the form. We now detect an outward flowing and dynamic quality of the description in contrast to the previous static imagery.

Mention must also be made of the use of the caesura in these lines and its relationship to the flow of the verse. As mentioned above, the main caesuras in lines one and two follow the normally prescribed pattern for the alexandrine, coming after the third foot of the six-foot line. They coincide with natural pauses in the thought. In line three, however, in keeping with the expansion of both form and content, the rhythm of the verse pushes on beyond a third-foot caesura, which is actually displaced to a position after the fifth foot. With only the one early pause after the first foot, line four, the most dynamic of the quartet, moves on swiftly without stopping to its completion.

The first three verses of the second quartet concern explicitly what is only hinted at above, the meaning of this \textit{lichte nacht} for man. For the first time in the sonnet a direct link is established between individual man and this night. This connection is indicated by the use of the
adjective *freudenreiche*, the first element describing *nacht* that refers to man, expressing human emotions and a value judgment in his expectations. In lines five through seven the structural loosening and the attendant movement toward expansion in open, smoothly flowing verse continues and reaches its peak. The pattern of the relative clause as a modifier of *nacht* is maintained, but the single relative clause beginning in line five extends over two and one half lines. Lines five through seven offer the most complete and the most striking contrast to lines one and two, as the four-fold repetition of the conjunction *und*, loosely linking the members of a series arranged in order of increasing intensity, produces a verse with an inherent forward movement, which surges ahead carried on by its own momentum. Neither line five nor line six is end-stopped, and in line five occurs the first *enjambement* of the poem, as the one line rushes on to the next, until a complete stop is achieved at the end of line seven. Indeed, the caesura in line seven seems to have been overcome by this intensified forward movement of the lines.

Line eight, the closing line of the octet, at once looks forward to what is to come in the sestet and back at the seven preceding lines. It separates--and joins--the two major segments of the sonnet. It is the pivotal line of the poem, set off by its form as well as its meaning. If it cannot be called the climax of the sonnet, it
incorporates the central thought of the poem. Gryphius states here the one great paradox, and the one great union, upon which the meaning of the sonnet depends: the union of the two Gods, the old and the new. The heavens open in line eight, as they do many times in the Old Testament reports, but instead of the Old Testament God of jealousy and wrath appearing with lightning and thunderbolts ready to hurl down upon the sinful, it is a God of love and mercy who is revealed on this night in all the brightness of his glory. This is not to say that the one God has been replaced by the other, but rather that the two have on this night come together, the one flowing into the

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42 The distinction made by Gryphius between the two Gods in his works has been mentioned with references in Chapter II above. Cf. also the statement of the same paradox in lines nine and ten of L.G., p. 503: "Der mit dem donner um sich schlägt, Wird in die windeln eingelegt."

The combination of the statement "Der Himmel bricht" with the word "donnerschlag" is an interesting one, and the meaning of the verse must be arrived at from observation of other uses of the individual ideas elsewhere in Gryphius' works, the historical meaning and source of the first element, and the biblical uses of both, where the origin is to be found. Grimm lists both "der himmel bricht" and "die wolken brechen sich," without notation of the source, but in each of the two cases the verb is taken in the sense of "aufklären," i.e., there is a clearing up of bad weather, after which the sun shines once more. Obviously this is not the meaning to be attached to "bricht" here in line eight, else the joining of the two clauses by the adverb "doch" makes no sense at all. Both thunder and lightning appear often in Gryphius' poetry, usually as a sign of Divine punishment, even occasionally without specific reference to God, and also in descriptions of the Day of Judgment, as in Sonnets, Book I, no. 2. Both ideas, the opening up of the heavens and the thunderbolt, are so
other, so that a new dimension is added to the Old Testament Jahweh. Gryphius' poetry is replete with the fearful and often inexplicable acts of his "zornige Gott." There is no need, however, to go as far as Faber du Faur, who sees an unhealable breach between the poet and his God,\(^4\) for despite everything there is always also hope, since as a result of the union of the two Gods a twofold continuity has been established, in the fusion of the Divine and what is of the earth—as described in the octet—and in that of the Divine and man, depicted in the sestet.

By its form, too, line eight is set off and emphasized. In contrast to the enthusiastic exclamations of the first seven lines, it is the first simple statement of the sonnet. After the apex attained in verse seven, it is all the more striking as a calm statement of fact, with a closely related to the God of the Old Testament as to be unmistakeable. There God usually appears in a cloud, or as the clouds part, and lightning and the thunderbolt are a normal means of punishment or sign of wrath of the Old Testament God, whose very voice is likened to a peal of thunder and whose appearance is likely to be accompanied by it. Cf. here God's appearance in a cloud accompanied by thunder and lightning in Exodus 19:16, and more especially Ps. 18:11ff: "Vom Glanz vor ihm trennten sich die Wolken, mit Hagel und Blitzen. Und der Herr donnerte im Himmel, und der Höchste liess seinen Donner aus mit Hagel und Blitzen. Er schoss seine Strahlen, und zerstreute sie, er liess sehr blitzen, und schreckte sie."

formal restraint in its two short clauses which is missing from the preceding lines. The three lines following do not move as swiftly as five through seven, but they do resemble them structurally and in tempo, and represent a shift away from the directness and concise quality of line eight. In contrast to the long, rhetorical hymn of praise that comprises verses five through seven and nine through eleven, there is an intellectual quality about line eight. These things, together with an unexpectedly early and heavy caesura after the second foot, combine to slow the reading of the two sparse, self-contained statements of line eight and cause the verse to stand out in relief. We must pause here, rather than proceed, to pursue the thought just completed.

If the octet describes in the main one of the aspects of the image *lichte nacht*, the coming of the Divine to earth and the fusion of these two realms in the person of Jesus, the sestet goes on to fulfill the meaning of this introductory image, treating of its other implications, which are completely realized only in these last six lines. The sestet deals with the fusion of the Divine with men, and above all the linking, in man, of the temporal and the eternal, which follow ultimately from the union of the two Gods as it is presented in line eight.

The emphasis in the sestet is on time. The coming of the Divine to earth and the fusion of the two in line
nine, and the union of God and man in verses ten and eleven, as well as the end result of these unions in lines twelve and thirteen, are all stated in terms of time, \textit{nacht}, \textit{zeit} and \textit{ewigkeit}. The antitheses of the octet, "lichte nacht," "nacht und tage," based upon the opposition of light and darkness, have yielded here to \textit{zeit und nacht}, \textit{nächte/nacht}, \textit{zeit/ewigkeit}, all based on a dimension of time. \textit{Zeit} and \textit{ewigkeit} appear for the first time in the poem and frequently in the two tercets, and \textit{nacht}, which also occurs repeatedly in lines nine through thirteen, has lost all connotation of a visually perceived darkness.

Both God and Jesus are characterized in the first quatrain as \textit{licht}, while the Divine in line nine is "Der zeit und nächte schuff . . ." But what is the role of \textit{nacht} in these lines, and in what meanings is it used here? \textit{Nächte} of line nine is actually a synonym for \textit{zeit}, the duration of the material world. By its use, a three-fold antithesis, much like that of line four, is produced. Just as \textit{zeit}, the entire body of time, and \textit{nächte}, the individual nights taken together, stand opposed, so do \textit{nächte} and \textit{nacht}; and finally, \textit{zeit} und \textit{nächte} and \textit{nacht}. \textit{Nacht} is of course a unit of time measured by the clock, but also, as that specific time at which a historical event took place, it is actually the individual moment in time, and as such the \textit{Augenblick}, and it is \textit{nacht} as the "moment of Jesus' birth that is here all important. Here then, that which is beyond
time, the eternal, breaks through into the finite time of
the material world, so that both are joined in **nacht**, the
moment of the birth of Jesus. And so it is that from the
union of the Divine and the human in the person of Jesus,
man becomes the connecting link between time and eternity,
as, in lines ten and eleven, **zeit** flows into **ewigkeit**,
connected to it by **fleisch**.

In lines twelve and thirteen, the miracle has come
to pass, the night has become day as the darkness vanishes.
In the meantime, the meaning of the word **nacht** has again
shifted. Fulfilling the movement away from night as the
natural phenomenon perceived through the senses, **nacht**
of line twelve can be taken only as an abstract, its
darkness purely as metaphor, as is indicated by its
descriptive modifiers in both line twelve and thirteen.
The meaning of "time" still attaches to the word **nacht**, but in a different sense from the use of **nacht** as a
synonym for **zeit** in line nine and the use of **zeit** itself
in lines ten and eleven. While **zeit und nachte** of line
nine is absolute time objectified, time as duration without
reference to points or periods, **zeit** of verses ten and
eleven, opposed in the lines to **ewigkeit**, is finite time,
the duration of life on earth as contrasted to a future
life. It is only in lines twelve and thirteen, however,
that the concepts of **sin** and salvation appear. Paradox-
ically, one night here is to vanish by means of another,
but it is important to understand how the word verschwinden is to be taken, just how the night will disappear. For it will vanish only in the sense that each night on earth vanishes with the coming of daybreak, i.e., there is a fusion of the two, night and day, darkness and light, such that the night is inseparably joined to and regularly flows into day. In like manner nacht, the misery of transitory earthly existence as it is linked inextricably to sin, will "vanish," as the finite flows into the infinite in a union brought about in and through the single point in time, the moment of Jesus' birth, when man and the Divine, the temporal and the eternal, have been joined in a moment which has passed into the flux of time and which is yet everlasting.  

In this sonnet, Gryphius celebrates the birth of Christ. The poet's awareness of the growing breach between the spiritual and the material, the temporal and the eternal, between man and his God, is testified to in his poetry, where we find again and again the attempt to combine these apparently separated entities. There is no Titanism in

45 Albrecht Weber, in a brief but interesting article, "Lux in tenebris lucet. Zu Andreas Gryphius' "Über die Geburt Jesus" (Wirkendes Wort, Jhrg. 7, 1956/57, 1. Heft, pp. 13-16) notes the paradox inherent in Jesus' birth of the historical event and that which is historical, and sees the type of fusion that goes on in the second tercet, likening it to the movement in the calendar day, but he does not concern himself with the idea of the "moment" in this sonnet as it is discussed above.
in Gryphius, who will not have man become Divine. He seeks no union with God in this sense. There is instead a calm in his goal, a union where the one can blend into and thus fuse with the other, as in a circle, where each segment of the line flows into the next, resulting in a continuous whole, an unbroken cycle. Of central importance in the poem is the union of the two Gods in line eight, whence come all other fusions and without which none would be possible. The sonnet is so balanced as to revolve around this eighth line and thereby emphasize it the more, with the result that the poem itself takes on a circular form which parallels its goal of circular continuity. The three opening praises of nacht in terms of light in the first two lines, with their ever-increasing intensity, are paralleled by the three descriptions of night in terms of darkness in lines twelve and thirteen, which show a similar rising movement to the climax in the last member of the series. Moving closer to the center of the sonnet, one finds that lines five through seven are parallel in form to lines nine through eleven, notably in the use of the conjunction und to connect loosely the members of the series and the resulting effect of an intense forward movement common to both sets of lines by which the reader is driven constantly onwards. In contrast to this, as has been mentioned above, line eight stands out in its brevity and conciseness. Finally, line fourteen is almost an
exact repetition of line one, but the only difference is an important one for the form of the poem. In the last line the order of the phrases as they stand in line one has been reversed, so that with the completion of this final verse the reader is returned exactly to the beginning of the sonnet, completing the circle. As a result of all this, line eight stands by itself, in form and meaning, in a position which is not without its own significance, for it is as close as is physically possible to the exact center of the poem.

The unity of the poem rests upon the image **nacht**, and upon the multiplicity of the meanings of this image to the poet. They are put to use in a way far more subtle and complex than the simple antithetical **Wortspiel** found elsewhere in Gryphius and throughout seventeenth century literature in general. If we could say no more of Gryphius' imagery in this sonnet than that he utilizes his recognition of the several meanings and levels of meaning of the word "nacht" to form striking antitheses which, to be sure, do lend the sonnet an external gloss, this aspect of his style would appear likely to remain on the level of the witty diversion, an exercise in seventeenth century rhetoric. But the goal of the meaning shifts and antitheses here is neither external embellishment nor the artificial virtuosity of the intellectually appreciated **Wortspiel**. Rather, the antitheses and meaning-shifts are
a functional part of the poem, serving to reflect, from the standpoint of form and rhetoric, the end of the poem. The poet begins with an apparently simple and specific image, which is clear to the reader from the very title of the sonnet, and which is stressed from beginning to end, reinforced particularly by the effective use of assonance and anaphora. The complexities of this image, however, become clear only after the several meanings of nacht are revealed in the poem. The meaning of nacht does not change in quite the same way as does that of strick in the passage quoted by Professor Schöne in his discussion of this subject, for there the one word carries out two different functions by means of its two different meanings at two different times. Here the various meanings are present from the beginning, needing only to be unravelled for us like a ball of twine. The resulting change in meaning is cumulative: while a new meaning for the word is accepted,  

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46 Speaking of the reversibility of many of Gryphius' images, Schöne uses an epigramm, "Grabschrift eines gehenckten Seilers" as an example:

Was diesen leib erhält; kan oft den leib verterben
Ich lebte von dem strick/und must am strick ersterben.

He then comments as follows: "Der Strick als Produkt und Lebensunterhalt des Seilers einerseits, als Hinrichtungswerkzeug andererseits wird in seiner umschlägigen Funktion noch dadurch gesteigert, dass seine vor der Aufspaltung in entgegengesetzte Wirkungen vorhandene, im gleichlautigen Wort bewahrte Einsinnigkeit sich noch auf das gleichartige Object hin fortsetzt und erst dann ins Positive und Negative auseinanderfaltet: derselbe Strick wirkt auf denselben Leib - gibt ihm erst Leben und dann den Tod." Schöne, op. cit., p. 49.
the former significance is yet retained. In line twelve, for example, "Die jammer trübe nacht," the precise meaning of nacht may be momentarily unclear, until a reading of the remainder of the line indicates that the word is to be taken metaphorically. The result is something of a paradox. As nacht takes on its various connotations, it necessarily becomes more vague insofar as its denotation is concerned, and the question of its exact meaning becomes less clear with every step. Yet its meaning for the reader, and the meaning of the sonnet, thereby becomes richer. Line fourteen is the same as line one—and yet it is not the same, just as nacht of line fourteen is the same as nacht of line one, and yet after its occurrence in many different meanings in the preceding thirteen lines, it is very different.

It has already been mentioned that among the various time-images he uses, Gryphius is particularly fascinated by the word nacht. "Über die geburt Jesu" offers a provocative study of the word, both in its relationship to other images of time and in its own many meanings for the poet, these

47 In his Gryphius edition, Palm given "die jammer trübe nacht," noting the genitive "der jammer trübe nacht" as occurring in editions E and F (1663 and 1698), while Manheimer, in his list of corrections to the Palm edition, maintains that the genitive is the original form and exists in all editions. Even if the Manheimer reading must be accepted, however, "nacht" in this first of three parallel phrases, though already metaphor for human existence, remains ambiguous, until the last two members of the series are read.
meanings are so presented when the last line is read, that all of them must finally be considered together.
CHAPTER IV

"Abend"

Perhaps in no other single poem by Gryphius do this author's greatness and limitations appear so clearly as in the sonnet "Abend," the third of the cycle of four "time of day" sonnets which introduce the fourth book of sonnets. In this one sonnet we become immediately aware of Gryphius' unbreakable ties to the age of which he is so significant a representative and of the signs within his poetry which presage the coming of a young Goethe and an entirely different type of poetry; of his mastery of the sonnet in its then current form, and his variations on and contributions to it; of his respect for and acceptance of the literary traditions of the seventeenth century, and, at the same time, of a striving for originality and the expression of his innermost feelings. Nor would it be easy to find more clearly and succinctly stated among his poems his views on the fate of man, on his relationship to the world about him and to the Divine. I shall close the first half of my discussion of Gryphius' poetry in what I consider to be a fitting way with a close analysis of "Abend":

82
Der schnelle tag ist ihm; die nacht schwingt ihre fahn
Und führt die sternen auf, Der menschen müde scharen
Verlassen feld und werck; wo thier und vögel waren,
Traurt itzt die einsamkeit. Wie ist die zeit verthan!
Der port naht mehr und mehr sich zu der glieder kahn.
Gleich wie diss licht verfiel, so wird in wenig jahren
Ich, du, und was man hat, und was man sieht, hinfahren.
Diss leben kömmt mir vor als eine renne-bahn.
Lass, höchster Gott! mich doch nicht auf dem lauffplatz
gleiten!
Lass mich nicht ach, nicht pracht, nicht lust, nicht
angst verleiten!
Dein ewig-heller glantz sey vor und neben mir!
Lass, wenn der müde leib entschläfft, die seele wachen,
Und wenn der letzte tag wird mit mir abend machen,
So reiss mich aus dem thal der finsternis zu dir!
(Palm, L.G., p. 131)

That Gryphius chose to write a sonnet entitled "Abend"
is not in itself surprising, in view of his predilection
for and success with the sonnet form, and the long tradi-
tion of the Abendlied in Western literature, a tradition
which runs through German literature down to the present.
What is of interest here, however, is what Gryphius does
with this tradition and with the sonnet form. It soon
becomes clear from a reading of the poem that this neither
a typical Abendlied nor a typical sonnet. After some dis-
cussion of deviations from the norm in both respects,
possible reasons for them will be pointed out and an
attempt will be made to determine whether the poem, with
these changes, is artistically successful.

Erich Hofacker points out that the great majority
of German Abendlieder are set against the backdrop of the
traditional calm of evening.48 It is the time of rest for

48 Erich Hofacker, "Volkscharakter und Lyrik," in
Monatshefte, 1929, v. 21, pp. 188-89.
man from the hectic activities of the day, a time of repose, revery, or peaceful contemplation. Gryphius' sonnet begins, on the one hand, in this manner with the first quatrain's picture of weary man returning to what one would expect to be the peace of his home after the work of the day has been completed. Actually we are presented with a picture of calm, with a still landscape in the first three and one-half lines, for it is an empty scene, devoid of life except for the slowly moving men who are in the process of leaving it also. On the verbal level, however, and producing its own melody that runs contrapuntal to the expected calm of evening, is the antithesis of calm. Conceptually, the landscape itself has come alive. There is a sense of movement that already in the first two lines belies the possibility of rest. Thus immediately a tension which is to pervade the entire sonnet is evoked. Far from being a still landscape, all that should be at rest is filled with motion. So it is that while we would expect to find the day described in terms of its length, perhaps "der kurze tag," the poet views the day instead from the standpoint of speed and motion, "Der schnelle tag ist hin ..."

And the night does not gradually descend upon or envelop the earth, as might be expected, but it unfurls its banner and leads the stars aloft in a military march. In a sense, the images of these first four lines have been inverted, turned upside down. That which is normally passive has
become active, while the living beings in the landscape act only negatively, if at all. In a similar reversal of its expected role, the solitude that results from the close of the day's activity, far from having a calming, consoling effect, contributes only to a kind of melancholy with which everything is suffused:

\[
\ldots \text{wo thier und vögel waren,}
\]

\[
\text{traurt itzt die einsamkeit.}
\]

Despite the sense of movement noted above, the first three and one-half lines of the sonnet remain the depiction of a landscape, a picture of day's end as seen by the author, who acts as observer and narrator, but remains outside of his scene. In the second half of line four, however, the description is abruptly interrupted. Moving away from the details of the natural world before him, the speaker, in a moment of reflection, describes his own reactions to what he sees, a direct expression of his personal feelings. But in doing so he becomes a part of his picture and shatters any semblance of objective description that still remains. We are at once aware that not the landscape is the poet's primary concern, but what he sees carried over into and imposed upon the ordinarily calm natural world from without, the swift passage and powerful force of time. At the same time the reason for the intense movement and the veil of melancholy of the first quartet becomes clear, for what is all this motion but the passing of time seen as an active force in the
world, transitoriness made sensible, i.e., the attempt of the poet to make the mental concept accessible to the senses.

The significance for Gryphius of time and transience has been variously treated and at great length, so that any recapitulation of the matter here would be superfluous. Suffice to say that "time," in its role as an absolute and terrifying active force in the universe, is one of the most striking images in all of Gryphius' works. In the drama Carolus Stuardus, for example, time itself discovers the letter of the king which is to form the basis of the accusations against him and serve to justify his death:

Cromwell

Wisst ihr des römschen Briefes Geheimniss nicht zu finden?

Gesanter

Wie, dass ihr den gekrönt, der solche Briefe schrieb?

Cromwell

Weil das verblühte Stück viel Jahr verdunkelt blieb!

Gesanter

Viel Jahr verdunkelt blieb? Wer hat es nun entdecket?

Cromwell

Die Zeit, welch aus der Gruft was dunkel auferwecket

(italics mine)

And at the end of the play vengeance is portrayed on stage

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49Carolus Stuardus, in Dramatische Dichtungen von Andreas Gryphius (Leipzig, 1870), pp. 45-46.
in the guise of time, who will punish man in the future for the evil that he has done. Indeed, the passage of time makes up the entire action of the drama, if action it can be called.

Man as a completely passive being, able to influence his ultimate fate only by inaction, if at all, by abstention from the material pleasures of the world, standing alone before his God—it is a picture of man found not only in Gryphius and in the sonnet under discussion, but, as would be expected, one familiar to us from the writings of many a Protestant author of this period. But for Gryphius there is another element which, if his works are any testament, must have driven him again and again to the brink of despair. For not only does he stand alone before God in his religious beliefs, but, since he has seemingly become a plaything of unseen forces no longer understood, forces whose punishment of man too often seems capricious and without justification, a passive resistance to the material world can only prove insufficient, stoicism well nigh impossible. As a human being he stands alone before time. Whatever Gryphius' hopes and pleas for the next world, the immanence of the Divine in this world is often vigorously questioned. Despite the countless prayers offered in poetic form, prayers born of despair, he must face again and again the question of whether these prayers will be—indeed, whether they can be—answered. It is surely no
accident that Gryphius' sonnet "Auf den sontag des schlummernden helfers" (L.G., Sonnette, Buch I, no. XXIV, p. 30), which is based upon the biblical passage in Matthew 8, where Jesus calms the raging sea after the pleas of his frightened followers, differs from the account in the bible in one significant way—In Matthew 8 Jesus heeds the cries of his disciples, the waters are calmed, and the trip continues. In the Gryphius sonnet, however, there is only one speaker, the author, and cry out as he may, he receives no answer, no sign, no help from the Divine. The God with whom he pleads seems to remain asleep, and through the middle section of the poem there is expressed some doubt, which remains unresolved at the conclusion, about the traditionally accepted relationship between man and his God, and about the likelihood of divine aid in time of trouble. The vessel occupied by the narrator seems headed for shipwreck, driven relentlessly by the storm winds. This picture of man's helplessness and passivity in the face of often violent forces surrounding him, which must ultimately lead to his destruction, is typical of much of Gryphius' poetry and is reflected also in the sonnet "Abend."

The narrator's sudden exclamation in verse 4b forms a link between the two quatrains and at the same time helps clarify the relationship between the poet and the landscape. In the second half of line four the description of the
natural scene is interrupted and the reader is presented with the author's feelings about what he sees, his reflections on the landscape. And it is such reflection, the "meaning" of the landscape to the poet, that constitutes the remainder of the sonnet. In the second quartet there is no longer mention of the \textit{zeit} of line four, which there represents the span of the day coming to a close. Instead, we find the idea of that power mentioned above, the all-consuming flow of time. The concrete landscape of the first four lines has disappeared, and it becomes clear in retrospect that "Abend" of the title is a metaphor for death. In lines four to eight there is a similar emphasis on movement, the same kind of inverted imagery as is found in the first four lines. The light of line six does not gently fade away, darkness does not descend gradually; rather, the light falls to pieces! Most interesting in this respect, however, in its structure and its syntax, its dynamic character and its modern ring, and for its expression of the degree to which the normal order of things has been disturbed in Gryphius' eyes, is the first line of the second quatrain. Here for the first time in the sonnet the force of time is brought to bear directly upon man. The swiftness and inevitability of the passage of time, the expression of the futility of man's position in the face of time reach a peak. Most striking is the inversion of the metaphor used in line five. Logically,
the line must be read in such a way that the body, "der glieder kahn," is in motion and approaching a stationary port. Grammatically and syntactically, however, the question of whether it is the skiff or the harbor that is in motion in what would otherwise be a fairly common image of approaching death is at least ambiguous. If the former is the case and the metaphor is to be taken in the traditional sense, then der port must be read as a feminine dative. And indeed, die porte did exist alongside the more common der port, according to Grimm, though its usage was by no means regular and it apparently was no longer used after the sixteenth century. 50 It can be assumed that both Gryphius and his readers of the first half of the seventeenth century knew of this second feminine form, even though by this time it may no longer have been used. By means of the genitive plural der glieder directly before the noun it modifies, the case of kahn at the end of this line is effectively disguised. It can only be determined by the context, since its final position does not rule out the possibility of its use as subject of its clause. Finally, according to the metrical pattern of the alexandrine, zu takes the stress, and thus its use as a separable prefix in an artificial composite zunahen is made possible. An ambiguity, then,

supported by the reader's familiarity with the usual and therefore partly expected image, the meter, the lack of complete clarity surrounding the case of "der glieder kahn," and the history of the existence of the two words der port and die porte, cannot be denied, even though it may be that the hesitation of the reader is only temporary. And temporary, it must be, for not only the context and the pattern of the sonnet, and the purpose to which the metaphor is put, but also Gryphius' own use of the word "port" elsewhere in his lyrics prove beyond question that der port of line five is a nominative masculine. An examination of Gryphius' verse reveals that the word port appears eleven times besides the instance in the poem "Abend," and while twice the gender remains undetermined for lack of any limiting

51 My attention was first called to the "reversal" of the image by Prof. Oskar Seidlin in a seminar discussion of the poem in 1955. Curt von Faber du Faur, in his article "Andreas Gryphius, Der Rebell," which has been cited above, is of the same opinion. In neither case has any supporting statistical evidence involving Gryphius' actual use of the word "port" been mentioned, nor has the historical matter of the gender of the word been discussed. So far as I know, the question of the possible intentional ambiguity by Gryphius in this line has never come up, and the entire matter of a possible alternative translation might never have arisen in my mind had it not been for George Schoolfield's article in Monatshefte, "Motion and the Landscape in the Sonnets of Andreas Gryphius" (1950, v.42, pp.341ff), in which the author in passing translates "der glieder kahn" as the subject of the verb, thus maintaining the traditional image of the ship nearing port. It should be mentioned perhaps that Schoolfield, in his translation of "Abend" for the very recent Anthology of German Poetry through the 19th Century (New York, 1964), maintains his earlier position, translating line five as "The vessel of our limbs draws nearer to the bight" (p. 23).
adjective, nine times it is clearly masculine. This, then, would be the sole occurrence of port in Gryphius' poetry as a feminine noun, a situation that is highly unlikely.\(^2\) The question now remains: if the ambiguity is assumed, and if, ultimately, a rather drastic change in an established metaphor is intended and carried through, what effect does all this have upon the poem as a whole—or rather, how does it fit into this sonnet?

In the first line of the second quartet a metaphor, common enough to the seventeenth century, has been completely turned around, and with good reason. Gryphius obtains thereby that play and tension between illusion and reality already brought out clearly in the first strophe by the apparently paradoxical simultaneous expression of stillness and violent motion and described above by the musical term counterpoint. The image itself, however carefully the poet may have planned its use at this point, is not an artificial one, no mere intellectual playing with words, but is taken from direct observation and very likely personal experience, as anyone who has ever been aboard a ship as it nears the dock can testify, but with the reversal of the image its meaning too is reversed. The harbor, traditionally the symbol of home, of safety, the calm and the peace in a goal attained, is divested of its meaning. No longed-for stopping place, as a metaphor for

\(^2\)The following are the instances of the occurrence of "port" in Gryphius' poetry with page numbers: 52, den port; 126, an port; für dem port; 212, an den port; 245, in den port; 259, wenn.... der port die segel streicht; 464, in den port; 506, du port; 525, an diesem port; 561, den angenehen port; 568, nach dem port.
death it stalks its motionless, helpless prey, man, "der
glieder kahn," slowly and incessantly, as the droning
repetition of and a-assonance and the extended and repeated
long e of "mehr und mehr" themselves seem to indicate.
Gryphius, indeed, might well agree with the words of his
contemporary John Donne:

Then, as mankinde, so is the worlds whole frame
Quite out of joint, almost created lame;
And as the sonnet progresses, the feeling increases that
something is awry in the world as here presented, that
things are not what they seem, that not only this one
image, but everything has been turned upside down. Thus the
threat of disorder has come into what should have been the
orderly calm of the natural landscape at evening. The real
is only illusion here, while what is actually illusion--the
harbor, after all, merely seems to move when one stands in
an approaching boat--is to become terrifyingly real.

It is a world out of joint--and so closely is form
welded to content in the best of Gryphius' lyric, that
this dominant theme of the octet is restated by the form
itself. Outwardly, Gryphius makes use of the sonnet form;
in actuality, however, the form of this poem is quite
unlike that of the sonnet, and in at least one verse, the
critical line seven, the sonnet form temporarily breaks
down completely. Already the uniform a-rhyme of the octet
is a deviation from the normal rhyme pattern of the sonnet.
The enjambements within the first four lines erase the
natural stopping place at the ends of each verse, remove
it instead to the center of the lines, where one would normally expect only the much more temporary pause of the caesura. The thought of each line begins in the middle of the line and runs to the middle of the next, an arrangement that produces a kind of laterally aliding movement, an imbalance which is not to be corrected until the second tercet. Gryphius' use of the alexandrine here helps to erase the boundary between reality and illusion, for while the alexandrine is technically the verse unit throughout the first four lines, it is in a sense misplaced, off-center. The pause at each half line marks the end of the kolon. One might question whether the first four lines of the poem actually go to make up a sonnet quartet, or whether they do not in fact form a five-line stanza forced into a four-line form, with the first half of line one and the last half of line four really representing the first and fifth lines.

The restlessness of the quartet is ended as abruptly as it began by the second half of line four. Line five returns in form to the correctness of the alexandrine, but the feeling of disorder is strongest here despite the metrical regularity of the verse because of the inverted metaphor already discussed above. Line six begins like an ordinary alexandrine--indeed, at first it seems that it will be the most regular line of the sonnet yet, with the caesura, properly placed after the third foot, paralleling the natural rhythmic pause. The kolon, however, does not
stop with the line's end, or even at the middle of the following line, but rushes on unchecked until the end of line seven. In this line there is a complete revolt against the strictures of the verse form, as the disturbed restlessness, hitherto only an undercurrent, finally bursts into the open and reaches its climax in the breakdown of the metric pattern. In this strongly proclitic line, which begins with a spondee, then plunges forward and down with its series of swift-moving one-syllable words, there is no stopping place, nothing that can properly be called a caesura. Although the balance of the line after the first foot could technically be scanned as iambic, to do so without qualification would be to do violence to the natural rhythm and flow of the verse, which supersede the technically permissible simple alternation of stressed and unstressed syllables. The rhythm no longer flows gradually, the stresses are certainly not equal. The stress of hat and sieht is caused in part by the pause required after each. In addition, the inflection rises in the line until hat, drops, and then rises again until sieht, reaching its climax with the two words. This heavy stress calls attention from the metrically required stress of was and in fact all but eliminates it. This inequality of the stress, then, combined with the extended subject, its parts loosely strung with the proclitic und, and the sequence of one-syllable words, all cause the line to move swiftly towards
its end. The pauses themselves, because of the constantly rising inflection of the line, only heighten the forward movement of the verse. The devaluation of all things of the material world and their ultimate passing away are made clear, but a calm withdrawal from these things, as it seems to be the case in other poems of his, is impossible for Gryphius, who also recognizes full well that he is himself inextricably caught up in this unchecked common flow of all things towards their destruction. Of interest is the rhythm of the line, with its powerful forward-surging movement perfectly reflecting its content.

Line eight appears childlike in its simplicity, almost humorous for a moment in its incongruity, yet there could be no more telling image of life for Gryphius, to whom existence often seemed to be an act of constant running with no definite stopping place. Schoolfield has called this line a "clumsy joint between octave and sestet."

Indeed it might be argued that this last line of the octet is a poor line of poetry, but if Schoolfield's implication is that the poor quality of the verse is a reflection upon Gryphius' ability as a poet--and this seems to be the case in his on the whole negative evaluation of this poem--a closer look at the line's function as well as

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its meaning is necessary. That Gryphius could have written a better line we cannot doubt. But a poor line of poetry can almost be expected at precisely this point. It cannot be chance that just at that moment when both the external form of the poem and the speaker himself within the poem have in a sense collapsed, the poetic word too temporarily ceases to function. And there is no doubt that it is indeed a broken man who begins the desperate prayer of the sestet:

Lass, höchster Gott, mich doch nicht auf dem laufplatz gleiten!
Lass mich nicht ach, nicht pracht, nicht lust, nicht angst verleiten!

In the eight lines of the octave, there has been a gradual but steady movement from the objective to the subjective, from the outer, natural world to the internal thoughts, feelings, and reactions of one man, the poet, within that world. In the first quartet, the poet describes what he sees in the evening landscape. Already with the second half of line four, however, there is the beginning of personal reflection upon what has been seen. While with line five the poem moves from the natural landscape to man himself, the idea of death remains cloaked in a metaphor based on the visual perception of the natural world, and the poet speaks still in the third person. Not until lines seven and eight does his speech become direct, do the first person pronouns appear. And with this active participation of the poet within his poem, of man in the
world about him, all restraint is gone. As man is here swept up into the flow of historical events, the "destruc-
tion" of the sonnet and of the alexandrine is completed. Line nine is not an alexandrine, not even in the most external sense of the word. According to the pattern of this verse measure, the caesura should appear after the third foot. This would mean a pause between doch and nicht, but such a positioning would be impossible, for the two words must be read together to preserve the sense of the line. Instead, there are two caesures, a secondary one after Lass, the main caesura following Gott. Just as in line seven with the poet's realization of his passive dependence on and involvement in an existence common to all things now in the world but transitory, so too in the plea from the depths of line nine the stabile metric pattern dissolves. Not only has the caesura been shifted, but also the regular iambic alternation of stressed and unstressed syllables is no longer to be found, unless it is unnaturally forced upon the line, the effect of which action would be the creation of a metre valid from the standpoint of the written word only. Here again, in the tension between the spoken and the written word, is seen that conflict which has appeared in the earlier lines of this sonnet in both form and content, the conflict that lies at the heart of the poem. And again in line ten, although with the exception of the first two syllables the
verse could be scanned as iambic, all resemblance to the steady-flowing alexandrine is eliminated by the repeated heavy stress upon the series of one-syllable nouns. New patterns, formed and acting within the line itself, such as the repetition of nicht followed by a one-syllable noun, the repetition of the "r-ch" -sound itself, and the assonance of "-a," tend to draw our attention from and thus generally de-emphasize the metric pattern of the line as a whole. In the first tercet, only line three remains "intact," that is, a clear, unforced alexandrine. It is no coincidence that this third line, for the first time in the sonnet, brings to expression in positive fashion the concept of a force that transcends the merely earthly in the phrase "Dein ewig heller glanz." As an unifying element within the poem, this eternally bright light fulfills the promise of the stars in line two, contrasting temporally with the schneller tag of line one as well as with the evanescent licht of line six.

The general movement of the sonnet is from the restless containment of the first quartet towards a loosening of the bonds, metrical and emotional, in the second four lines, culminating in the breakthrough of the personal plea and the corresponding "metrical breakdown" in the first tercet. These three lines, however, at the prospect of the Divine and of another, transcendent existence, conclude with what is up to this point the most relaxed verse of the
poem. The lines of the second tercett then achieve a kind of balance generally absent from or at the very least distorted in the preceding ten lines. What has been termed above the laterally sliding quality of the first quartet yields in the final three lines to a relatively calm stability. For the first time the pairs of opposites \textit{tag/abend, mich/dir, leib/seele, entschl"aft/wacht} are in balance. The tension between rhythm and meter, the spoken and the written word, is dissolved, and the separation between the temporal and the eternal, the \textit{schneller tag} of line one and \textit{ewig heller glanz} of line eleven is breached by the apparently smooth transition expected from \textit{leib} to \textit{seele} in line twelve. The iambics of this last tercet have a gradual flow hitherto lacking. The change in tone that takes place between the first and the second tercets, and the relative peace of the latter as a result, is most noticeable when we compare the use that Gryphius makes of the repetition of \textit{Lass} in lines nine, ten, and twelve. The sudden and powerful surge of rhythm that begins in line nine, with its opening spondee and the subsequent series of heavy, clearly delineated accents; the harsh abruptness of line ten, with its forceful repetition of \textit{nicht}, the clipped quality caused by the consonant combinations, and the heavy stress on its one-syllable words--all this contributes to a heaviness, an anxiety as matched by the emotional plea of the prayer itself, and helps to reflect the tensions and
fears of the speaker of the lines. These things we may well expect to find continued when line twelve begins with the same stressed Lass, the pattern having already been established. But what a difference in the rhythm, the inflection, and the tone of this line, and, correspondingly, in the mental and emotional condition of the speaker! Despite the initial stressed syllable, line twelve displays none of the pounding beat of lines nine and ten, their strong accents, or the clipped, often harsh quality of the stressed monosyllables of ten. The inflection does not alternately rise and fall with each stressed and unstressed syllable. Instead, it rises gradually, after the initial accented Lass, with the help of the subordinate clause and the delayed caesura, until the end of the fourth foot. It is this gradual movement of the rhythm, in sharp contrast to what has come before, that lends a gentler flow to the line and reflects a turning point in the poem. Lines thirteen and fourteen are similar to line twelve in this respect; if anything, the calm that sets in in line twelve becomes even more pronounced in these last two lines of the sonnet, the tensions of the preceding lines are relaxed.

The structure of the two lines is significant, and a comparison between it and that of line twelve is interesting. The use of a subordinate clause followed by an independent clause in line twelve has been briefly discussed above as contributing to the gentle flow of the line because of the
gradually rising and then falling inflection. The order of dependent-independent clause has been retained in these last two lines, but the two syntactical units have here been expanded so that each fills out an entire line and, as a result, thirteen and fourteen are perfectly balanced. Thus, with the main stresses falling within the last two feet of line thirteen and in the first foot of line fourteen, the gradually rising inflection is extended to the end of the line in thirteen. After reaching its peak here, the inflection drops without hindrance from the beginning of line fourteen. The caesura in line thirteen after the third foot is not conspicuous by its strength, and in line fourteen it disappears for all practical purposes. The result of these characteristics is a marked softness and a smoothness of the rhythm throughout the final tercet that is missing in the first eleven lines. These last three optimistic lines are in brief a recapitulation of the first quartet now raised to a higher level. But while "Der menschen müde scharen" are surrounded by the gloom of a melancholy landscape, the "müde leib" looks forward hopefully to something that transcends the landscape and the transitoriness of existence on earth. In the second tercet a certain stability and balance, and with them relative calm, have been achieved. But while the pairs of opposites in these lines are in balance, they are by no means in a state of absolute rest. This would contradict their very
nature. From this balance the Divine must still "tear" man unto himself.

George Schoolfield has claimed this sonnet to be an aesthetic failure because of Gryphius' inability to create poetically a still landscape, although he admits that it is probably the best of the four-poem cycle:

Of this series (the four "time of day" sonnets) "Abend," with its noble opening quatrain, is most successful, but the sense of movement is no less evident. At noon it takes the form of flight and search, at evening it becomes slower, a processional, but movement nonetheless . . . The promise of the quatrain is not fulfilled; the skiff of limbs nears its port, and to the andante of the initial picture is juxtaposed a not too graceful presto--life is like a running track. This simile forms the clumsy joint between octave and sestet. A certain repose is restored with the request that the soul may wake when the body falls asleep and that . . . God will snatch him from the vale of gloom unto himself. We should hope for a gentler movement.54

The feverish activity within this ostensibly still landscape and its function within the sonnet have already been discussed above. Schoolfield's judgment that the sonnet is artistically unsuccessful because of the intense motion is open to serious question. He seems to apply typically nineteenth century standards to this seventeenth century poem, and negative criticism based upon such criteria can be a serious breach of method. To be sure, the poem is by no means a Stimmungsgedicht such as the modern reader has become accustomed to since the Sturm und Drang and Romanticism. The tone is never "lyrical" in the sense of the word

54George Schoolfield, op. cit., p. 342.
as it is used today. But perhaps the problem lies just here, for Gryphius' "Abend" comes so close to being a Stimmungsgedicht that we are tempted to treat it as such and to praise or criticize it on that basis. Yet in the very fact that a "mood" is here almost achieved the great distance between this sonnet and a Romantic "mood poem" becomes all the clearer. For a mood, be it grief, melancholy or joy, presupposes a Weltbild that is somehow uniform, a union between the expressed feeling and the image used to represent it. This union is withheld in "Abend," and neither poet nor reader ever becomes one with the world depicted.

To charge the poem and the poet with failure, however, because of the lack of union and the lack of a true "mood" in the sonnet is an error. For once the tacit assumption is rejected that Gryphius in this poem consciously attempts but is unable to carry out the description of a motionless landscape, the type of interpretation and evaluation advanced by Schoolfield loses its cogency. But unity and artistic integrity there are in "Abend"—and, paradoxically, that very discrepancy that has been pointed out in criticism of the poem, the tension between the stillness of the landscape and the violent activity within it, plays a significant role in establishing both. For the unity lies not in repose, in the physical world or in man that inhabits it, but rather in the restoration of some
kind of order and balance in a world in which the disorder that had been lurking beneath the surface of things has suddenly broken out. The problem is to find meaning where there seems to be no meaning, to balance the destructive forces brought to bear upon man, above all the awesome, violent, swiftly moving forces of time, by some other stabilizing force that possesses the necessary permanence. The result in the sonnet "Abend" is a final balancing—or the hope for a balancing—of the physical by the spiritual, of the life/death cycle in this world by another, more enduring life. It is an equilibrium which cannot be achieved without the active participation of the Divine in the world. And we notice the significance of the role of Divine power not only in the sudden calm of the rhythm of the second tercet, but also in the reappearance there, in the form of tag/abend, of the initial antithesis of the first quatrain, tag/nacht. Tag and nacht in line one are separated metrically by the strong caesura after the third foot, grammatically by the function of each as subject of its own independent clause. Indeed, the independence of the two concepts from one another goes beyond the merely grammatical: the two statements here involving tag and nacht exist without any connection stipulated between them—they are not even joined by the conjunction und, which would indicate the least meaningful relationship between the ideas. It is as if the passing of day and the coming
of night were quite unrelated events. Instead of linking the two clauses, the semicolon used seems only to increase the separation between them. The most gradual of natural processes, the perceptably progressive and continuous flow of light into darkness, appears lacking in continuity, and displays that want of orderliness and coherence that has been discussed above as characteristic of the sonnet as a whole. By analogy, the second natural process of this poem, the movement from life to death, acquires the same characteristics; life does not fade away, but disintegrates suddenly, like the light of line six:

Gleich wie dies licht verfiel, so wird in wenig jahren Ich, du und was man hat, und was man sieht, hinfahren.

"Tag" and "abend" of line thirteen, despite the fact that the one appears in the first, and the other in the second half-line, are not so separated. The caesura, while present after the third foot, rather than causing a clear pause and a sharp break between the two segments of the line, is de-emphasized by the flow of the rhythm. The two concepts are no longer independent of one another; both are joined within the same clause by the verb. The one is the complement of the other and flows into it, as life moves gradually into death, which is no longer final. It is that continuity, between life, death, and afterlife, and the resulting order that have been restored, and while it may be no surprise to find the hope that ultimately the Divine will prevail over the destructive forces of the
natural world (l. 14), it is interesting to note that it will have to make use of something of the same violent movement hitherto associated with these negative forces if it is to carry out its task.  

Gryphius presents us in the first strophe with a concrete picture of evening, with what we have no reason to doubt from the lines themselves in a poetic expression of a direct confrontation with nature. And yet at the same time the very concrete day that here comes to a close and the evening that follows are allegories of life and death, pictures which are to be deciphered for the reader by the poet in the course of the sonnet. And if the first quatrain is the verbal result of the author's direct contact with the natural world, the second four lines of the poem furnish an interpretation of this landscape. Then, in the sestet, follows the reaction of the individual, the poet, to the perceptions of the octave. True to Baroque tradition, the landscape of the first four lines does not exist for its own sake. Paradoxically, the poet of the seventeenth century often finds that he can neither view and describe nature objectively, since it holds too much meaning for him, 

55In his wish for a "gentler movement" in this line, Schoolfield must also take into consideration the context of this second tercet. In these lines, with the prospect of, or at least the plea for, Divine aid, Gryphius turns to the biblical word. Line twelve is reminiscent of Song of Songs 5:2, Ich schlafe, aber mein Herz wachet, and line fourteen is a clear allusion to Ps. 23:4, Und ob ich schon
nor feel at one with it. Too uncertain of his own independence, not at all sure of his place and his strength within the natural world that is nonetheless his home, many a seventeenth century poet finds no rapport with it, but stands in a precarious position—by virtue of his birth into it, he is of necessity a part of the world around him, and yet he finds it difficult, if not impossible, to take part in it. So far as Gryphius is concerned, with both his birth and his death occurring apparently at the whim of invisible natural forces which remain inscrutable, he can feel no sense of union with a nature so unconcerned. The natural landscape becomes merely an emblem from which a moral judgment is to be read. And characteristically, almost predictably, after his encounter with the natural landscape in the first strophe, Gryphius turns in this poem, not further into, but away from it and into himself for contemplation of the lesson he has learned from it. The lack of spiritual contact with the physical world about him is reflected by the poet, consciously or unconsciously, on the verbal level by the complete separation between the

wanderte im finstern Thal . . . Similarly, the verb "reissen," though it may sound harsh, is quite common in the scriptures in such cases where it is a matter of Divine intervention and aid, specifically where it is a question of God’s taking man unto himself. Clearly there is the feeling that mortal existence "holds fast" to man. The use in this sonnet of "reissen" is quite in keeping with the biblical overtones of the lines. Cf. Hiob 21:32, Er wird dich reissen aus dem weiten Rachen der Angst; Ps. 116:8, Du hast meine Seele aus dem Tode gerissen.
first strophe and the second. The description of the natural landscape ends with the fourth line of the sonnet; the verses of the second quatrains are concerned solely with an abstraction from these first four lines, with the lesson offered mankind by nature. Like man and nature, the two strophes are related—even externally they are connected by the single recurring a-rhyme. The same idea lies at the center of each strophe, the means for the development of this idea are similar, but, again like man and nature, while they run parallel, they never meet.

Gryphius was never able to view life with the stoicism and apparent self-control of a Fleming, whose detachment and self-assuredness make it possible for him to utter to himself the command:

Sei dennoch unverzagt, gib dennoch unverloren,  
Weich' keinem Glücke nicht, steh' höher als der Neid,  
Vergnüge dich an dir und acht' es für kein Leid,  
Hat sich gleich wider dich Glück, Ort und Zeit verschworen ... 

Here the command comes from within, but for Gryphius, to whom man has become in this sonnet an object, a helpless thing, "der glieder kahn," driven to destruction by outside powers, the self is too weak to give commands, but can only pray for help. Between the Renaissance and the time of Gryphius, man's identity has been lost. Now a "skiff of limbs," now a storm-tossed ship with no compass to steer a course by—common to these frequently occurring images of man and the many variations upon them is the seat of the
driving force, the direction-giver in life, which is never within, but outside the individual. So intense does the de-personalization of man become that in another sonnet, "Tränen in schwerer Krankheit," his identity is completely lost, the human being disintegrates before our very eyes into his anatomical component parts, which are then taken over by the powers of death and decay:

Ich bin nicht, der ich war, die Kräfte sind verschwunden, Die Glieder sind verdorrt als ein durchbrannter Graus, Mir schaut der schwarze Tod zu beiden Augen aus; Ich werde von mir selbst nicht mehr in mir gefunden.

Der Atem will nicht fort, die Zunge steht gebunden. Wer sieht nicht, wenn er sieht, die Adern sonder Maus, Die Armen sonder Fleisch, dass dies mein schwaches Haus, Der Leib, entbrechen wird noch inner wenig Stunden... 

The problem of "Abend" is not new, nor is its solution, but it is treated sensitively, powerfully, and imaginatively by Gryphius. The sonnet is, after all, more than the poetic attempt to capture a landscape—it is an evaluation of man's position in the world, to Gryphius a precarious, in-between position, experienced by him, it seems, more fully than many of his contemporaries. A part of the temporal world and subject to temporal change, man does not attempt to act, to impose his will upon the historical world, but is acted upon by forces beyond him and is passively swept up into the current of events that go to make up his existence. He stands both in nature and outside it. He is not suffused in an all-embracing, completely embraced All, nor does he seem to belong to any
order such that a clear boundary line could be drawn between himself as a human being and the lower creativity. With full intensity he feels the fact of his subordinate position as a created being, and just as intensely he knows that he is more, must be more, than this subordinate element. Man is not, as he is in the Renaissance and is soon to be again in the eighteenth century, the center of the universe. Not until this later age will the image of the ship upon the stormy sea change to one with man at its helm, directing its course and sure of his goal, for not until then will man again find himself and security as a link of that great Chain of Being where "Whatever is, is right."
CHAPTER V

"Auf den sonntag des sünden vergebenden trösters"

The main body of literary criticism of Andreas Gryphius' lyric production since Manheimer's diligent study early in this century has, it would seem, been based upon the one general assumption—which has not, however, been proven with complete satisfaction—that Gryphius, being a child of his age, strictly followed the prevailing literary conventions of his day, even when such conformity to the tradition-laden rhetorical principles and poetic could only adversely affect his poems. Similarly, what little has been written about his religious lyrics has centered on the assumed fact of his orthodoxy in both literary and religious matters. Since, for example, Gryphius wrote geistliche Lieder in an already well-established tradition of religious lyric, and because of his connections with and admiration for such orthodox Protestant hymnists as Johann Heermann, whose influence upon the writings of the young Gryphius has been often

56 Curt von Faber du Faur's article "Andreas Gryphius, der Rebell," which has been cited above, constitutes one of the few recent dissenting opinions.

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emphasized, there has been a tendency to treat Gryphius' two cycles of Son- und Fevertagssonnette like the numerous attempts in this genre by other Protestant writers prior to and during the generation in which Gryphius lived, that is, as orthodox, conforming, conventional, and thus unsurprising Perikopendichtung, with little said about the individual poems save the notation of the chapters and verses in the bible which served as sources for them and the similarities to other poets of the time.\textsuperscript{57} The sonnets have been too easily dismissed in this way, and at least to some extent as a result of this, the two cycles of sonnets, numbering together one hundred poems, have been largely neglected as objects of critical interpretation and analysis. As has already been pointed out in the first chapter of this dissertation during the discussion of "Es ist alles eitel," however, too one-sided an emphasis upon the poet's acceptance of and strict adherence to the imposed literary traditions of his day--and this whether it be Gryphius or Goethe who is to be considered--with the accompanying neglect of the poet as an individual can only lead to deficiencies in interpretation, and, in fact, to

\textsuperscript{57}See, for example, Manheimer's treatment of the Son- und Fevertag cycles and Gerhard Fricke's overall evaluation of Gryphius as a lyric poet. The more recent article by Haile referred to in Chapter I bears witness to the fact that orthodoxy and convention, the striving for "correctness," as Manheimer would have it, still carry weight today as sites from which Gryphius' poetry should be viewed.
errors of omission rather than commission. For the temptation to disregard, or simply to fail to look for, much more than the superficial is, in such circumstances, much too easily succumbed to. Just as it seems to be improper to approach Gryphius in general too emphatically as a child of his age, so too a judgment of his religious poetry resting on the assumption that its author is merely a conforming child of his church, or of the church of that period, would seem an invalid one. And while the first two books of his sonnets are indeed uneven in quality, even a hasty examination of them reveals that they cannot so easily be classified together as has been done too often in the past.

The results of such a point of view can be seen in Manheimer's discussion of the poems. To begin by stating that the most important convention for Gryphius was the religious convention, and then to continue:

Zwar lag ihm in Stücken, die sich an Bibeltexte anlehnten, wenig daran, ob sie sich von dem Wortlaut der Lutherschen Übersetzung entfernten oder sich ihm wieder näherten; er fasste diese Art Gedichte als Variationen auf, bei denen es nicht darauf ankam, ob das varierte Bibelmotiv mehr oder weniger deutlich zu erkennen war. Dagegen achtete er ziemlich aufmerksam darauf, dass gewisse Begriffe und Worte, an denen sich orthodoxe Beurteiler hätten stossen können, nicht wiederkehrten.\textsuperscript{58}

\textsuperscript{58}Manheimer, \textit{op. cit.}, pp. 104-5
is to oversimplify the situation greatly. It seems much more likely that Gryphius is indeed concerned with the degree of dependence upon the biblical texts exhibited by his sonnets, though in a manner quite different from that of a Plauen or a Heermann, for he is no hymnist, a fact which seems to play no role in Manheimer's evaluations, but which must be considered in any criticism of the poems. Manheimer's conclusions notwithstanding, the sonnets are more than simply variations on the respective scriptural texts, and both correspondence to and deviations from the biblical sources of these poems must be examined more carefully than has hitherto been the case before a judgment can be made upon them. In addition, some study of the uses to which Gryphius puts the biblical material at his disposal, together with a consideration of the purpose of these lyrics, is necessary in order to place them properly within the history of German literature. Similarly, while it is true that the Son- und Feyertagssonnette as a whole show the influence, to greater and lesser degrees, of several earlier writers, we cannot, in interpretation and evaluation, dwell too long on alleged similarities between the verse of Gryphius and that of Heermann or Plauen, as Manheimer does, without concerning ourselves to any great extent with the dissimilarities. Here too Manheimer in his discussions stays close to the formal aspects of the poetry and is very often too general in his comments. To state
that "Plauens häufigste Stilmittel sind die Anapher und die Klangmalerei. Grade darin hat er auf Gryphius gewirkt," is to tell us really very little about the influence of the one poet upon the other, particularly in an age when such rhetorical devices are not only common property and a part of the background of every poet, but are also constantly emphasized by most authors.\textsuperscript{59} Similarly, rhyme-echoes or even correspondences in rhyme between individual poems of Heermann and Gryphius based upon the same chapters of the bible, while offering evidence of Gryphius' close familiarity with Heermann's \textit{Lieder}, do not in themselves contribute much to a convincing picture of a strong, lasting, or significant influence, especially when they are presented as they are by Manheimer, with no discussion of similarities or dissimilarities in content between the poems cited.\textsuperscript{60} It is precisely such differences in content and purpose, both as they exist between Gryphius and his biblical sources and between Gryphius and other poets utilizing the same sources, that will be discussed in this section.

Although such "Sunday and Holiday" poems and church songs, cycles of poems based each on the corresponding biblical text for each Sunday and holiday of the church

\textsuperscript{59}Manheimer, p. 132.
\textsuperscript{60}\textit{Ibid.}, pp. 119ff, 121.
year and following the church calendar, were a popular means of transmitting the ideas of the scriptures to the layman and, when set to music, as they almost always were, no doubt also offered a method of combatting the increasing popularity of secular songs, Gryphius remains one of the few German poets to fashion these religious poems in the form of the sonnet, and he also is one of the earliest to do so. Manheimer mentions Werder (1631) as the first German poet to combine frankly religious material with the sonnet form, followed than by Plauen, Gryphius, and Fleming. The use by Gryphius of such a distinctly literary form as the sonnet, and a restrictive, stringent, demanding one at that, in which he writes his best poetry and feels himself to be most at home—this, together with the fact that the sonnets were apparently at no time intended by the author to be set to music for use as Kirchenlieder constitutes already on external grounds some difference between them and the traditional Son- und Feiertags Lieder. The poetry of a Gryphius or a Paul Fleming belongs to a new type of religious poetry just now developing alongside of and partly out of the Kirchenlied. Three of the Sunday sonnets will be considered in this and the last two chapters in an attempt to determine more clearly just what kind of poetry this was in Gryphius' case, but also with the

61 Manheimer, p. 131.
intention, which should be expressed here at the outset, of pointing out that in these religious lyrics, as well as in the secular sonnets, it is the poet Gryphius, rather than the orthodox Protestant, who comes to the fore. The clearest evidence of this dominance of the poet can be seen in a subtlety and a care in the use of language not usually attributed to these two cycles. These in turn can stem only from the poet's keen awareness both of the poetic form itself and of the role of the poet, both of which, consciously or unconsciously, are always uppermost in his mind.

By way of introduction to the problem, the sonnet "Auf den sonntag des sünden vergebenden trösters," Sonette I, 56, affords an example of the techniques used by Gryphius in transforming the biblical into the poetic word. Matthew 9, on which the sonnet is based, deals with a series of miracles performed by Jesus, all the episodes of which save the first, that of the paralytic, are concerned solely with the miraculous healing of physical illness. Gryphius' sonnet, however, makes use of only this first segment comprising the first six verses of the chapter, in which the paralytic's sins are first forgiven and then, to satisfy the sceptical scribes, his infirmity is healed:

1. Da trat er ynn das schiff, und fur widder hervber, und kam ynn seyne stadt,

2. vnd sihe, da brachtenn sie zu yhm einen gich-pruchtigen, der lag aufem bett, Da nun Jhesus yhren glauben sahe, sprach er zu dem
gichpruchtigen, sey getrost meyn Son, deyn sund
sind dyr vergeben.

3. Unnd sihe, ettlich unter den schrihtgelernten,
sprachen bey sich selbs, disser lesteret gott.

4. Da aber Jhesus yhre gedancken sahe, sprach er,
warumb denckt yhr sso arges ynn ewren hertzen?

5. wilchs ist leychter? tzu sagen, dyr sind deyne
sund vergeben? odder zu sagen, stand auff und
wandele?

6. Auff das yhr aber wisset, dass des menschen sson
macht habe, auff erden, die sund tzu vergeben,
sprach er tzu dem gichpruchtigen, stand auff, heb
auff deyn bette, und gang heym,

7. und er stund auff und gieng heym.62

The Gryphius sonnet follows:

Auf den sonntag des sünden vergebenden trösters, oder
XIX. sonntag nach dem fest der h. Dreyeinigkeit.
Math. 9.

Dünckts iemand fremde, dass ich in der angst verschwinde!
Dass theurer mittel fleiss und werther kräuter macht;
Dass weiser ärzte kunst mir noch nicht wider bracht,
Was sucht und angst verzehrt? Die grimme pein, die sünde

Greifft mich von innen an. Mein heyland! ich befinde,
Dass alles nur umsonst, nach dem ein krancker tracht,
Weil diese gifft noch wehr't. Komm', eh' ich gantz
verschmacht,
O sündentilger komm! komm eilends und entbinde
Mein fest verstricktes hertz, das so voll bosheit
steckt,
Da rohe sicherheit, seuch über seuchen heckt!
Sprich: sey getrost mein kind! Ich habe dir vergeben,
Wormit du mich erzürnt. Ich habe deine not
Gewendet, ja dein creutz geendet und den tod
Verschlungen, dass du magst unendlich für mich leben.

Of interest is the person of the speaker of these lines.
At first glance, the introductory quartet might be that of

62All extended biblical sources for the sonnets are quoted from the Weimar edition, the 1546 bible.
any one of numerous poems written by Gryphius on the subject of his own physical ailments, "Thränen in schwerer krankheit," for example, the first four lines of which follow:

Mir ist, ich weiss nicht wie; ich seuffzte für und für.
Ich weine tag und nacht, ich sitz in tausend schmertzen,
Und tausend fürcht ich noch, die kraft in meinem hertzen,
Verschwindt, der geist verschmacht, die hände sincken mir.

(L.G., Sonette III, no. XLV, p. 123-24)

Yet our knowledge of the biblical passage concerned would seem to indicate that the speaker is in fact the paralytic himself, and that, as in Matthew 9, there is a question here both of the healing of physical affliction and forgiveness of sin, facts apparently borne out by the remainder of the sonnet. It would then appear that the poet, having put himself in the place of the paralytic, who does not speak in the scriptures at all, now gives us an expression of the latter's thoughts in the form of a sonnet. However, as will be indicated in the treatment of the poem on the following pages, the relationship of the author to the paralytic in the bible is more complex, as is the role played by physical illness.

Interestingly, in the original version of the sonnet, line one read as follows:

Dänckts iemand fremd, dass ich in kranckheit so verschwinde!

(italics mine)

The change in all editions after the first from kranckheit
to angst is a significant one in view of the lines that follow, for even here in the very first line of his poem Gryphius has begun a process which is to culminate with the final lines of the sonnet by which the theme of the poem is removed from the realm of the physical, and has at the same time internalized what is in the biblical report an external matter. The meaning of the remainder of the first quartet must immediately become at least ambiguous when it is realized that it is fear and not physical affliction or death that is the threatening force here. The result is a typically Gryphian illusion, created by the application of the poetic word to the original biblical word. For while the first three and one half lines of the sonnet seem to paraphrase the scriptures by presenting the paralytic's thoughts, there has in fact been a shift in emphasis from the physical to the spiritual. While the physical and the spiritual in Matthew 9 run parallel to each other in the two episodes of forgiveness of sins and the miraculous cure, in the sonnet the physical--stated only in terms of the inadequacy of the remedies available--serves only to heighten the dominance of the spiritual ills of the speaker. In the best tradition of Gryphius and the Baroque, the two elements are here juxtaposed

63 For an interesting study of the significance to Gryphius of "angst" as the concept appears in his works, see Isabella Rüttenauer's "Die Angst des Menschen in der Lyrik des Andreas Gryphius" in Aus der Welt des Barock,
antithetically. While the possibility still exists that the poet simply describes a physical ailment in the first four lines, it is no longer necessary, once the motif of angst is established in the sonnet, to consider the physical at all. Rather, the disorder elaborated in lines two and three is an internal state of mind, fear, against which external natural and man-made remedies can have no effect. Again in line four an interesting revision should be noted, the substitution of "sucht" for "schmerz" in all editions after the Leyden printing of 1639. It is a change which supports the progressive movement in the poem away from the idea of the external and purely physical, and towards the internal mental and spiritual suffering caused by man's ultimately necessary confrontation with sin. Grimms Wörterbuch cites the first four lines of this poem in its discussion of the historical development of the meaning of the word sucht. Gryphius' use here, according to this article, is an example of an extension of the original meaning of sucht, i.e., any specific physical illness, krankheit. The meaning is, however, still firmly and solely rooted in the realm of the physical:

2) von der basis 1 b aus tritt gelegentlich eine erweiterung des bedeutungsraumes ein, indem der bezug auf concrete krankheitsbilder hinter dem allgemeinen

(Stuttgart, 1957), pp. 36-55. Miss Rüttenauer, however, makes no mention of the interesting occurrence of the word in the revision of this poem.
This physical basis for the meaning of "sucht" is seen clearly in the example given for its usage in this sense directly before the passage from Gryphius is cited in this subdivision of the article:

als auch die sucht und krankheit desz menschlichen verweszelichen leibs im wenigsten nichts gegen der faelschung und verlust der aller kostbarlichsten seelen zu schätzen GUARINONI grewel der verwüstung (1610)

Yet such an assumption that the meaning of sucht in the Gryphius poem refers unambiguously to the physical state of the speaker cannot be accepted when the context is considered and when more far-reaching meaning changes of this word, which are discussed later in the same article in Grimm, are noted. At the very beginning of this section, in a general discussion of the overall semantic change which the word underwent throughout the centuries, it is stated that sucht, in its original meaning of physical illness (körperliche krankheit), was much more widely used than any of its synonyms until the sixteenth century, but that since that time its use in this meaning has had to be strengthened and supported by the addition of qualifying synonyms. The synonym most frequently used

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64 DBW, Bd. 10, Abt. IV, p. 865.
from this period on seems to have been krankheit. Of im-
portance is the fact that it is precisely in the seventeenth
century, according to Grimm, that the decisive reversal in
meaning, "der entscheidende Rückzug," takes place. By the
middle of the eighteenth century sucht is generally out-
moded in the written language as a designation for sickness,
and by the nineteenth century it has disappeared except
regionally. Sucht, Grimm goes on to mention, existed also
in the meaning of "sittliche, seelische, geistige
krankheit"--and more specifically, within this frame of
reference the word describes "... den zustand der
sündhaftigkeit, dem der mensch durch handlungen oder
einflüsse anheimfällt, oder auch die erbsände als stigma
alles kreatürlichen."65 Ringwaldt, with whose geistliche
Lieder Gryphius was acquainted, and Angelus Silesius are
quoted in Grimm as examples of the use of the word with
this meaning. It is clear then that this latter use of
sucht was current at the time of the writing of this sonnet.
The substitution, then, of sucht for schmerz is not that of
a general word for a specific, for two different realms of
human existence are concerned here, on the one hand the
purely physical, on the other, the inner, the spiritual.
In the first three and one half lines of the original
version the idea of physical disorder and approaching

65 The information on the semantic shift of "sucht"
appears on pp. 860 and 885 of the above-mentioned volume
of DWB.
physical death is explicit; in the revision, although the physical is still implied, there is introduced in a kind of counterpoint, by means of a sensitive use of language, the real threat to man, the other pole of the great antithesis—his inner spiritual state, as it is inescapably affected by sin. This theme dominates the remainder of the poem, which begins now to look less and less like those sonnets describing Gryphius' own physical illness.

It is actually only with the second quartet that the cause of the suffering and fears of the first four lines is made clear. With the use of the word "pein" in the second half of line four, a substitution for "sucht" in the earliest version, which now cannot be repeated, the transition between external, physical pain and internal, mental suffering is clearly marked. The word has a three-fold meaning, and no one of its parts can be ignored. In addition to the concept of physical agony, there is, by virtue of its origin, the religious-dogmatic connotation of the torments of hell attached to it, as well as the idea of internal mental anguish in anticipation thereof. These overtones lead directly to the remainder of line four and the first half of line five, where we have finally arrived at the heart of the matter: the transition from the physical is here completed, and we are for the first time unequivocally in the realm of sin and spiritual torment. It can be no accident that just at this point this transition in
meaning is paralleled in form by an *enjambement* that links the first quartet with the second and thereby leads directly from the physical to the spiritual. The image of the sick man is repeated in the second quartet, but there is no doubt now that *ein krancker* of line six and *gifft* of line seven are metaphor, that the illness is not physical, and that the fear is not of death, but of what must follow it. Similarly, if *seuchen* of line ten is reminiscent of *sucht* of line four, the sickness of the quartet is, nevertheless, spiritual and internal by nature, and never again after this point is there a possible allusion to simply physical death. *Creutz* of line thirteen is sin, and even if *den tod* of the same line were considered as denoting physical death, it would be the cessation of life on earth seen not of itself but as a result of man's sin.

A word must be said here of the rhythm and meter of the poem, which testify again to Gryphius' sensitiveness to the many facets of the lyric and offer some evidence as to how he was able to remain within the alexandrine and yet not be fettered by it. In the best of Gryphius' sonnets, the formal meter never dominates, but rather, while all the metrical requirements of the sonnet form are fulfilled, it is the rhythm that is more striking. Gryphius is well aware of the danger of stagnation and the outright boredom that could result from the unrelieved regularity of the sequence of stressed and unstressed syllables in the
alexandrine, and he combatted these problems by a rhythm that, in the best tradition of good lyric poetry, functions as a meaningful part of the poem over and above the meter that serves as its formal limits. In one poem treated in this essay, the sonnet "es ist alles eitel," for example, the appearance of a kind of rhythmic Leitmotif was indicated, if one takes what Wolfgang Kayser calls the kolon as the fundamental unit of rhythm. If we examine the metrical and rhythmic structure of our sonnet we find that, with the clear exception of line one and the last two and one half lines, Gryphius follows quite closely the established pattern of the alexandrine. Lines two through eleven consist almost exclusively of iambics with regular alternation of stressed and unstressed syllables. The division of each line into two equal halves of three feet each is marked by the caesura, which comes after the third foot, as also by the fact that both the caesura and the end of the line ordinarily coincide with the end of a syntactical unit. Even in the enjambement of lines four

66 According to Kayser, to find the true rhythmic order of verse, one must go beyond formal meter, the division of lines into feet composed of a certain order and number of stressed and unstressed syllables, and consider instead the larger groupings, the "kola": "Man nennt diese echten Gruppen des Verses, die also durch merkliche Pausen abgegrenzt sind, KOLA. Nicht die Hebungsabstände mit ihren einfachen Zahlenverhältnissen, sondern die Kola sind die Einheiten des Rhythmus; seine Ordnung im Verse existiert als die Ordnung der Kola, als ihre Bildung und Entsprechung." Das Sprachliche Kunstwerk, p. 249.
through five the feminine final syllable of line four plus the use of sünde as an appositive permit an actual, if slight pause at the conclusion of line four; in the enjambement at the end of line nine the unstressed final syllable likewise works against the enjambement, despite the separation at this point of the verb and its direct object. There is never any real conflict in these lines between rhythm and meter. To borrow Kayser's term, the kolon usually coincides here with the three-foot half line. There is, to be sure, a gradual loosening of the pattern as we move into the second quartet -- i.e., the natural rhythm begins to assert itself as an independent force which is not to be limited by the formal meter. Thus, while lines two through four begin with the easily unstressed subordinating conjunction dass and the relative pronoun was, after the enjambement at the end of line four, line five begins strongly with the verb Greifft, which must take at least a secondary stress, although according to the meter it should remain unstressed. In the same line there is a strong second caesura after heyland, while the preceding Mein cannot remain completely unstressed. Again in line seven the first syllable after the caesura, the imperative Komm', is much too strong to remain without stress. But this increase in the intensity of the rhythm is a gradual process which culminates only in the second tercet, where the poem as a whole reaches its own culmination.
The pattern of the alexandrine is evidently not suitable to Gryphius for the last two and one-half lines of the sonnet with the strong surge of optimistic anticipation contained in them. The emotional climax reached in the last tercet is both reflected in and aided by the rhythm of the lines. A complex of poetic and rhetorical devices helps to create, from the middle of line twelve, a constantly rising inflection which reaches its peak just before the early caesura in line fourteen and then falls off gently until the end of the poem. From the caesura after the third foot of verse twelve, the reader is forced to hurry along until the postponed climax in line fourteen because of the enjambements of lines twelve through thirteen and thirteen through fourteen and the early caesura of line thirteen, which results in an extremely long kolon following it. The necessity of reading on without pause at the ends of lines twelve and thirteen because of the separation of the auxiliary verb from its participle is strengthened by the masculine ending of each of these lines, for in both cases the sequence of iambs thus remains unbroken by an extra unstressed syllable. While the extended kolon, beginning with the caesura in line twelve ends with the caesura of line thirteen, the pitch continues to rise until the end of the very long kolon at the caesura of line fourteen. The force of these verses and the extension of the rising inflection which contributes so much to that force are
brought about most of all by the syntactical pattern evolved and the resulting tension of the lines, to follow the development of which it will really be necessary to return to line eleven and the first use of the syntactical combination of habe plus the past participle. While the main stress falls on the participle, the end of the line is yet the end of the clause and of the main thought of the sentence, and the inflection drops with the subordinate clause that begins line twelve. With the repetition of this pattern in lines twelve and thirteen, however—and the very repetition serves to strengthen the lines—the distance between the auxiliary verb and its participle, which does not now appear until the beginning of the next verse, line thirteen, and thus is also stressed by its position, has been increased. The omission then in line thirteen of the auxiliary, which is understood with the following two participles, would normally have caused a drop in inflection, but combines with the elements noted above to maintain the pitch until verschlungen of line fourteen. The kolon here has gradually been expanded:

Ich habe dir vergeben, . . .
Ich habe deine not gewendet,
. . . ja dein creutz geendet und den tod verschlungen, . . .

The result of these factors is a group of dynamic lines which move forward forcefully until the final completion of
the thought of this one extended main clause and a relaxation of the tension at the caesura of line fourteen. In this tercet, the rhythm prevails over the formal meter, although the latter remains intact, and breaks through for the moment the limits imposed by the sonnet form, a process aided by the internal rhyme Gewendet/geendet of line thirteen. This internal rhyme, together with the irregularly placed caesuras, the lengthened kola of lines twelve through fourteen, and the enjambments in twelve and thirteen, helps to de-emphasize the normal end-rhyme of verses twelve and thirteen. All of the above-mentioned characteristics of these lines are deviations, however slight, from a pattern, either that created by the author in this poem, or that of the sonnet form itself. These deviations, by virtue of their non-conformity, help to shift the attention of the reader away from that pattern. This tension, or balance, between the established pattern and variations upon it is a large part of the very stuff of poetry.

The sonnet ends with the calm of line fourteen, with a gentleness brought about by the finally dropping inflection, and a softness produced by a sensitive combination of assonance and an unusual number of liquids and nasals—there is only one voiceless stop in the entire line—which produce generally soft combinations of vowels and consonants. If line one, which is at once statement, question,
and exclamation, ends on a note of immanent death, the poem runs full cycle and ends naturally in line fourteen with the hope of life, though on another, higher level. This contrast is brought to the reader not only by the content of the verses, but also by the form of the two lines. Line one is the only line of the sonnet aside from the lines of the second tercet that has its one caesura before the third foot and, as a result, a comparatively long kolon in its second half. While it is not exactly parallel to line fourteen in its form, rhythmic similarities are clearly present between the two lines.

For the reader who is familiar with the bible, the two aspects of the story of Matthew 9, the curing of the paralytic's physical ailment and the forgiveness of his sins by Jesus, come to mind as the poem is read. But, as elsewhere within these two sonnet cycles on the Sundays and holidays, while Gryphius establishes from the first a clear connection between the biblical source and the poem based upon it, he goes beyond the mere repetition of scriptural narrative embellished by the formal trappings of poetry. He does not merely transpose matter already furnished into the form of lyric by adding rhyme and the required meter, but transforms material already given. Striking in the sonnet is the gradual fading away of all concern with what is external and superficial, physical life and death—indeed, as has been pointed out above, the
physical is not a serious issue at all. So important in
the sonnet is the internal state of the narrator and the
question of spiritual life that in the first line the
physical cause of his condition has been removed. The
sonnet thereafter concerns itself only with another, a
spiritual life and death, and the internal fears about the
state of the soul. Fear appears as the illness of man, and
we should expect no less from Gryphius.

The general tenor of the poem is different from that
of the supporting bible passage. Its anguished plea for
redemption, made in fear, is not in harmony with the
biblical "cure," which takes place only because of the
calm, silent, unquestioning faith of the paralytic. The
version in the scriptures, furthermore, remains impersonal
so far as the paralytic is concerned, the story centering
rather on Jesus and his powers, and it remains only one of
several similar accounts. Gryphius, however, shifts the
emphasis to the position of the individual before God, his
inner feelings and attitudes, his despair and his hope.
Thus only the "afflicted" speaks in the poem, which is not
didactive, but descriptive. There is no warning, no
admonition, no preacher making use of the biblical word
and indicating how it is to be applied, no explanation of
how one is to live his life or attain the eternal. Nor is
this a simple statement of the power and the mercy of the
Divine, as it is in the bible, as true today as it was then.
Rather, it is a troubled plea that what was so then may be true today, still or again, and that the mercy of Jesus be extended to all. For who is the speaker of the poem who quotes Jesus in line eight

Sprich: sey getrost mein kind! Ich habe dir vergeben,... if not the poet himself, representing each individual man, who must himself eventually face the same fears and hopes? It is the poet who asks that the same mercy shown once to the paralytic now be granted to him and to all like him. Gryphius here adapts the words of the scriptures to a peculiarly Lutheran view of salvation—man stands alone before God in sin, passively awaiting the action of the Divine, and only in Divine action, and in nothing that man can do himself, lies his salvation. What is stated in Matthew with certainty as fact remains in the sonnet in the realm of anticipation and hope.
CHAPTER VI

"Auf den sonntag des versuchten sohnes Gottes"

In the previous chapter an attempt was made to show that in his sonnets based upon the gospels Gryphius does more than simply paraphrase the scriptures, that in the refashioning of the biblical word something deeply personal is added. Such a treatment of biblical statement as was seen in the sonnet "Auf den sonntag des sünden vergeben­­en trösters" cannot be considered as merely an isolated case. On the contrary, a similar process by which the revealed word of God becomes the poetic word can be found in many of the sonnets in these two groups, as the discussion of two further poems will attempt to show. In the sonnet "Auf den sonntag des versuchten sohnes Gottes," the transformation is brought about just as subtly, in its own way, in the development of the poem, and again significant divergences occur from the bible passage on which it is based. Verses one through eleven of Matthew 4 are treated in the poem:

1. Da ward Jhesus vom Geist in die Wüsten geführt,
   Auff das er von dem Teuffel versucht würde.
2. Und da er vierzig tag und vierzig nacht
   gefastet hatte, hungert in.

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3. Vnd der versucher trat zu jm, vnd sprach, Bistu Gottes son, so sprich, das diese stein brot werden.

4. Vnd er antwortet, vnd sprach, Es stehet geschrieben, Der Mensch lebet nicht vom Brot alleine, Sondern von einem jglichen wort, das durch den mund Gottes gehet.

5. DA füret jn der Teufel mit sich, in die heilige Stad, vnd stellet jn auff die zinnen des Tempels,

6. vnd sprach zu jhm, Bistu Gottes son, so las dich hinab, Denn es stehet geschrieben, Er wird seinen Engeln vber dir befelh thun, Vnd sie werden dich auff den henden tragen, Auff das du deinen fuss nicht an einen stein stössest.


8. WJderumb Füret jn der Teufel mit sich, auff einen seer hohen Berg, vnd zeigen jm alle Reich der Welt, vnd jre Herrligkeit,


11. DA verlies jn der Teufel, Vnd sihe, da tratten die Engel zu jm vnd dieneten jm.

Auf den sonntag des versuchten sohnes Gottes, oder Invo-cavit, Matth.4.

Weg! weg! hinweg du stoltzer geist! dafern mir schon die raue wüsten, In welcher Gott mich prüfen will, nichts als nur harte steine weist, Wird meine matte seele doch durch dessen kräftig's wort gespeist, Der alles brodt und speise schafft. Dafern du gleich mit schlimmen listen Mich in den abgrund stürtzen willst, wird mich doch dessen allmacht fristen, Der für die seinen treulich sorgt, der in dem weg uns bleiben heisst,
Der durch der engel starcken schutz den seinen festen
beistand leist,
Und nicht von uns versucht will seyn! du wirst doch
(glaub ich) keinen christen
Der seinen Jesus treulich meynt, durch tolle herrlichkeit der welt,
Durch prächtig aufgeschmücktes nichts, durch wollust und vergänglich geld,
Bewegen, dass er knie und herz, ohnmächtig wunder! vor dir neige?
Komm an! versuche wie du wilst! Ich wil, weil Jesus für mich bat,
Der deine gantze macht zustört und dir den kopff zertreten hat,
Dir Erbfeind widerstehen, bis er die ehren-kron mir endlich zeige.

(L.G., p. 35, no. 20)

In this sonnet, more clearly than in "Auf den sonntag des sünden vergebenden trösters," the basic connection between the poem and the bible falls away, even though the feeling persists that the poem, at least until the end of the octave, is comprised mainly of the only slightly reworded statements of Matthew 4. The apparent close resemblance results from the maintaining of the biblical images to express the ideas, as well as from the fact that, so far as the order in which these ideas are presented is concerned, the biblical pattern is followed closely. Indeed, with the exception of the first half-line of the sonnet, which seems to be misplaced and will be discussed directly, even the order of the "temptations" in the poem is retained as they appear in the bible chapter, and all the changes in this first section of the sonnet appear to have been undertaken merely by way of elaboration on the text, changes which should not alter essentially the intention and the
meaning of the source. In fact, in making these changes by addition to or elaboration on the scriptures, Gryphius returns for his imagery and his phrasing to other sections of the bible, a fact which can only have the effect of strengthening the linguistic ties that already exist between the poetic and the biblical word.  

Gryphius begins his sonnet with a striking paraphrase of Jesus' reply to Satan after the third temptation of Matthew 4, which is all the more interesting because this exclamation is the only inconsistency displayed in the sonnet with regard to the order of events as arranged in the bible passage. The reason for this change of order,

67 It is, of course often impossible to indicate with any kind of certainty that a specific image or turn of speech has been taken directly from one specific bible passage, since for the most part they are recurrent and well-known images which appear in several different sections of the scriptures. Nor have I attempted in any way to determine whether any one biblical context in which an image used by Gryphius appears might be of greater significance to him than another occurrence. Of immediate importance here is only the fact that Gryphius does go beyond Matthew 4 for expressions which have an obvious source in other parts of the Bible and which, as has been mentioned above, seem to draw the sonnet closer to biblical language. Listed below are suggestions for possible sources without further comment:

1. 3 matte seele - Judges 16:16, Es. 1:5, 40:28, 31
11. 3-4 - 1 Cor. 10:3-4, 1 Kings 22:27, Ps. 80:6, 42:4
1. 5 abgrund - Apoc. 9:1-2, Sir. 21:11
1. 6 - 1 Pet 5:7
1. 7 Beistand - Ps. 60:13, 108:13
1. 10 wollust - Jac. 4:1
vergänglich geld - 1 Pet 1:7
1. 14 - Jac. 4:7, 1 Petr. 5:4, Jac. 1:12, Apoc. 2:10
of however little consequence it may seem to be at first glance, is clear. There can be no doubt that the line is effective on the level of rhetoric because of its force. The reader is thrust immediately and directly into the very heart of the situation. But more important is the fact that these words, the only ones among his three replies to Satan which stem from Jesus' own mouth and which are his own direct reactions rather than Bible quotations adapted by him, seem to mark the speaker of this opening line, and thus apparently also of those that follow, as Jesus himself. A pattern is thereby established by the title of the poem and its first half-line which the reader who is familiar with the Bible passage readily accepts and will apply, perhaps unconsciously, to what follows unless given good reason not to do so. And since what follows immediately are two of the three temptations found in Matthew 4, also presented in direct address and differing only slightly in form and in choice of words from the bible passage itself, the reader does assume that the speaker of the sonnet and that of its source are one and the same person. This is no more than would be expected from that type of biblical lyric which consists basically of a retelling of the passage chosen to serve as background for the theme of the poem. But as the sonnet progresses, it becomes clear that no simple one-to-one relationship exists between it and the verses of Matthew 4. By the beginning of the sestet we
find that the use of a paraphrase of Jesus' words in direct address in the first line of the poem serves only to create the pretense that Jesus himself is the ich of the sonnet, a fiction which is apparently developed in order to emphasize the close parallelism between the poem and Matthew 4. In fact, this attempt to emphasize the biblical aspects and, correspondingly, to de-emphasize the poetic individuality and independence of the sonnet, at least in the octave, may have played a role in the revisions Gryphius undertook in this poem, as a result of which the sonnet form was loosened, perhaps with the intention of drawing our attention away from its form as a poem. In the reworking, the more or less standard six-foot alexandrine of the sonnet is changed to the long eight-foot line, which has a tendency, because of its length, to weaken the force and the reader's awareness of the rhyme pattern. In this connection, lines four and five are of particular interest, where, as a result of the finality of the caesura at the end of the sentence in line four and the enjambement between lines four and five, the normal form of the sonnet quartet is practically destroyed. Furthermore, while the three temptations are, practically speaking, presented in the two quartets and the first tercet respectively, this carefully planned use of the formal divisions within the sonnet is at least partly obscured, for the point of division between each of these segments is effectively erased by the
premature beginning of the second quartet in the middle of line four and of the first tercet in the middle of line eight, as well as by the enjambements between four and five, and eight and nine. The separation between the first and the second tercets is, on the other hand, clear, but by now all ambiguities have already been resolved and there can be no longer any doubt that we are dealing with a poetic interpretation of the biblical word and not the word itself.

Not until the sestet, then, is the author of the sonnet recognized as the speaker within it. But what of the temptations themselves, seen now in the light of this change in the reader's perspective? Perhaps so long as the ich of the sonnet is taken to be Jesus, it appears that a statement of the temptations, essentially intact despite some rephrasing, and Jesus' replies to them, are given here. So, for example, in the first quartet the desert into which Jesus was led is mentioned, as are the contrast between the stones and the bread, and the sustenance of God's word; present in the second four lines are the three essential elements of the second temptation according to Matthew—the fall from the heights, the support of the angels, and the statement that God is not to be tempted. But when the sestet is reached and the facade falls away, these must be reconsidered in a new context. In what seems typical Gryphius fashion, we are forced to return to what we have already read and accepted, and "discover" its meaning anew.
Stated differently, the language of the poem must be considered on a two-fold level, that of the biblical word and that of the poetic word, in which latter case a new dimension is added by the poet by means of a process of abstraction. On the one hand, the referent of Gryphius' wüsten of line one is the same as that of the biblical Wüsten; on the other hand, however, on the level of the poetic word, the concrete Wüsten of Matthew has been abstracted and exists here as a metaphor.

Gryphius' raue wüsten can only be taken as a metaphor for life itself, the harte steine as the problems with which man is beset during that life. Now that the identity of the speaker in the sonnet has been established, minor inconsistencies between the sonnet and the bible text, changes as well as additions and omissions which might otherwise have passed without comment, take on a new significance. Satan has been depersonalized and does not appear by name in the octave as the tempter. Jesus' "Heb dich weg von mir Satan" (4:10) is rendered "Weg! weg! hinweg du stoltzer geist!" by Gryphius. More important here for Gryphius, it would seem, is the fact that man's life in this world is to be considered as God's test of him. The temptation itself has undergone further changes. In the scriptures, Jesus is actively challenged by Satan and chooses, because of his faith, not to accept the challenge. Faced with a specific physical need, the lack of which
might eventually cause his death, the son of God avoids making use of his miraculous powers to alleviate his physical suffering, pointing out that even in this life the spiritual is of greater importance than the physical. In the sonnet there is no challenge, and mortal man, with no miraculous powers at his disposal, stands necessarily by the very fact of his existence enmeshed in a world which is by its nature a desert and seems to offer nothing good. While Jesus never hesitates for a moment in his emphasis on the importance of the spiritual over the mere physical, the spiritual values of the speaker in the poem have been at least temporarily shaken by the harte steine of his existence--it is a matte seele that looks to the word of God for sustenance and consolation. 68

Nor is there any challenge expressed in the second temptation of the sonnet, where in the bible the devil attempts to goad Jesus into jumping from the pinnacle of the temple; rather, there is found the will of the "devil," not to force him to test his "powers" or to tempt his God, not to force him to test his "powers" or to tempt his God,

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68 Although the point cannot be stressed without further investigation, it seems nonetheless likely that the imagery and ideas of lines three and four also have their source in the bible. Cf. Ps. 80:6 "Du (Gott) speisest sie mit Trännenbrod, und tränkest sie mit grossem Mass voll Tränen." The meaning of the sonnet lines would seem to be that while God is the source of that which hinders and plagues man, he also creates that which helps (alles brot). Cf. also Richter 16:16, "Da sie ihn aber trieb mit ihren Worten alle Tage, und zerplagte ihn; ward seine Seele matt, bis an den Tod."
but to plunge him "in den Abgrund," a biblical image for Hell. The biblical Satan urges Christ to see whether his God actually will send his angels to save the physical part of him from destruction. Gryphius, making use of the same imagery, is speaking of something else, the salvation of his soul.

In the sestet, where the third biblical temptation is paralleled, the images of Matthew 4 have not become metaphor completely, but remain at least in part in their original concrete meanings. Here, too, however, the poet adds an element not present in the scriptures and stresses thereby the (for Gryphius) ever-present problem of vanitas and transience. But although the wealth and splendor of the world remain concrete in the sonnet, the situation is no longer so specific. It is rather the danger of putting trust and faith in that which is merely temporal and will ultimately vanish that is depicted. The introduction in the first tercet of the theme of transience and the deception of the illusory herrlichkeit der welt, the prächtig auffgeschmücktes nichts which it comprises, i.e., the problem of Sein/Schein, has already been prefigured by listen of verse four. In connection with this the fact must be considered that while listen appears in the original edition of 1639, it was changed by the author to lústen when he undertook the first major revision of his sonnets for a new edition which appeared in Strassburg
In 1650, 145 Lüsten appears again in the next edition of 1657, but in the last version to be printed under the hand of the author himself, in the edition of 1663, Lüsten is once again replaced by listen, and so it appears both in the Welti and the Palm editions. We can only speculate about the reasons for such a change. As we have already suggested earlier in this study, the only valid method of approaching such matters would seem to entail recognition of the fact that often no single reason can be assumed for an author's revision, even if it be a question of only a single word. Furthermore, to attempt to arrive at one outstanding determining factor for a textual change without the express help of the author's comments is often futile. Nor can variants stemming from a poet's own hand be left a matter of caprice or relegated to the vagaries of "better sound." In this case, there seems to be no question of rhetoric involved in the change, no claim of a bowing to convention, to the impersonal rules of "poetry making" of the author's time, of an increasing objectivity in Gryphius and an almost necessarily resulting decrease in personal

69 In his variant readings to the text, Palm lists no change at all here. The above statements concerning the text of the various editions are based rather on the extensive corrections to Palm's Lesearten made by Victor Manheimer, appearing first in his Die Lyrik des Andreas Gryphius and subsequently included in the photomechanischer Nachdruck of the 1884 Palm edition, which appeared in 1961 (Vol. III, pp. 659ff.). For this poem, see p. 662. The information concerning the printing of the various editions is based on Palm's introduction to this volume.
warmth and "feeling," no charge of all the alleged aesthetic crimes usually brought to bear against Gryphius even today, especially when it is a question of revisions made in his lyric poetry, can be made here. Yet there is a revision.

Carl Hitzeroth, in his study of the religious lyric of Johann Heermann, points out among the characteristics of Silesian dialect that still remain in Heermann's poetry even after that poet had attempted to "cleanse" his work of such traces in an apparent yielding to Opitz' admonitions against dialect forms the frequent iːf l rhyme that Heermann so readily makes use of. It is of course possible that Gryphius, in his change from listen to lüssen, was moved by a similar compunction to conform to this policy. Manheimer indicates that there was apparently some feeling on Gryphius' part to accept some of Opitz' "rules," albeit the record of his actions in the revision of his poetry is far from consistent where such matters are concerned. In view of these facts it also seems likely that, despite the problem of the rhyme, Gryphius felt even more strongly that the use of lüssen and the implication of sin brought about by partaking in physical pleasures would constitute too great a deviation from the bible text at a time when the ambiguity concerning the identity of the speaker is still maintained, since the second temptation is not at all

70Carl Hitzeroth, Johann Heermann, Marburg, 1907, p. 108.
concerned with such matters. While listen would, to be sure, foreshadow the one side of the images of transience that occur in the sestet, with listen the poet actually comes closer to the heart of the matter, the element of deception in worldly pleasures and desires, an idea very common to Gryphius and many other of his contemporaries. It is a theme which then leads naturally and directly to the basic problem of Sein/Schein, illusion vs. reality, i.e., in Gryphius' frame of reference, the physical versus the spiritual, the temporal versus the eternal. Gryphius was by no means a mystic, yet he was certainly familiar with the tradition and literature of the medieval mystics and it is surely more than mere coincidence that wüste, in the mystical writings and later in the language of pietism, is a term for Gottesferne.\footnote{Cf. August Langen, Der Wortschatz des Deutschen Pietismus. Tübingen, 1954, pp. 130, 171ff.} And could not then "steine" of line one, the problems or hindrances facing man during his lifetime, be the very material pleasures spoken of in the first tercet? The theme of the sonnet would then take on characteristics typical of Gryphius. While the three temptations of Satan in Matthew 4 remain unrelated to one another, although all aim at the same goal of shaking Jesus' faith, the three "temptations" of the sonnet bear in common a single thematic thread. One wonders further whether the theme of deception and illusion is not itself
mirrored in the above-mentioned ambiguity surrounding the speaker of the poem.

In the second tercet, the situation of the Bible is reversed—not Satan, but man challenges, boldly and with a strong faith in the efficacy of divine aid in waging his battle. In verse thirteen, with a paraphrase of the two biblical statements of Genesis 3:15 and I. John 3:8, the Old Testament prophecy by Jahweh in Eden of the battle between man and the serpent of evil on earth, and, in the second, the ultimate victory over evil through Jesus, Gryphius emphasizes this conflict between sin and redemption. The sonnet begins with the problems of earthly existence, where man is consoled by his faith, and ends with the anticipation of salvation, the ultimate result of that faith for the Lutheran Gryphius. In Matthew 4, the Son of God is tempted by Satan in a test of His own faith in His Messiahship. In Gryphius' sonnet, man's faith in the word of God is more closely connected with the question of sin and salvation. What is presented in the Bible as a series of historical, concrete events is abstracted by the poet. The setting is changed from the confrontation of Jesus in the desert by the devil to that of man in a world of sin, where salvation is attained by passive resistance to the evil about him and by faith in divine help. Once again the poet, by using a biblical passage as a thematic point of departure, creates from the biblical references
his own context and frame of reference on a different level of meaning, and of the bible text is born by means of the poetic word a statement of his own personal faith.
CHAPTER VII

"Auf den sonntag des wachsenden wortes, oder den VI nach dem fest der weisen, Matt. 13"

Although most of the one hundred Son-und Feyertags-sonnete of Andreas Gryphius do not rank among the best of his lyric production, a study of them is nonetheless fruitful in any examination of the poet's style, for in these poems one can catch a glimpse of the significance for Gryphius of the scriptures as a source for his poetry as well as some insight into the very process of fashioning a work of art from its source. In addition, by a comparison of these Gryphius sonnets with geistliche Lieder of other seventeenth century poets, similarly based upon biblical texts in accordance with the church calendar, some knowledge can be gained of Gryphius' position historically within this tradition. Perhaps most important, we may learn whether there is, in an age often cited for its submission to norms, in a literary period supposedly noted for its subordination to tradition rather than for its emphasis on individualism, something peculiarly Gryphian in his poetry which sets him off from his contemporaries. What is of especial interest, then, is not the fact that
Gryphius, in basing his sonnets upon specific chapters of the Bible, works within a definite tradition of biblical poetry and song, but rather what he does with that tradition, how he uses the Bible texts to create his poems, and whether and how he deviates from that established tradition. Considered first below as examples of that tradition will be one of the Episteln der Sonntage und fürnembsten Feste des gantzen Jahrs of Martin Opitz, written in 1623, and also one of Johann Heermann's Sontags und Fest-Evangelia of 1636. A poem by Opitz has been chosen because of this poet's obvious influence on the German literature of the seventeenth century, while a selection from Heermann's works is represented because of the similarities claimed, both by critics of Gryphius and students of Heermann's poetry, between the religious lyrics of the two authors.

The following is the text of Opitz' "An der Heiligen Drey König Tage," based on Jes. 60.72 The sections of the Bible text concerned are printed directly thereafter:

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Brich auff und werde Liechte,
Lass gehn die Nacht zu nichte,
Dein Liecht kömpt her zu dir;
Die Herrligkeit dess Herren
Glänzt prächtig weit und ferren
Und zeigt sich über dir.

Zwar finster ist die Erde,
Der armen Heyden Herde
Ligt tunckel weit und breit;
Dich hat der Herr, dein Leben,
Dein Heil und Trost, umgeben
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72 Martin Opitz, Weltliche und geistliche Dichtung, hrsg. von D. Desterley, Deutsche Nationalliteratur, Bd. 27, p. 208.
Mit grosser Herrlichkeit.

Heb auff, heb dein Gesichte,
Das Volck folgt deinem Liechte,
Die Welt kempt gantz zu dir;
Sie hat von dir vernommen,
Die Sohne und Tochter kommen
Und suchen deine Zier.

Dein Hertze wird dir wallen,
Wenn die kempt zu Gefallen
Die Anzahl umb das Meer;
Du wirst die Augen weiden
Am Volck deiner Heyden,
So gantz dringt zu dir her.

Die Völcker auff der Erden,
So je beschienen werden
Durchs klare Sonnenliecht,
Die Sollen dein Liecht kennen,
Zum Glantz fröhlich rennen,
Der auss der Höhe bricht.

Es kommen alle Seelen
Aus Epha mit Camelen,
Mit Lauffern Midian;
Gold wird dir Saba bringen
Und Weyrauch; es wird singen
Dein Lob ein jederman.

1. Mache dich auff, werde liechte, Denn dein Liecht kompt, und die Herrligkeit des HERRN gehet auff über dir.

2. Denn sihe, finsternis bedeckt das Erdreich, und tunckel die Völcker, Aber vber dir gehet auff der HERR und seine Herrligkeit erscheinet vber dir.

3. VND die Heiden werden in deinem Liecht wandeln, vnd die Könige im Glantz der vber dir auffgehet.

4. Hebe deine augen auff vnd sihe vmbher, diese alle versamlet, komen zu dir, Deine Söne werden von ferne komen, vnd deine Töchter zur seiten erzogen werden.

5. Denn wirstu deine lust sehen vnd ausbrechen, und dein Hertz wird sich wundern vnd ausbreiten, wenn sich die menge am Meer zu dir bekeret, vnd die macht der Heiden zu dir kompt.
6. Denn die menge der Kamelen wird dich bedecken, 
die Leuffer aus Midian und Epha, Sie werden aus Saba 
alle komen, gold vnd weyrauch bringen, vnd des HERRN- 
lob verkündigen.

Basically, Opitz' song is simply a paraphrase of the first 
six verses of the Bible chapter, a retelling of the story, 
at times with rather extensive elaboration, as in the third 
stanza, which corresponds roughly to sections of verses 
three and four. At other places, however, whole phrases 
and lines are taken intact from the scriptures, and the 
six individual stanzas of the song correspond exactly to 
the six biblical verses. Most striking is the fact that 
the individual words, phrases, and images taken from the 
biblical text are repeated here always in exactly the same 
situations, so that the poem never does go beyond that text 
by the addition of ideas or images not already present in 
it. The farthest that Opitz goes is to emphasize and 
extend certain basic images or themes, like Licht in stanza 
three and in stanza one, where he contrasts it with Nacht 
somewhat before the Bible in fact, introduces the idea of 
darkness. But all of this remains on the level of simple 
elaboration, the task—and it can hardly be viewed as very 
much more than an exercise—of putting into rhyming meter 
as many as possible of the elements offered in these six 
verses of the Bible and remaining as close as possible to 
the original text. There is no attempt to create anew. 
The Bible text itself is the raison d'être of the song, its
meaning is the meaning of the scriptures, and the poet stands above his work, objectively refashioning and slightly revising, but without himself interpreting or becoming actively involved.

The Kirchenlied selected from Johann Heermann's works is based upon Matthew 13. Both the song and the text from Matthew follow. After some remarks on the Heermann selection, Gryphius' sonnet on the same Bible chapter will be presented and discussed.

Am sechsten Sonntage nach dem Fest der H. drei Könige

1. Wem soll ich gleich
   Das Himmelreich
   Allhier auf Erden schätzen?
   Ein Senfkorn kann
   Das zeigen an,
   Das wir in Acker setzen.

2. Wird doch so klein
   Kein Körnlein sein
   Fast unter allem Samen,
   Wenn ich sie dir
   Gleich rechne für
   Und nenne gar mit Namen.

3. Doch wenns zunimmt
   Und Kraft bekommt
   Da pflegt sichs auszubreiten
   Und wird ein Baum;
   Der grossen Raum
   Begehrt zu allen Seiten.

4. Wird sein gewahr
Der Vogel Schar
Und sieht die Aest aufsteigen,
So fleugt sie zu
Und suchet Ruh
Da unter seinen Zweigen.

5. Nichts ist so sehr
Als Christi Lehr
In dieser Welt verachtet.
Sein Glanz und Schein
Ist schlecht und klein,
Dem stets der Feind nachtrachtet.

6. Doch muss sie oft
Auch unverhofft
Durch vieler Herzen dringen
Und weit und breit
Der Christenheit
Viel tausend Früchte bringen.

7. Hält mans gleich schlecht
Machts doch gerecht
Die, so daran fest glauben.
Gesetz und Werk
Hat keine Stärk
Aus dir den Tod zu treiben.

8. Wol dem, der sich
Beständiglich
Bei Christi Wort lässt finden.
Er hat da Schutz
Und kann den Trutz
Des Teufels überwinden.

9. Hilf, Jesu Christ,
Zu jeder Frist,
Dass dein Wort bei uns grüne.
Gib allzeit Kraft
Und solchen Saft,
Der ihm zum Wachsen diene.

10. Wer sich ausrafft
Mit Macht und List
Und will sein Wachsen wehren,
Den wollst du bald,
Herr, mit Gewalt
In deinem Zorn verzeihen.
Matthew 13

1. An dem selbigen tage gieng Jhesus aus dem hause, vnd satzte sich an das Meer.

2. Vnd es versamlet sich viel Volcks zu jm, also, das er in das Schiff trat, vnd sas, vnd alles Volck stund am vfer.

3. Vnd er redet zu jnen mancherley, durch Gleichnisse, vnd sprach, Sihe, es gieng ein Seeman aus zu seen.

4. Vnd in dem er-seet, fiel etlichs an den Weg, Da kamen die Vogel vnd frassens auff.

5. Etlichs fiel in das Steinichte, da es nicht viel erden hatte, vnd gieng bald auff, darumb, das es nicht tieffe erden hatte.

6. Als aber die Sonne auffgieng verwelcket es vnd die- weil es nicht Wurtzel hatte, ward es dürre.

7. Etlichs fiel vnter die Dörnen, Vnd die Dörnen wuchsen auff, vnd ersticktens.


10. VND die Jünger tratten zu jm, vnd sprachen, Warumb redest du zu jnen durch Gleichnisse?

11. Er antwortet, vnd sprach, Euch ists gegeben, das jr das geheimnis des Himelreichs vernemet, Diesen aber ists nicht gegeben.

12. Denn wer da hat, dem wird gegeben, das er die fülle habe, Wer aber nicht hat, von dem wird auch genomen, das er hat.

13. Darumb rede ich zu jnen durch Gleichnisse, Denn mit sehenden Augen, sehen sie nicht, vnd mit hörenden Ohren, hören sie nicht, denn sie verstehen es nicht.

14. Vnd vber jnen wird die weissagung Jsaie erfüllet, die da sagt, Mit den Ohren werdet jr hören, vnd werdet es nicht verstehen, vnd mit sehenden Augen werdet jr sehen, vnd werdet es nicht vernemen.
15. Denn dieses Volcks Hertz ist verstockt, vnd jre Ohren hören vbel, vnd jre Augen schlummmern, Auff das sie nicht der mal eins mit den Augen sehen, vnd mit den Ohren hören, vnd mit dem Hertzen verstehen, vnd sich bekeren, das ich jnen hülffe.

16. Aber selig sind ewer Augen, das sie sehen, vnd erwr Ohren, das sie hören.

17. Warlich ich sage euch, Viel Propheten vnd Gerechten haben begert, zu sehen, das jr sehet, vnd habens nicht gesehen, Vnd zu hören, das jr höret, vnd habens nicht gehöret.

18. SO höret nun ir diese Gleichnis von dem Seeman.

19. Wenn jemand das wort von dem Reich höret, vnd nicht verstehet, So kompt der Arge, vnd reisset es hin, was da geseet ist in sein hertz, vnd der ists, der an dem Wege geseet ist.

20. Der aber auff das Steinichte geseet ist, der ists, wenn jemand das Wort höret, vnd dasselbige bald auffnimpt mit freuden.

21. Aber er hat nicht wurtzeln in jm, sondern ist wetterwendisch, Wenn sich trübsal vnd verfolgung erhebt vmb des Worts willen, So ergert er sich bald.

22. Der aber vnter die Dörnen geseet ist, der ists, Wenn jemand das Wort höret, Vnd die sorge dieser Welt, vnd betrug des Reichtums, ersticket das Wort, vnd bringet nicht Frucht.

23. Der aber in das gute Land geseet ist, der ists, Wenn jemand das Wort höret, vnd verstehet es, vnd denn auch Frucht bringet, Vnd etlicher tregt hundertfeltig, etlicher aber sechzigfeltig, etlicher dreissigfeltig.

24. ER legt jnen ein ander Gleichnis fur, vnd sprach. Das Himelreich ist gleich einem Menschen, der guten Samen auff seinen Acker seet.

25. Da aber die Leute schlieffen, kam sein Feind, vnd seette Vnkraut zwischen den Weitzen, vnd gieng daunon.

26. Da nu das Kraut wuchs, vnd Frucht bracht, Da fand sich auch das Vnkraut.

27. Da tratten die Knechte zu dem Hausvater, vnd sprachen, Herr, hastu nicht guten Samen auff deinen acker geseet? Wo her hat er denn das Vnkraut?
28. Er sprach zu jnem, Das hat der Feind gethan. Da sprachen die Knechte, Wiltu denn, das wir hin gehen vnd es ausgetten?

29. Er sprach, Nein, Auff das jr nicht zu gleich den Weitzen mit ausreuffet, so jr das Vnkraut ausgettet.


31. Ein ander Gleichnis leget er jnem fur, vnd sprach. Das Himelreich ist gleich einem Senffkorn, das ein Mensch nam, vnd seet auff seinen Acker,

32. Welches das kleinest istvnter allem Samen, Wenn es aber erwechst, so ist es das grössestvnter dem Kol, vnd wird ein Bawm, das die Vögel vnter dem himel komen vnd wonen vnter seinen zweigen.

33. Ein ander Gleichnis redet er zu jnem. Das Himelreich ist einem Sawerteig gleich, den ein Weib nam, vnd vermenget jn vnter drey schein Melhs, bis das es ger durchsewrt ward.

34. Solchs alles redet Jhesus durch Gleichnis zu dem Volck, vnd on gleichnisse redet er nicht zu jnem.

35. Auff das erfüllet würde, das gesagt ist durch den Propheten, der da spricht, Ich wil meinen mund auffthun in Gleichnissen, vnd wil aussprechen die Heimligkeit von anfang der Welt.


37. Er anwort, vnd sprach zu jnem, Des menschen Son ists, der da guten Samen seet.

38. Der Acker ist die Welt. Der gute Same, sind die kinder des Reichs. Das Vnkraut, sind die kinder der bosheit.


40. Gleich wie man nu das Vnkraut ausgettet vnd mit fewr verbrennet, So wirds auch am ende dieser Welt gehen.
41. Des menschen Son wird seine Engel senden, vnd sie werden samlenaus seinem Reich alle Ergernisse, vnd die da vnrecht tun,

42. vnd werden sie in den Fewr ofen werffen, Da wird sein heulen vnd zeenklappen.

43. Denn werden die Gerechten leuchten, wie die Sonne in jres Vaters reich. Wer ohren hat zu hØren, der hØre.

44. ABERmal ist gleich das Himelreich einem verborgen Schatz im acker, welchen ein Mensch fand, vnd verbarg jn, Vnd gieng hin fur freuden vber dem selbigen, vnd verkauft alles was er hatte, vnd kauffte den Acker.

45. ABERmal ist gleich das Himelreich einem Kauffman, der gute Perlen suchte,

46. Vnd da er eine köstliche Perlen fand, gieng er hin, vnd verkauftte alles was er hatte, vnd kauffte die selbigen.

47. ABERmal ist gleich das Himelreich einem netze, das ins Meer geworffen ist, da mit man allerley Gattung fehet.

48. Wenn es aber vol ist, so ziehen sie es eraus an das vfer, sitzen vnd lesen die guten in ein Gefess zusamen, Aber die faulen werffen sie weg.

49. Also wird es auch am ende der Welt gehen; Die Engel werden ausgehen, vnd die Bøsen von den Gerechten scheidern.

50. vnd werden sie in den Fewr ofen werffen, Da wird heulen vnd zeenklappen sein.

51. VNd Jhesus sprach zu jnen, Habt jr das alles verstanden? Sie sprachen, Ja HErr.

52. Da sprach er, Darumb ein jglicher Schriftgelerter zum Himelreich gelert, ist gleich einem Hausuatter, der aus seinem schatz, Newes vnd Altes erfur tregt.

53. VND es begab sich, da Jhesus diese Gleichnisse volendet hatte, Gieng er von dannen,

54. vnd kam in sein Vaterland, vnd leret sie in jren Schulen, also auch, das sie sich entsatzten, vnd sprachen, Wo her kompt diesem solche Weisheit vnd Thatten?
55. Ist er nicht eines Zimmermans son? Heisst nicht seine mutter Maria? Vnd seine Brüdere, Jakob vnd Josef, vnd Simon, vnd Judas,

56. vnd seine Schwestern sind sie nicht alle bey uns? Wo her kompt jm denn das alles?

57. vnd ergerten sich an jm. Jhesus aber sprach zu jnen, Ein Prophet gilt nirgend weniger, denn in seinem Vaterland vnd in seinem Hause.

58. Vnd er that daselbs nicht viel Zeichen, Vmb ires vnglaubens willen.

The aspects of the Kirchenlied observed in Opitz, the strict reiteration of the Bible passage, both in its content and its viewpoint, the severe conformity throughout all ten stanzas to one rhythm and meter, the great pains apparently taken with the rather mechanical rhyming, the author's fitting of the words of the Bible to the lips of a congregation, are just as clearly the dominant factors in Heermann. The biblical comparison of the mustard seed and the Kingdom of Heaven is expanded to fill out the first four stanzas, while the remaining six are devoted to an emphatic reminder of the necessity of the acceptance of Jesus' teachings for salvation. The tone of the whole remains prophetic and admonishing, and the emphasis, in the final stanza, lies with God's punishment of those who actively resist His precepts and fail to act in accordance with them.

Gryphius' sonnet on Matthew 13 follows:

Kein körnlein ist so klein, als senff vor uns zu schätzen; Doch, wenn es in die schoss der feuchten erde fällt,
So wurtzelt's eilend ein und keimet in die welt,  
Und wird ein hoher baum, der rund um allen pläten  
Des schattens lust austheilt. Denn eilet sich zu setzen  
Manch vogel um den ast, der sich da sicher hält,  
Alsbald der Himmel blitzen, alsbald man nach ihm stellt.  
Ihn kan kein wind, kein sturm, kein jäger-garn verletzen.  
So scheint des höchsten wort in menschen augen klein;  
Doch kommts einmal ins hertz, so nimmt die sinnen ein  
Und lass't bald stock und zweig und blüthen und früchte schauen.  
Der unter diesem baum bey trüber wetters zeit  
Ihm zuflucht auserkies, dem wird vors windes streit,  
Vor teuffels vogel-netz, vor teuffels pfeil nicht grauen.  
(L.G., Book I, no. XVI, p. 32)

The poem centers on one parable of Matthew 13, that of the mustard seed in verses 31 and 32, and at first glance the sonnet does indeed seem to be a close retelling of these verses, containing all the essential elements of the Bible passage and nothing more. A closer examination, however, discloses that the content, the meaning, and the tone of the Matthew text have undergone a change, a fact that may not be immediately apparent because of the careful structuring of the sonnet. The sonnet form is well suited to the treatment of the parable, and Gryphius is careful to make the most of this fact, both for emphasis and for the achievement of an exact balance within the poem between the elements of comparison. Thus the octet is given over completely to a description of the growth of the mustard seed, the sestet to the second member of the comparison. In the parable itself the similarity between the mustard seed and the kingdom of heaven is stated in terms of a description of the mustard seed and its growth, after a simple statement of their resemblance to one another is stated once. In the
sonnet each element in the description of the growth of the
mustard seed in the octave finds its exact counterpart in
the precise explanation of the sestet.

Several things contribute to the fact that the sonnet,
upon casual reading, seems not to deviate from its source.
First, within the first four and one half lines of the poem,
although there are allusions to other verse of Matthew 13,
no image, save one, indeed hardly a word occurs which does
not appear somewhere in the chapter, and this one image,
when it is inserted in verse five, is not immediately
striking. Much of poetry depends for affect upon patterns,
which, once established, result in the building up of
expectations and a sense of anticipation in the reader.
The poet is then able to control his emphasis by causing
certain elements to recur regularly, or by maintaining a
pattern which has been carefully prepared, or by deviating
from that pattern. In this sonnet such a pattern has been
created within the first four lines of the octave, that of
a close conformity to the biblical source, so that the
reader who is familiar with the Bible chapter, as Gryphius'
seventeenth century readers doubtless were to a far greater
extent than his modern audience, is lulled, as it were,
into expecting no radical divergence from the scriptures in
the lines that follow. And indeed, when a new element, at
first in the form of a new image, does appear, it does not
seem to be a radically new addition. On the contrary, it
blends so well and so logically with the old that one is not at first fully aware of it as something new. In lines two and three there is a clear reference to another parable from Matthew 13 in the phrases "wenn es in die schoss der feuchten erden fällt" and "so wurtzelts eilend ein und keimet in die welt," but the reader familiar with the chapter finds nothing new here. More important, however, though it very likely goes unnoticed until at least the following three lines are read, is the image of the shade in line five: "... der rund um allen plätzen/Des schatten lust austheilt." While until now Gryphius has borrowed from other verses than 31 and 32, ideas, images, and individual words, "schatten(s)" is a word and an image, introduced here inconspicuously, which does not occur at all in any of the verses of this chapter. It could, of course, be dismissed as simply a logical extension of the central image of the tree, as embellishment or elaboration without further significance. But Gryphius is a careful poet, as the many revisions made of virtually all of his poems testify, and this image of the shade, which he revises from the earlier "Theilt kühle schatten aus," for whatever reason, is one which he apparently wishes to retain. If for a moment the parable of the mustard seed itself is considered and compared with the first eight lines of the sonnet, it becomes clear that this unobtrusive insertion of one more characteristic of the tree contains
in fact the germ of a concept which is foreign to the Bible passage but constitutes the central meaning of the poem.

Certainly it would not do here to offer a dogmatic interpretation of the parable. Nevertheless, some explanation and consideration of the various interpretations will be necessary at this point. It should be noted first that the subject of all the parables found in Matthew 13 is either "the kingdom of heaven" (das Himmelreich) or "the word of the kingdom" (das Wort vom Reich). The meaning of the term "kingdom of heaven" has been variously explained since the Reformation, but it would seem clear from the context of this chapter, from the parables in it taken as a whole, that the meaning here is prophetic, that it signifies that kingdom which is to be attained only in a life after death, and that there are apocalyptic undertones. It has also been taken to refer to the true reign of God on earth, beginning with the appearance of Jesus, and as a symbol for the church itself in its earthly form. In Matthew 13,

Cf. on this point verses 47-49, where the kingdom is likened to a net cast into the sea, which, when full, is withdrawn so that the good fish can be separated from the bad, the latter to be thrown away again. There follows in 49 "Also wird auch am ende der Welt gehen, Die Engel werden ausgehen, vnd die Bösen von den Gerechten scheiden, . . ." Cf. also verses 24-30, 37-43.

For a discussion of the various interpretations, see John Bright's The Kingdom of God, especially chapter 8.
however, neither of the latter two explanations obtains. In the parable of the mustard seed, the comparison made is that—between the kingdom of heaven and the tiny seed, the one point common to both being the fact of enormous and unexpected growth from the smallest, most insignificant beginnings. Some commentators have maintained that the emphasis and the real point of comparison lies rather in the concept of the inevitability of growth, calling upon the parable of the leaven and the bread of verse 33 as supporting evidence. In the mustard seed parable, however, the surprising size is so clearly stressed that it would be difficult to consider anything else as the real core of the verses.

If now the parable and Gryphius' sonnet are considered together first with respect to their treatment of the size of the full-grown tree, an interesting shift of emphasis in the latter is noted. In the scriptures, the seed becomes a tree reckoned as "the largest among the herbs" (das größest vnter dem Kol), so large, in fact, that all the birds of the heavens can sit among its branches (das die Vögel vnter dem himel komen und wonen vnter seinen zweigen). This picture of the birds sitting under the tree is present also in the sonnet, but the emphasis is no longer on the size of the tree and the large number of birds it can thus accommodate. For Gryphius,
"Denn eilet sich zu setzen / Manch vogel um den ast" (italics mine). In describing the size of the tree itself, Gryphius says merely that it becomes "ein hoher baum." The only other characteristic of the tree given is that of the shade being cast. The reason for the introduction of the shade becomes clear as the following lines are read, for the idea of the safety and protection afforded the birds—here from the rays of the sun—is elaborated at length in the remaining three and one half lines of the octave. This protective quality of the tree is emphasized in these lines, reaching a climax in the storm images of lines seven and eight, a quantitative emphasis based upon the repetition of the idea, which is once again reinforced by the meter of verse eight. The element that introduces this theme of protection and safety, although it does not at the moment of its appearance seem to be a new image when taken in the context of the preceding lines, is actually itself stressed in line five by a combination of its first position in the line and the enjambement of lines four and five—the first of the sonnet. Adding to this emphasis is the complete stop directly after it at the third-foot caesura, the only such complete stop in the middle of a line in the entire sonnet. In line eight there is a break in the rhythm pattern. In the previous seven lines, Gryphius has used a fairly regular alexandrine. Here, instead of a single caesura after the third foot, as is found in every other
line of the poem with the possible exception of line two, there is a double caesura, after the second and third feet. The forceful rhythm of the line is heightened by the threefold repetition of kein, a word which, according to the metrical pattern of the alexandrine, should take an accent in none of its three occurrences. In connection with the rhythm, the position of Ihn in this line is worth mentioning. Placed in the first position, the object pronoun takes on at least a secondary stress. The verb kan, meanwhile, carries its own stress by virtue of its being the second syllable of an iambic foot. The fact that before the line was revised Ihn did not stand first and the first foot read more like a normal iamb indicates once again Gryphius' care in matters of rhythm. The line is further noteworthy because of the uninterrupted succession within it of seven one-syllable words, so that for the first eight syllables of the thirteen-syllable verse there are no unaccented final syllables that would naturally be unstressed. The result of all this is a strongly emphatic line whose inflection continues to rise on past the third-foot caesura until the end of the fourth foot. Indeed, the two caesuras, far from impeding the forward movement of the rhythm and the rising inflection, contribute to both, for, while they do cause a momentary pause, in their function here of connecting the elements of a series they anticipate at the same time and point forward to the completion of it and of the
thought of the line. That Gryphius intended to stress the line by strengthening it in the ways described above becomes apparent when it is compared with the original line eight: "Doch mag ihn dar kein wind, kein jäger-garn verletzen." Nor can the fact be overlooked that this line, which is metrically and rhythmically set off from the preceding seven lines and which contains the most emphatic formulation of the idea of the tree serving as a place of refuge, is the eighth line of the sonnet. It is thus emphasized again by its very position as the concluding line of the octave and the point of division between the two major segments of the poem, all the more so in this sonnet since the separation between the two sections of the octave itself has been effectively bridged by the enjambement of line four. Thus four full lines of the octave are given over, with ever-increasing intensity, to the idea of the tree as a haven from the dangers of man as well as of nature.

Not until the opening line of the sestet is it made clear to what the mustard seed and the tree into which it grows are to be compared, although once again the reader's knowledge of Matthew 13 will lead him to expect that the kingdom of heaven is to be the second term. But here Gryphius makes a second change in his version of the parable, for the mustard seed is taken to represent the word of God (des hochsten wort). As the poem proceeds, it
becomes clear that Gryphius has made use of the Bible passage to express his own needs and apparently his own personal confession of faith. Using the words of the scriptures only to the extent that they fit the pattern of these needs and beliefs, he emerges with a guide for the concrete life of the individual, while the Bible passage concerns itself with the fate of man collectively in eternity. All that is prophetic in the Bible passage is omitted in the sonnet, the idea of man's punishment at the hand of the Divine if he refuses to accept the word of God, stressed so by Heermann, is not present at all. Interesting too is an isolated change in line fourteen, from "todes pfeil" to "teuffels pfeil," where the "death" originally mentioned can have signified only a spiritual death following the conclusion of man's physical life on earth. But this allusion to a spiritual, non-temporal life and death has been removed. Where the biblical parable of the mustard seed remains on the level of description of physical dimensions, the tree becomes a metaphor in the sestet of the sonnet, and all references to size are taken figuratively, the significant point being the protective power of God's word. This power is not automatic, however, but depends for its effectiveness on a turning inward, an internalization of the Divine word. While the parable treats of external physical growth, Gryphius' concern is with an inner spiritual growth marked by a quasi-mystical union of
God's word and the individual's inner being, a union in which the senses are absorbed by the all-suffusing Word.

For Gryphius, then, it appears that although a knowledge of the Bible passage concerned is necessary for a complete understanding of the poem, the mere retelling of the scriptures does not constitute an end in itself. The Bible serves him often as a tool, as the raw material of which a poem is to be forged, and particularly as a source of metaphor. While the themes of the original text appears in the sonnets also, the central theme of the poem may be quite different from the main point of the former. The union of the scriptural word and the poetic word, the personal aspect contributed by the poet, has too often gone unnoticed in the critical literature concerning the Son-und Feyvertagssonette.

But if, in the sonnet just discussed, the meaning of the poem lies in the protection to be found in the word of God, what is this protective power to serve against? In the octet the birds are protected by a very real tree from both the threat of weather and the hunter. In the sestet, the individual is protected by a metaphorical tree from metaphorical storms and a metaphorical arrow of the devil. The image of the storm is one that is familiar to readers of Gryphius. It appears countless times within his works as a symbol for life itself, while men very often assumes the role of a storm-tossed craft, buffeted by raging winds
and towering waves upon the turbulent waters of this life on earth. Adamant as he is in his denunciation of worldly things as "eitel," as worthless and transitory, the recurrent Gryphius problem seems to be to find a way of life free from the temptation to partake of the very earthly pleasures he so strongly attempts to negate completely. Elsewhere Gryphius comments on the need to race through life "mit schnellem Geist" so as to escape its bonds, to raise "den freyen geist" above all, in order to somehow live within this world and yet above it. It would seem that it is freedom from these temptations and a way to this existence that Gryphius seeks to find in the word of God.

Thus does the emphasis shift in the sonnet away from the prophetic elements of the gospel and towards the here and now, centering on life itself, this life, for it is there, after all, that Gryphius finds his greatest problems.

CONCLUSIONS

It would be presumptuous, on the basis of the foregoing examination of seven sonnets, to attempt any kind of systematic analysis of Gryphius the man and the poet, or any kind of general evaluation of his lyric poetry. Indeed, as has been stated in the introduction, such was not the purpose of this study. Yet even within these few poems images and ideas recur with consistency and force so that one can hardly help making a few general comments by way of summary on Gryphius' Weltbild. Man appears as a helplessly passive being, assailed from without by active negative forces while desperately seeking a firmer hold on his existence in a world whose component parts seem too illusory, too transitory, too deceptive for one to really be able to hold fast. Above all, it is continuity that is lacking. Gryphius seeks this continuity, a kind of permanence, in the moment, paradoxically the symbol of the very fragmentation that plagues him. The most telling example of that continuity and of man's being a part of it is also a moment, that of Christ's birth, where the Divine not only becomes one with man, and hence the latter is also imbued with something of the Divine, but also a jealous God of whimsical vengeance becomes one with and takes on
the characteristics of an infinitely merciful Divinity. And yet one almost feels that the union must be brought about again, in poetry, to convince the poet of it, for the merciful God often seems far away indeed, despite the claims of Christian dogma for his nearness and participation.

A closer study of the aims of seventeenth century German poetry, with particular emphasis on the imagery, the way in which it is conceived, and what it intends to accomplish, would seem long overdue. Such an examination would have to go beyond pointing out "deficiencies" in the poetry seen from a modern viewpoint and beyond the period's indebtedness to traditions established long before. It would have to consider more than such relatively unimportant mechanical rhetorical minutiae as anaphora and apokope, and it must be prepared to judge seventeenth century lyric by its own goals rather than by currently prevailing notions about what should constitute poetry. Without such an examination and consideration, such unfortunate situations as Haile's dismay at the "triumph" of the representative formula over the "personal" in the revision of "Es ist alles eitel" and the subsequent fact that "we have lost the poet behind his words," and Schoolfield's apparent misunderstanding of just what Gryphius was

78 Haile, op. cit., p. 314.
attempting in "Abend," will be multiplied many times over.

What Rosemond Tuve says of Elizabethan and metaphysical poetry in England is particularly apt for Gryphius and German poetry of the seventeenth century in general:

Certainly both Elizabethan and seventeenth century poetry, or the complete work of any single poet in either time, bulges out on all sides if we try to force it into the narrow pattern defines by modern criteria. If it slips from the level of the concrete to that of abstraction and of statement—as it constantly does—it offends one critic; if it loses sensuous immediacy in a labyrinthine rhetorical patterning, it offends another; where it speaks to the Will, it will offend a third, and in all probability lose its power to unify the adult modern sensibilities of a fourth; in that it habitually (and seemingly without regret) sacrifices rich texture for clear logical structure I do not see how it can fall out of the line of vision of yet another.79

And certainly the problem of changing critical criteria is nowhere more clear than in the modern critic's penchant for the "personal," the communication by the poet by his own emotional state, the bringing to word of his own "experience"—one wonders whether the verdicts of Haile, Manheimer, and Szrocki on Gryphius' "Es ist alles eitel" would have been quite so harsh had not the poet been "caught in the act" of "depersonalization," as it were, by the discovery of the 1637 version of the poem and the revision of "Ich seh!" to "Du siehst" in the first verse. With this emphasis on the personal, much stress is laid on

79Rosemond Tuve, Elizabethan and Metaphysical Imagery, Renaissance Poetic and Twentieth-Century Critics, pp. 7-8.
the individual and the concrete, and abstractions and generalizations are viewed with disdain. One looks askance at imagery which is "borrowed" rather than "original," created by the poet. The result of such practices is likely to be considered an unfeeling objectivization of language, whereby the poet, no creator, may simply busy himself with the secondary task of slightly varying images whose meaning and function has already been firmly established, a kind of intellectual playing with hollow words. Thus Gerhard Fricke, by way of example, cites the allegorical ocean voyage, of which Gryphius made frequent use:

So liegt . . . schon seit Seneca die allegorische Bestimmtheit des Bildes von der Seefahrt ganz fest. Alle entscheidenden Punkte sind in ihrer sinnbildlichen Bedeutungsmität gültig durchhellt: Immer besagt das Meer das irdisch-zeitliche Dasein, das Schiff die menschliche Existenz . . . der Hafen die Errettung und häufig das Ende der Lebensfahrt, den Tod.

Variations, Fricke goes on to say, can be brought about within this basically pre-stipulated total image only by shifts in accent,

. . . -etwa ob der Tod erwünscht ist oder ob er unvermutet und beklagenswert kommt, ob die Gefahr überwunden, ob geschickten Lavieren empfohlen wird, ob der Nachdruck auf der Schilderung der Not und des Unglücks liegt usf.80

But it is not clear why a use of conventional, familiar images, which, through frequent use and the reader's familiarity with them, have often become symbols, is so

often decried as inferior in poetic value, a kind of artificial window dressing produced by seemingly unimaginative poets, albeit their apparent lack of imagination may be due to the limits set by the prevailing theories of poetry. Indeed, with the proper treatment and modification, such as Gryphius employs in "Abend," the use of such historically familiar symbols can result in powerful, altogether functional imagery. Unfortunately, the intellectual pleasure obtained from the logical ordering of thoughts and well-put concepts is often neglected.

Emphasis on technique and upon rhetoric in the eyes of many leads inevitably to sterility, to "coldness," that is, the lack of felt emotion on the part of the poet, and ultimately to artificial, "unfunctional" ornament in place of imagery that is "alive." To some extent at least these are the reactions with which the poetry of Andreas Gryphius and of the seventeenth century in general have been greeted. But, to return once again to Miss Tuve's arguments in behalf of English poetry of the seventeenth century,

Emphasis on technique does not produce "ornament for ornament's sake"; foolish technicians who have nothing to say by means of the technique produce it. The Elizabethan period exhibits the normal number of foolish writers.81

I would submit that the same is true of the German Baroque.

81Tuve, op. cit., p. 48.
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