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LANDSCAPE IMAGERY IN THE LYRICS OF
JOHANN CHRISTIAN GÜNTER

DISSERTATION

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

By

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1965

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Few students of German literature would rank Johann Christian Günther among its greatest figures, yet none can deny that he has survived the scrutiny of critics for nearly two hundred and fifty years. Anthologies ever since the initial, semi-complete publication of his works shortly after the poet's death in 1723, have always included many of his poems, while secondary literature, having begun early, has continued unremittingly to the present.

Throughout long and sharp criticism concerning Günther, legends about him were born and propagated which by now have been recognized as such. Would-be critics and pseudo-scholars have used the poet and his works as material for fiction, a fact which has compelled serious specialists to exert exhausting efforts on the poet's biography, a study now considered more or less concluded.

An intriguing facet of Günther's poetry not yet investigated is his use of imagery. Analyzed, it would, I believe, shed new light on the poet's development and his position in relation to his age; this approach implies
that I cannot wholly ignore biographical data, though I will concern myself at the beginning of each period only with the barest essentials as they follow chronologically. Since the entire notion of image would be too broad to justify any claim to penetration in depth, I shall confine my attempts to a single aspect of the imagery, that which concerns what can broadly be understood as having reference to the landscape. The study will not be merely an enumeration of images, for the technique of image application employed by the poet in a given poem is also of interest. Throughout this investigation I shall try not to lose sight of the poet's indebtedness to his heritage when such is apparent, without failing to recognize when he moves creatively away from his literary background into poetics all his own.

Due to Günther's short life, we must not expect new developments in his use of imagery to be clear-cut, nor can we hope to see his new techniques continue permanently. Rather, the developing process can perhaps best be described in terms of a zigzagging line which itself zigzags in larger sweeping trends, thus exhibiting movements toward what is new, while always slipping back into the old, movements which as a whole move now closer to the new and now retreat again to the old.

* * *
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CHAPTER I
STATEMENT OF THE PROBLEM

The first statement of consequence about Günther comes from Goethe, who wrote: "Er wusste sich nicht zu zähmen, und so zerrann ihm sein Leben wie sein Dichten."¹ This dictum has led many scholars to deal with those aspects of Günther's poetry that contain biographical data. They have been less interested in the poetry for its own sake than in finding evidence of lack of self-control. They support their judgments with such quotes as warrant the claims made. It is not only the critics of Günther's day who were negative in their evaluations of his work. Later criticism also continues to be sharp.

To be sure some of Günther's poetry is full of biographical data; some of his poems read like confessions, others have a remorseful ring. Occasionally he defends himself against his enemies in biting satire. These tendencies towards confession, remorse and defense lend

¹Johann Wolfgang von Goethe, Sämtliche Werke, XXIII (Stuttgart, 1887), p. 61.
Günther's poetry a quality of subjectivity rarely observed before him, and it is natural that the critics have been tempted to read his poetry as a diary, with an eye peeled for clues of self-revelation. Preoccupied with the chronological classification of the poems, several of the earlier studies on Günther are helpful as starting points for my investigation.

Considering Günther an early Goethe, the critics by and large tend to characterize Günther as a representative of the early bourgeois orientation of the eighteenth century rather than as a poet standing in the tradition of the seventeenth century. They feel that Günther's personal mode of expression separates him from the depersonalized and often conventional habits of poetic expression thought to prevail in the Baroque period. Günther's period is one in which the bourgeois world is coming into its own. The cultural conditions of the day confront the poets and artists with the question as to where they belong. Patronage is now a thing of the past. Instead, usefulness to society becomes the criterion for tolerance and financial reward, and the artistic individual must reorient himself. In the case of Günther,

2 I use the terms depersonalized and conventional in reference to the baroque writers as discussed in the preface to Albrecht Schöne, Das Zeitalter des Barock (Munich, 1963), pp. v ff.
this orientation neither entails a total break with the literary tradition of the previous century, nor does it mean that we must expect something entirely new.

According to up-to-date textual comparisons, many poems once thought to be Günther's, are to be attributed to other poets. Also, various studies of manuscripts, contemporary song books, personal letters and remarks made by Günther's contemporaries give us a rather accurate picture of his life. Many of the legends that have grown up over the years are now thought to be invalid, including Goethe's evaluation of Günther's quality as a poet. The studies show that those criticisms claiming Günther to be a dissolute poet have usually issued from slanderous and satirical statements made by his enemies.

Of the studies available, Carl Enders' is one of the most thorough and conclusive. Enders arranges all the poems according to what he thinks to be the chronological order in which they were written. He uses three basic categories, the first for poems whose date of composition is certain, the second for those known to be written within a definite span of time, and the third for poems Enders believes to have been composed within a certain

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period as determined by secondary evidence. All poems are foot-noted and the evidence and reasons for each classification are given in the second half of the book. The work of B. Litzmann⁴ is of an earlier date and is considerably less complete than that of Enders. In many respects Litzmann begins what Enders carries out on a broader scale.

Early in the current century, Johannes Klewitz⁵ discusses the body of Günther's poems from the viewpoint of nature. He enumerates but does not analyze the meaning of natural phenomena which he finds in the poems. He is specifically concerned with what kind of animals, plants and inanimate objects find a place in Günther's poetry. Also in the course of this century, many critics have studied his poems in an effort to glean psychological data pertaining to the author. In his dissertation, Arnold Stelzmann⁶ points out that the folk song is not the object

⁴ Berthold Litzmann, Zur Kritik und Biographie Johann Christian Günthers (Frankfurt, 1880).


of study in Günther's time as it is with Herder and the Romanticists, and that the writers and thinkers of the seventeenth century have little or no interest in the masses from which the folksong is thought to derive. Stelzmann attempts to show that Günther is the first poet to be primarily concerned with the individual ego, and that he has his roots in the literary tradition of the seventeenth century. In the course of his poetic development, according to Stelzmann, Günther becomes more and more involved in his own inner world and simplifies his poetry so that it resembles the folksong. In this manner, Stelzmann suggests, Günther's poetry differs from the generally accepted tradition of the protestant churchsong which prevails in Günther's time. Expanding on Litzmann's view, Stelzmann argues that these folk sayings are additional evidence that Günther incorporates characteristics of the speech of the folk into his poetry. However, neither the typical folk song stanza nor the refrain is found in Günther's poems. Stelzmann goes on to say that the folk quality springs from the inner person

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6 As defined by Wolfgang Kayser, Kleine deutsche Versschule (Bern, 1961), p. 40.
of the poet and not from any tradition in which he writes. However, the question as to whether the folksong derives from the people or whether it comes from more sophisticated poetry which the people take over and popularize does not concern Stelzmann.

Fritz Mayer treats the poetry from a psychological and religious point of view. His study analyzes Günther's relationship to God and how his encounter with God is expressed in his poetry. The very title of A. J. Crick's dissertation indicates that the author is interested in gleaning biographical data from Günther's poetry. The significance of Crick's study lies in the fact that he is the first to apply a psychoanalytical approach. Also H. W. Munzer is primarily concerned with the poet's personality. He selects six poems which he assumes to have resulted from Günther's unsuccessful love

7 See the unpubl. diss. by Fritz Mayer, "Das Gott­ erlebnis Günthers, und seine Entwicklung und seine dichterische Auswirkung," (Frankfurt, 1933).

8 See the unpubl. diss. by Alan J. Crick, "Die Persönlichkeit Günthers," (Heidelberg, 1938).

9 See the unpubl. diss. by H.W. Munzer, "Günther's Poetry in the Light of his Personality," (Pennsylvania, 1948).
affairs. In Munzer's view, each poem represents a new struggle which changes the poet in one way or another. The study culminates in the final chapter, "Jesusminne," in which Munzer suggests that, with Günther, love for women is transcendentalized. Eberhard Majewski also concentrates on the poet's feelings. Treating various poems that are to lead to an understanding of Günther's personality, he points out that not all biographical data on Günther have been collected and that they probably never will be. Declining any interest in furthering this aspect of research, Majewski states his goal to be the scrutinization of Günther by the avenues of fate and his poetic élan. In other words, he takes into account the spiritual and intellectual basis conditioning the poet's writings.

The historical-critical edition of Günther's poems was edited by Wilhelm Krämer. It still serves as the definitive text, though annotation and criticism are lacking.

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11 Johann Christian Günther, Sämtliche Werke ed. Wilhelm Krämer. vols. 275, 277, 279, 283, 284, 286 BLVS (Stuttgart, 1930-1937), hereafter cited by volume in roman numerals and page and line within the text.
Krämer has also written a biography of Günther.\textsuperscript{12} It is a scholarly work and has special value today because many of the original sources have disappeared during the Second World War.

The first half of the dissertation by Wolfgang Dreyer\textsuperscript{13} analyzes Günther's personality; dealing with his sensitivity as a person as well as a poet, there are chapters on the role of women in his life, on his attitude towards death, and on his relationship to God and to the world. In the second half, Dreyer seeks to understand the poetic technique involved in Günther's figures of speech. In many respects the study is statistical and enumerative, but Dreyer draws some interesting conclusions from his findings. In his conclusion he represents Günther's progress in a graph, which shows that during the earlier

\begin{itemize}
  \item \textsuperscript{12} Wilhelm Krämer, \textit{Das Leben Johann Christian Günthers} (Godesberg, 1950). This study was realized in the face of severe hardship. The first part was Krämer's dissertation in 1925 at Munich. The title of the latter work was \textit{Johann Christian Günther: Sein Weg aus dem Barock}. The remainder was intended as a Habilitationsschrift at Munich in 1928. But the manuscript was not completed until 1941. The dissertation was destroyed in the bombing of Munich. The manuscript for the book was subsequently destroyed in the bombing of Leipzig in 1943. In 1946, the existing manuscripts and primary documents on Günther were ordered burnt by the Polish administration which had taken over Breslau. Krämer tells in his epilog that all the notes and biographical references of the final study will be published in a supplemental volume. None has yet appeared.
  
  \item \textsuperscript{13} Wolfgang Dreyer, "\textit{Wandlungen in Lebensgefühl und Sprachgestaltung J.Ch. Günthers unter bes. Berücksicht. der Bildlichkeit.}" diss. (Frankfurt/M., 1951).
\end{itemize}
part of his career as a poet, Günther is in a state of servitude to the clichés of society for expressing himself. Then, Dreyer finds, the poet struggles to liberate himself from these shackles, escapes from the formalities of literary language, and moves to the third stage of his development creating new expressions and a fresh language.

The most recent study on Günther is by Hans Dahlke,14 and comes from East Germany. Dahlke sets himself the task to search the forces and circumstances which determine Günther's life, and thus to formulate an interpretation of the poet's work. Actually, Dahlke's study is partly biographical and partly interpretative, even though he claims in his introduction not to be interested in writing still another biography on Günther. Instead, he says, the work "hat sich Günthers 'dichterische Entwicklung' zur Darstellung gewählt, nicht seine geographische, die weitgehend als erschlossen betrachtet werden kann, und auch nicht nur seine geistige. Ausserdem beruht sie auf der Voraussetzung, dass Günthers lyrisches Werk keinen einheitlichen Charakter aufweist, und daher in seinen verschiedenen Entwicklungslinien ge- sichtet und erklärt werden muss."15 Regardless of


15 Ibid., p. 5.
Dahlke's intention, the book is more devoted to literary history and biographical chronology than to interpretation. As a historical-biographical study the book is valuable. The main thesis which Dahlke sets out to demonstrate is that Günther's problem as a poet issues from the social developments and growth of the middle class at the beginning of the eighteenth century. Dahlke is concerned with the difficulties the poet must face in a society oriented more toward wealth than toward art. He advances the argument that Günther is a poet whose roots still lie in the feudalistic and theological conventions of an older society, which Dahlke finds described by Karl Marx in his introduction to Zur Kritik der Hegelschen Rechtsphilosophie, as a "Kampf mit seinem eigenen inneren Pfaffen, seiner pfaffischen Natur." ¹⁶ Dahlke seeks to show that Günther begins this struggle but that it is carried to a successful conclusion only by his successors, the chief one being Lessing. "Je mehr sich das bürgerliche Individuum seiner feudalen Fesseln bewusst wurde und sich anstrenzte, sie zu sprengen, desto mehr musste es sich in einem gewissen Sinne zum Repräsentanten der Gesellschaft machen. Es musste die

Illusion der Klasse über sich selbst als allgemein gesellschaftliche produzieren.\textsuperscript{17} Dahlke expounds on the view that by speaking for his class, a poet gives voice to the feeling of community which he shares with his fellow men. This theory is interesting but remains inconclusive, and it appears that Dahlke's introduction and conclusion make ready reference to Marxistic philosophy more to satisfy the regime than to achieve a revolutionary interpretation of the poet.

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As already stated,\textsuperscript{18} Carl Enders' book of 1904 makes a study of the chronology of Günther's poems. The same study classifies the poems in three groups according to content. Within this arrangement the first group includes poems which contain motifs and material pointing to definite teachers or other influential persons in Günther's life. The second group concerns personal

\textsuperscript{17} Dahlke, p. 14.

\textsuperscript{18} Cf. p. 3.
experiences, and the third group contains poems which give homogeneous expression to Günther's feeling and his own life as a mature poet.

This classification is possible largely through a study of Günther's biography, of which some salient features follow. In his youth, the poet finds himself under the influence of Schmolke and Hunold, from whom he learns certain motifs and manners of expression. In Wittenberg, he experiences a youthful storm and stress period which is reflected in his poetry. In Leipzig he comes under the influence of Mencke, begins to turn away from the Silesian school and imitates the Latin and Greek poets. In this passionate and reckless period of his life, Günther writes many student songs and light, mocking satire. After expansive dreams and plans occasioned by an encounter with Ovid and the new Latin poets, Günther achieves popularity for his poems of gallantry. Difficulties in his relationship to his father lead to poetry of confession, repentance and despair. Love poems to various young women are written throughout all these stages.

\[19\] For the suggestion that Günther's earlier poetic endeavors function within the tradition of the Silesian schools, see Krämer, Biographie, pp. 47ff.
Enders uses nine different periods in his final classification:

I. Jugend und Schulzeit. 1710-1715.


V. In Zedlitz, nach und in Lauban. Neujahr 1720-Mai 1721.

VI. Wieder in Breslau. August-Sept. 1720.


VIII. Vor und in Schmiedeberg und Landeshut. Juni 1721-1722.


Enders subdivides the classes into three categories each. In the first, he gives the specific date or month when the individual poem is written. In the second, he groups poems into the various categories without specific dates, listing them as hypothetically determined. No approximate time is suggested other than the broad period given for the category in which they are placed. The arguments for classification are given for each poem in the latter part of the book. In the third class, Enders adds a list of poems which he is unable to date and for which he cannot offer reasons for a specific classification.
In my study of Günther's poetic technique in his use of landscape imagery, I will use Enders' basic classification. However, section IV is too short and does not represent sufficient time for development to warrant special treatment. I shall therefore include number IV in group V. Number VI is also considered too short to represent a noticeable development in Günther's use of imagery. For my purpose number VI falls under number VII. My study is to show the development of Günther's use of landscape images and metaphors as found in the seven categories thus established. Within this framework, poems rather than individual images will be scrutinized. This does not mean that the interpretation of the poem in question will be exhaustive. The discussion will focus on the poet's use of landscape imagery. For each of the categories adopted I shall discuss several poems in detail. A list of other poems from the same period, with similar images and metaphors will be included.
CHAPTER II

YOUTH AND EARLY SCHOOLING, 1710-1715

The first poem is entitled Christliche Geduld (II, 5).

Banges Herze, lerne doch
Dich in dein Verhängnis schicken
Und das schwere Creuzesjoch
Durch Gedult vom Halse rücken,
Weil dem Auge, wenn es weint,
Alles doppelt grösser scheint.

Gerne tragen schwächt die Last,
Willig leiden stärckt die Hände;
Wer das Ruder mutig fast,
Macht der Schiffahrt bald ein Ende,
Welche man in dieser Welt
Durch das Meer der Trübsahl hält.

Zwar es ist kein schlechtes Werck,
Sich im Summer frohlich zeigen.
Wer vermag wohl einen Berg
Ohne Schwizen aufzusteigen?
Doch ein Weiser zwingt das Leid
Durch der Sinnen Tapferkeit.

Nur getrost, betrübter Geist!
Frisch gewagt ist halb gewonnen.
Was dein Fernglas Wolcken heist,
Ist ein Himmel voller Sonnen,
Die des Kummers trübe Nacht
Den Cometen ähnlich macht.

Unser Glauben nimmt den Trost,
Weil die Qual nicht ewig währet.
Dem, der mit der Hoffnung lost,
Ist das Kleinod oft bescheeret;
Aus dem Leiden ohne Ruh
Führt sie uns nach Glückstadt zu.
A definite date of composition cannot be ascertained. Enders places the poem first in his initial classification. The evidence he gives points to its composition early in the first period. Krämer, who claims to have published the historical-critical edition of Günther's works chronologically, places the poem second in the group written between 1710 and 1715.

The overall tone of the poem is one of reliance upon God in all circumstances. It has six stanzas with six lines in each stanza. The meter is trochaic. The rhyme is crossed in the first two verses, alternating from masculine to feminine, and a masculine couplet closes each stanza. The form is rigidly maintained throughout.

Each stanza begins with a general statement, followed by a statement in the form of a metaphor. In the first stanza, the general statement occurs as an admonishment addressed to the heart as the seat of the poet's emotions. Using the imperative, the poet as reasoner summons the heart to forbear and to follow the dictates of reason. Initially the poet is drawn to

Ich verschweige, was mich drückt,
Und bin in dem Höchsten stille:
Gott hat es mir zugeschickt,
Und vielleicht ist es sein Wille,
Dass nach Klageliedern bald
Auch ein Halleluja schallt. (II, 5, lff)
opposite poles, metaphorically conceived as heart and mind, and stands between them in the first two stanzas. In stanza five, however, a movement towards reconciliation begins. The polar concepts no longer run parallel but move towards each other. The words **unser** and **uns** indicate the shift, and the poet dwells neither on heart nor on mind, but on faith, which includes aspects of both. In the final stanza, the synthesis is complete. Here the poet speaks in the first person, signifying the total personality. In the process, he elects the side of reason, following the advice given to the heart in the first stanza and restated in the metaphors that follow.

Günther's metaphorical technique merits comment here. The traditional image of Christ bearing the cross is suggested. Considering the metaphor as such, the poet does not simply take it over. Literally speaking, he wants to cast off the burden of the cross instead of carrying it. The metaphor of the cross supports the general statement about fate, which the poet wishes to escape. The tear drop is a metaphor from the physical realm and also supports the general statement. The two metaphors in themselves are unrelated but are connected in the final analysis because both refer to patience. In patience they derive meaning. Thus, the metaphor of the
cross, being untraditional in isolation, takes on a traditional meaning in the framework of Christian patience. The metaphor of carrying the cross is taken up again in the second stanza where it is called a burden in the hands. The various nouns and metaphors only loosely related to each other are unified in the common denominator, patience. In stanza one, fate is juxtaposed to patience. The poet must confront his fate by accepting it or resisting it. Patience becomes a necessary tool for the poet's encounter with his fate.

In the last four lines of the second stanza, we find a scene which serves in its entirety as a metaphor to explain the abstract statement given in the beginning lines of the stanza.

Wer das Ruder muthig fast,  
Macht der Schiffahrt bald ein Ende,  
Welche man in dieser Welt  
Durch das Meer der Trübsal hält. (II, 5, 9ff)

With the introduction of the sea imagery, the poet recommends active acceptance of the cross placed upon him by fate. This acceptance is suggested by the sea, which is a collective term for the misery of this world. Man needs patience but also courage to cope with the misery.

The nautical metaphor which Günther uses is an old one. Virgil, Pliny, Quintilian and Jerome use it. It
becomes popular in Carolingian times and is common during the Middle Ages. Dante uses it in the second book of Convivio. Already in Greek times the metaphor has various meanings and in the Middle Ages it varies still more. Sometimes we find references to the ship of state, at other times life itself is a long sea journey. Some poets use the sea journey to indicate a love affair as in Plavius' poem.

Ob wol/ zu dieser Zeit/ da man nichts thut/ als kriget/
Die schiffarth vnd mit jhr fast aller handel lieget/
Rüstet doch des vngeacht Cupido täglich aus
Kin Schiff/ vnd reiset jtz/ fast mehr als sonst/
von haus,
Er hat ein settsam schiff/ dran freundlichkeit das ruder/
Der bord ist wandelmuth/ die wände; muss vnd luder/
Der boden; wunsche vnd wahn/ die stücke; ruhm vnd gonst/
Der proviant darauff ist ehrbarkeit vnd konst. .

The nautical metaphor is often used by Opitz, Gryphius, Fleming, Hoffmannswaldau and others, and it

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always connotes an element of fear. Günther uses the metaphor because it is ready and available in the tradition he writes in. The metaphor is the common property of poetic language.

In stanza three we find other images. As in the first two stanzas, patience in the face of difficulty is emphasized. However, courage becomes more prominent in this stanza than in stanza two. The landscape imagery is embodied in the mountain which lacks concrete specification in a given locale. It is an image without beauty or color and has only one characteristic, its size. It becomes a metaphoric obstacle to be overcome. Its meaning derives from its use in the poem where it is employed to explain on the metaphoric level what the poet means. The mountain serves the same purpose as the sea: they are obstacles that can be overcome only by the practice of patience. The final couplet states what the metaphors of sea and mountain signify. In the framework of the metaphors, the poet urges more than patience. Active participation is recommended. Patience is expanded to include the virtues of courage, bravery and perseverance.

A series of landscape images occurs in stanza four. First there is an appeal to the intellectual
element, then an extension of the appeal in a proverb. The next four lines bring in the sky and the cosmos. The clouds, sun, comets and night are used metaphorically. The clouds are nebulae which obscure direct vision and indicate unreal difficulties to be surmounted. Night is the darkness of sorrow and anguish. Thus far all the images are metaphorical. The whole scene derives its meaning from a metaphoric complex in which the soul is described by means of a parallel to the cosmic realm. The sun signifies happiness, while night is the lack of it. Understood in this way, the metaphors indicate nothing peculiar to Günther.

The sequence of metaphors, however, calls for further interpretation. A clue to the meaning lies in the line "Was dein Fernglas Wolken heisst . . ." In effect, the poet is saying that science cannot present the ultimate truth of things. The telescope furnishes only a distorted reality by enlarging certain aspects of the universe out of proportion. Reason, guided by theological virtues, is able to penetrate deeper than science to arrive at the truth. For, in reality, the heavens are full of bright stars but they appear as clouds only because of darkness in the mind and soul. Disillusionment results from a failure to grasp the truth. The bodies which appear to be comets actually remain stable
and permanent lights. The metaphors of the cosmos express the apparent failure of science to solve problems. The poet advises his emotional self to look beyond the surface of things and not allow the heart to distort the facts. Thus, he again supports and exemplifies what he states in the beginning lines of the poem. There is also an inner progression of metaphor from stanza one "Weil dem Auge, wenn es weint,/ Alles doppelt grösser scheint" to stanza four dein Fernglas, in which the idea of magnification increases the suffering beyond its true measure. The application of reason is unable to penetrate what appears to be clouds and only Christian patience can establish the true relationship between appearances and reality. The qualities of heart (tears) and mind (telescope) are inadequate to understand or overcome suffering without patience which alone provides the hope of a Halleluja in the final two lines.

The fifth stanza proceeds in direct language and without metaphor. The discussion remains abstract. The reference to hope (Il, 5, 27) is partly biblical and partly folk wisdom. The jewel is not a metaphor, but a reward to the one who has patience. Just as the sea, the mountain and the sky are used to elaborate on patience, the poet likewise uses hope to bolster his argument.
The final stanza portrays the poet himself in a state of patience. He is not rebellious, not complaining, not resisting his lot. More and more the tone becomes that of acceptance of the will of God. Reason brings the emotional side into a state of passivity. The Movement of the whole poem is toward this position as dictated by the arguments reason puts forth in the metaphoric complexes. Thus, Günther's use of landscape imagery is not for its own sake. It occurs in the poem as metaphoric restatement of what is said initially in the abstract, and develops by metaphorical steps to a final position of abstract Christian patience.

The date of Günther's Die gepriesene Demuth is not known precisely. Enders and Krämer agree that it was written early in the first period. The poem has much in common with the one above. There are again six stanzas with six verses each, the meter is trochaic, each stanza having crossed rhyme and a concluding couplet.

Wer die Erde recht beschaut,  
Findet einen weiten Garthen;  
Hier wächst manch gesundes Kraut,  
Hier sind Blumen vieler Arten,  
Doch der Demuth edle Zier  
Geht fast allen andern für.

23 Enders, p. 74.
Demuth hemmt der Misionst Gift
Und den kalten Brand der Sünden;
Wer ohn ihren Leitstern schift,
Wird den Hafen schwerlich finden.
Demuth biethet Glück und Heil
Aller Welt umsonste feil. (II, 7, lff)

In the first stanza Günther introduces a garden but keeps the description very general. We are told only that it is full of vegetation. From the couplet we learn that we are dealing with a metaphorical garden. In this garden of virtues, the virtue of humility surpasses all the others. The technique applied is the reverse of that used in the previous poem. The poet now creates the metaphorically intended scene first, and in the couplet presents the value which this scene is to have, thus working from the specific metaphor to the general meaning, from the concrete to the abstracted value.

The second stanza continues the theme established in the preceding couplet, and becomes specific about the effect which humility has on envy and sin in general, using the paradox of kalten Brand, traditional for Günther. The statement is followed by a sea metaphor in the next two verses, and another general concept occupies the couplet of this second stanza.

The next two stanzas, three and four, elaborate on the nature of humility in repetitive generalities, and without the use of any metaphors. Only in the fifth stanza are we led back into the realm of nature.
Pappelsträuche rührt kein Blitz,
In die Eichen schlägt das Wetter;
Ja, der Demuth Schattensiz
Trotzt die sichern Lorbeerblätter,
Wenn der Himmel bremt und kracht
Und die Erde furchtsam macht. (II, 7, 25ff)

In this stanza, Günther's nature imagery has
nothing to do with the garden scene evoked in the intro­
ductory stanza. Whereas in the first stanza the poet
introduces us to a metaphorically understood garden in
which component parts are indicated in the most general
terms, the fifth stanza lacks any type of scenic
coherence, and deals with individual species of trees
which are not to be thought of in any scenic arrangement.
The trees are of significance only in reference to the
storm images that characterize the stanza. The progression
is from concrete flora with allegorical meanings (Pappel-
sträuche—humility and Eiche—pride) to metaphysical flora
with symbolic meaning. The storm encompasses both
images in one symbolic message exhorting humility to
stay out of harm's way while pride will be broken by the
vicissitudes of life. The nature imagery is totally
submerged in the final stanza, which has only a hasty
reference to the leaves.

The precise date of the next poem, Die Begierde nach
dem Himmel (II, 12), cannot be determined, but
Enders and Krämer agree that it comes early in Günther's first period. The rhyme scheme, verses per stanza and trochaic meter are the same as in the previous poems. Also the metaphors are a repetition of those observed earlier. Several of the nine stanzas are of interest for their landscape imagery. The first two stanzas follow:

Fort, O Seele, von der Welt,  
Las das Lazareth der Erden!  
Wem ihr Fürnüss wohlgefällt,  
Mag durch Schaden klüger werden.  
Gott und Himmel soll allein  
Meiner Sinnen Leitstern sein.

In Egypten herrscht man nicht,  
Gosens Apfel schmeckt zu bitter;  
Ihre Blumen, so man bricht,  
Sind ein Blendwerck der Gemüther,  
Bis man dort in Canaan  
Rosenerndte halten kann.

The theme of the poem, a desire for heaven, involves a basic contrast in the poet's outlook on heaven and earth. This contrast is suggested and reinforced throughout by landscape images. In the first stanza, as the soul is directed heavenward and the earth is negated, the sea metaphor is used to focus attention on heaven. In the second stanza, the opposition between heaven and earth is metaphorically cast in Egypt with a longing for the promised land. The contrast is specified further by

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Enders, P. 74.
the flowers of Egypt, as opposed to the roses of Canaan. In the former the flowers are unspecified and negative, in the latter they become roses with all the traditional significance of roses.

The vanity motif is introduced in stanza three and exemplified by nature metaphors.

Wer sich an der Welt vergaft,  
Kriegt vor Körner Staub und Schimmel;  
Alle Hoheit dieser Zeit  
Ist ein Bild der Eitelkeit. (II, 12, 15ff)

The sea metaphor dominates stanza four by concretely presenting a complex of images which culminate in a general statement.

Schiffer werden auf der See  
Von den Stürmen umgetrieben,  
Bis die Zeit ihr langes Weh  
Durch den Nordstern aufgerieben;  
Dies, was uns bestürmen will  
Ist ein Leiden ohne Ziel. (II, 12, 19ff)

That this world is a metaphorical sea on which man encounters storms, is not novel for the north star (heaven) serves to extirpate the suffering (Weh) as a beacon guides a ship in distress.

Stanza five contains metaphors from the plant world. "Disteln list man von den Reben,/ Thränen mischen unsern Tranck,/ Dornen pflastern uns den Gang" (II, 12, 28ff). These metaphors are a reference to the biblical parable
of picking figs from thistles, and again they characterize this world negatively. Also stanza six has biblical imagery:

Das Vergnügen bringt Verdruss,
Aus der Wollust sprosst der Schmerzen.
Öfters kan der Überfluss
Uns die Freudensaat verscherzen,
Wenn des Feindes gelber Neid
Unkraut auf den Acker streut. (II, 13, 31ff)

The image of weeds in connection with a seed of joy reminds us of the biblical sower who went out to sow his seed (Mk. 4:1ff). The notion of contrast suggested above is implicit in landscape metaphors of the whole stanza. Günther focuses on earthly pleasure which, he says, grows into pain. For him, excess in pleasure is the parabolic sower of weeds which choke our seed of joy. As the metaphor is used, it becomes more than a concrete example supporting the general statement. The metaphoric significance of a seed itself, together with the parabolic reference cause the stanza to state a direct truth. The poet uses images made sacred by the bible to describe secular pleasures, but the basic theme is not at all secular. Thus in the word Freudensaat, we have Günther's concept of pleasure. Like a seed, it is minimal, and

25 "Do men gather grapes from thorns, or figs from thistles?" Mt. 7:16.
like a seed, it is destined to change into something different. In the final analysis, the word expresses the baroque concept of vanity.

The technique of contrast continues in stanza seven.

Perlen, die wie Lilgen blühn,
Sind der Speichel wilder Fluthen.
Last den blizenden Rubin
Auf der Fürsten Scheitel bluten,
Ihre Würde zeigt doch
Des gecronten Knechtes Joch. (II, 13, 37ff)

The metaphors are from a realm of nature different from that of the preceding stanza and they are distinguished basically by color. The pearls and the ruby are earthly treasures which lose all significant value in reference to the next world and, indeed in that reference, have only negative value for man. The ruby is red, a color which is significantly intensified by the reference to bleeding. The ruby indicates riches, by which the poet implies the vanity of this world. Ultimately both pearls and the ruby represent earth, in contrast to heaven, thus indicating the same opposites as Egypt and Canaan. The theme of the poem is culminated in the last line of the stanza in which we find the oxymoron, a crowned servant. With this phrase the poet states a contradiction. How—

26 The image is common to the baroque writers, e.g., "Wer (geitzig) liebet den Rubin / Von rohten Lefzen nem Er jhn." Weckherlin, in Schöne, Barock, p. 760.
ever, the image is contradictory only when judged by earthly law; it becomes valid when we follow the poet's metaphor into a higher realm. The total significance of crowning is not fully realized without the last stanza.

Auf, bestürzter Geist, zu Gott,
Der crönt dich mit Salems Schäzen;
Jesus selbst will durch den Tod
Deiner Last den Gränzstein sezen.
Gieb dem, was dich traurig macht,
Nun auf ewig gute Nacht! (II, 13, 49ff)

A spiritual crowning is to take place in heaven with a crown made of neither rubies nor gold, but of Salem's treasures. In this stanza the imagery becomes abstract and spiritual. The negative concreteness of the earth vanishes. The significance of death is twofold: In one sense it refers to the poet's release from the world; in another, however, it implies the redeeming death of Christ. The poem, then, is a prayer for release from the world negatively presented in the vanity tradition. In order to create a positive picture of heaven, the world is negated by means of contrasting metaphors which, in themselves, are also traditional.

The poems discussed up to this point are classified in Krämer's historical critical edition as lament poems.
Next I shall discuss a few poems which also belong to Günther's first period but are classified in different genres. First I treat a love poem, later an occasional poem.\(^{27}\)

According to a footnote in one of the original sources, *Auf den Tod seiner geliebten Flavie* was probably written in February 1714.\(^{28}\) The poem gives some biography assuming knowledge of the background as follows: Günther's schoolfriend, Friedrich von Bock, invited him to spend some time at his family's estate in Roskowitz. There Günther met a young girl from Striegau who had been his childhood companion. She was working as a maid on an estate and Günther spent much time walking with her and writing poetry. Before the summer was over she died. Günther writes a poem to commemorate her

The poem contains two hundred and thirty-six lines composed of eleven sections of varying length. Each section begins with the same sentence, "Stirbt meine Flavie, so klagen meine Flöthen." The second line of each section begins with the same words but concludes

\(^{27}\) The German word is *Gelegenheitsgedicht*. I shall translate the term as 'occasional poem.' However, I imply also the German connotation of a poem written for an occasion, for money, a patron or specific person.

\(^{28}\) Enders, p. 88.
differently. The rhyme is in couplets throughout and
the meter is iambic hexameter. Every section contains
landscape imagery. For obvious reasons I shall quote
only portions of the poem, but enough to draw some
conclusions about it.

The poem begins with landscape imagery in the
first section.

Was mir der Himmel gab,
Nimm jetzt die Erde hin. Der Zierrath aller Walder,
Der Ausbund aller Treu, macht der Elyser Felder
Durch seinen Tod beglückt. Die ewig schwarze Nacht
Verhüllt mein Sonnenlicht. Was mir das Leben
bracht,
Geht zu den Todten hin. Der Augen holden Sterne
Verlieren Glanz und Schein. (I, 3, 5ff)

Section two continues:

Der Parzen Urthelstab
Reisst meiner Flavie den Schönheitspurpur ab.
Die Acker fühlen es. Die Zierlichkeit der Blätter
Verläst den dürren Stamm, wie wenn ein Donner-

Die grünen Aste theilt. Es seufzen Feld und Wald,
Da ein gebrochen Wort in seinen Thälern schallt
Und ihren Tod beklagt. In den bestürzten Flüssen
Sieht man der Nymphen Schaar die Thränen häufig

giessen.
(I, 3, 15ff)

Section three has animal imagery:

Die Pallas und das Volck der Schäfer grämen sich
Um ihre Schäferin, die sie so inniglich,
So ungemein geliebt, da die zerstreuten Hirten
Die Lenden mit Napell, den Leib mit Jammer gürthen.
Das angenehme Vieh der Schaafie liegt gestreckt.
(I, 3, 27ff)
Landscape and animal imagery dominate section four:

Zuvor versorgte Schaar, nummehr verwaistes Vieh, 
Betrübten Lämmer, klagt; mein Engel wird euch nie, 
So wie zuvor geschehn, an jenen Silberbächen
Des Hungers Macht mit Klee, den Durst mit Wasser brechen

Noch, wenn der Tag sich kühlt, der Berge Schatten wächst
Und eure Müdigkeit nach ihren Ställen lechst, 
Euch mit gefüllter Hand das Abendfutter reichen. 
Kommt, lieben Schafe, kommt, verlast die wilden Eichen,
Wo Schröcken und Gefahr sich mit den Wölfen paart; 
Ihr seyd bey mir so gut als irgendwo verwahrt.

... 
Ihr sollt fast jeden Tag auf frische Triften gehn, 
In Blumen, Grass und Klee bis an die Bäuche stehn. 
Geht jezo, wo ihr wollt, der Weide zu geniessen, 
Doch hütet euch, dass ihr nicht mit den blossom Füssen
Den werthen Berg entehrt, das Heiligthum entweiht, 
Wo meiner Liebsten Gruft mir auch mein Sterben dräut. 
(I, 4, 39ff)

The imagery in this poem comes from various realms. Interspersed among the landscape images are references to classical figures and places. The descriptions shift from scene to broad territory, from forest to open field, from night to day, from fair to stormy weather; but no unified scene is created. The term, Elyser Felder, suggests the motif of a bucolic landscape, traditional since early Greek poetry.

The tradition of the bucolic landscape description is not meant to represent reality. Its origin is in antique poetry and rhetoric, and later it becomes a topos which poets and writers continue to use. Homer prefers
the amiable aspects of nature, a cluster of trees, a grove with springs and lush meadows. The uninhabited goat island near the land of Cyclops sets the tone. There are meadows on the banks of the sea, with moist, soft soil. Vines cannot die. Godd crops, always in season, are produced from the rich soil. At the harbor, a spring of sparkling water flows from beneath a cave. Around it, poplars grow; likewise, the grotto of Calypso is surrounded by a forest of alders, aspen and cypresses. Four springs water the meadows. A luxuriant grapevine hangs over the entrance.

Later writers take many motifs from Homer's landscapes. There is usually a tree or group of trees, a spring or brook for refreshment. Grass and flowers are usually everywhere. Herds of goats and sheep are standard features usually linked to love. As Curtius states it, "the shepherd's world is linked to nature and to love. One can say that for two millenniums it draws to itself the majority of erotic motifs. . . . Arcadia was forever being rediscovered. This was possible because the stock of pastoral motifs was bound to no genre and to no poetic form. It found its way into Greek romance and from thence into the Renaissance."29

In the poem Flavies Tod, most of these elements are present: the sheep, the luxuriant grasses, flowers, and

29 Curtius, p. 187.
the water gushing from silver streams. In section two we read, "In den bestürzten Flüssen / Sieht man der Nymphen Schaar die Thränen häufig giessen. / Die Hügel stehn gebückt, die hohlen Grunde schreyn:" (I, 3, 21ff) This complex of images with nymphs, waterfalls and landscape ultimately derives from Homer (Iliad, XX, 8, Odyssey VI, 134 and XVII, 205). Athena is here with the nymphs (Odyssey VII, 112). In Greek mythology Athena slays the giant Pallas in a war between the Olympians and the giants. This is interesting because Pallas is identified with the shepherds. The fields too, are not an ordinary landscape but they are the Elyser Felder (1.6), nourished by waterfalls (1. 21).

This imagery continues in every section. There is a mountain covered with moss and the land has a green summer garment (1. 63). Differing flowers and herbage are found also: violets (1. 73), laurel and cypresses (1. 102), lilies (1. 170), roses (1. 169), the narcissus (1. 171), the hyacinth (1. 173), and the whole land is covered with flowers (1. 223).

Not only is the plant world borrowed from the Hellenistic tradition. In the excerpts from sections three and four we also have the pastoral animals. They
are dependent on man for protection from wild animals and for their pastures. As always, the shepherd has feelings of sympathy and love for the animals.

Several passages in the poem describe the ideal landscape exactly.

Hochstangenehmes Feld, wo meine Heerde gieng
Und meine Ziegeschaar an jenen Klippen hing,
Wo ich und Flavie das schöne Lustgefilde
Bewundert und beschaut.

(I, 6, 132ff)

Near the end of the poem, the images are used in one emphatic sentence:

Klagt, lieben Vögel, klagt, weint, Blumen, Feld und Vieh,
Schreyt, Hirten, Berg und Thal, weil ihr der Tod zu früh
Und mir zu langsam kommt.

(I, 8, 189ff)

In his book on Johann Christian Günther, Hans Dahlke writes about Günther's experience with Flavie. "Auf dem Gut Roschkowitz fand er seine Jugendgespielin aus Striegau wieder, die wahrscheinlich in Magddiensten hier tätig war." I do not agree that it is so probable (wahrscheinlich) that Flavie was a real shepherdess. Rather, Günther writes a poem in memory of

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30 Hans Dahlke, p. 49
a girl using the standard imagery of buccolic poetry. Even the name, Flavie, is a traditional name for a poetic shepherdess which makes the girl impersonal. This technique excludes realism. Many images from the tradition are imposed on the scene, thereby indicating a mental vision only. The real world of Roschkowitz is of no consequence; nor does the true identity of the girl matter. The images are traditional and mythological, having no reference to the fields of Silesia. Günther's use of imagery in this poem links him to two thousand years of pastoral poetry, in which many erotic motifs are contained.

As stated at the outset, the poem to Flavie is classified as a love poem. In as much as it bemoans the death of a girl, it also has the classical characteristics of a lament poem par excellence. Between this poem and those discussed earlier, we find a similarity of theme. Also the techniques of imagery are parallel. In none of the poems are the images of primary interest to the poet. They are no more than mental creations and fit into ancient, poetic traditions. One variation is notable.

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however; in the poems of lament, the images are taken from biblical sources, while in the love poem they come from the classical, mythological sphere.

An example of an occasional poem of the first period is Der Frühling im Herbst in dem Garthen der Liebe bey der hochadligen Schweinich-Seidlizischen Vermehlung, So. I Nov. 1713. glücklich vollzogen wurde (V, 24). The baroque title alludes to a poetic motif known as the garden of love. Lengthy like the preceding poem to Flavie, this poem has two hundred and eighty lines of iambic hexameter, divided into twenty stanzas with fourteen lines each. My discussion of it is confined to the first two stanzas because the imagery is representative for that occurring in the other eighteen stanzas.

Aurora zog nunmehr den Purpur aus der See
Und stieg von Thetis Schoos erröthet in die Höh,
Weil sie die ganze Nacht bey dem Neptun verblieben.
Ihr Mantel schüttelte die Perlen auf das Grass,
Als mein erwachter Leib sich aus den Federn las
Und Tag und Sonne mich in meine Kleider trieben.
Drauf lockte meinen Sinn die neu verjüngte Welt,
Die andre Frühlingszeit des Herbstes, in das Feld,
Dem Flora einen Rock von Blumen angezogen.
Die Wiesen hüllten sich in einen bunten Flor
Und stellten mit der Pracht viel tausend Regenbogen
Und mit der Zierlichkeit beblümten Atlas vor,
Auf den der Venus Milch, Adonis Blut geronnen,
Als ihn der Chloris Hand mit Anmuth übersponnen.

Hier gab ein schattichter und schlanker Ulmenbaum
Dem von der Müdigkeit gelähmten Schenckel Raum,
Sich unter seiner Last im Kühlen zu vergnügen.
Ein hoher Wasserfall und tiefer Silberbach,
Der den Chrystallen gleich aus einem Felsen brach,
Versuchte durch den Schall mich in den Schlaf zu wiegen.
Kaum hatte Morpheus mir die Fessel angelegt,
Als ein gepresster Knall durch Laub und Äste
schlägt
Und ein geschwinder Bliz um Kopf und Scheitel
spielte.

Ich wachte voll Verdruss und hob den müden Leib
(Der das Erschöcknüss noch in Marck und Adern
fühlte)

Zusamt den Augen auf und sahe, dass ein Weib
Von ungemeiner Art an einen Garthen schriebe:
Der Jugend Frühlingszeit das Paradies der Liebe.

(V, 24, lff)

It is obvious at once that the first stanza
does not present a pictorial landscape but an abundance of
landscape imagery. As announced in the title, the theme
concerns a springtime in autumn, a physical contradiction
whose meaning must be sought in metaphor. Mythological
characters perform roles in place of men, and, in a sense,
become men on a metaphorical level. Aurora, the sun, is
the main actress who draws Neptune's regality (symbolized
by purple) from the sea, the lap of the earth (Thetis).
As she rises, images of clothing are used profusely.
Initially the clothing imagery is physical even if it
belongs to mythological figures; but as the stanza unfolds,
images of clothing are transferred to a metaphorical level
(Rock von Blumen) in order to depict the landscape in a
human framework. In the image beblümter Atlas, the re-
verse is true. Now a character is depicted clothed in
landscape (floral) imagery. The latter floral image has
a special impact as a qualifying adjective since, in
addition to describing sensuously it also connotes the bloom of youth. This image presents pictorially what is stated directly by verjüngte Welt. Thus, the opposing seasons, spring and fall, comprise an oxymoron which is partially explained by the floral imagery. Other images also focus our attention on spring, such as dew on the grass and, to a lesser degree, the sun which is direct and bright in springtime. Throughout, the imagery depicts only one season, spring, and autumn is confined to the title.

The concretely descriptive but non-literal imagery of spring ultimately signifies youth. Youthfulness is also suggested by the choice of verbs. With few exceptions they express vigorous motion not necessarily required by the context (steigen, treiben). Of course, youthfulness lends added significance to the atmosphere of love implied by the use of mythological figures.

The landscape of stanza two mirrors the landscape of the poem to Flavie, although the theme is quite different here. This not being a shepherd poem, animals are not found as are the other characteristics of the ideal landscape, which metaphorically depicts an eternal spring. The images of falling asleep and awakening parallel and reinforce the metaphoric significance of autumn and spring. These images are cast further into
a love-setting when a bolt of lightning awakens the tired body. The light of spring arouses the sleeping autumn on the metaphorical level which means that the woman's bolt strikes the man igniting his passion. When he is aroused the couple find themselves in a garden of love. Here all landscape images culminate in one metaphorical scene, the erotic springtime of youth, or a paradise of love.

Observations reveal that the poem stands in the tradition of a wedding carmen in which the garden of love is a common place. However, Günther achieves a unique interrelationship of metaphors and verbs which integrates mythological figures with landscape images and projects the metaphoric springtime as a youthful, erotic portrayal of the wedded couple. The description and activities of the first two stanzas blend to depict the garden of love mentioned at the end of stanza two.

In summary, it appears that in the first period Günther uses landscape imagery profusely but never for its own sake. Basically he assumes the traditions and

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32 Cf. Martin Opitz and others in Schöne, Barock, pp. 822 ff.
conventions entrenched in the contemporary poetic scene.

In school at Schweidnitz, the poet was taught to imitate other poets. As Krämer states it:

Dem Zeit- und Schulgebrauch folgend, legte Günther umfangreiche Stoff- und Formelverzeichnisse an, Blütenlesen aus all den Werken von Homer bis Lohenstein, Horaz bis Hofmannswaldau, Ovid bis Hunold, die Plan und Zufall ihm zu lesen gaben, Sammlungen, in denen für jedes Wort in jeder Stimmung der entsprechende bewegliche und durchdringende, liebliche, galante und verliebte, scharfsinnige, spruchreiche und gelehrte oder heroische Ausdruck zu finden war. Wollte er ein guter deutscher Dichter werden, so musste er, wie es Neukirch verlangte, die besonderen Schreibarten der Grossen des vergangenen Jahrhunderts erlernen und durch deren künstliche Vermischung diejenige zuwege bringen, welche die Lateiner den stylum sublimen nannten.33

An important teacher of Günther is the deacon, Scharff, who preached the poesie of Opitz. It is interesting to note that in the first period Günther calls himself a pupil of Opitz in his poems. "Vielleicht wird Opiz mich als seinen Schüler kennen, / Wenn der Elyser Feld uns dermahleinst vermehlt" (III, 32, 69). And: "O höchstbeglückter Schluss, der Geist und Blut gerührt, / Dass ich dem Opiz schon in etwas nachgespürt" (III, 18, 101).34

33 Krämer, Das Leben, p. 56.

It is equally interesting to note that in the wedding carmen above, the poet associates himself with the Hofmannswaldau tradition. "Ich nahm und kannte flugs die beiden Anmuthsschilder / Und klagte, dass ich doch kein Hofmannswaldau bin" (V, 28, 154). Other Baroque poets are referred to: "O nein, ich seh es wohl, was Lohenstein gethan, Denn Gryph und dieser stehn in den berühmten Thoren / Der grauen Ewigkeit wie Hofmann oben-an" (III, 32, 72). "Soll Caniz und sein Buch hier excerpiert stehn? / Soll ich dem Gryphius in seine Wälder gehn? / Und als Blumendieb den Lohenstein bestehlen?" (V, 46, 18ff). Other teachers who emphasized the poetics of the Silesian School are Benjamin Schmolcke and Burkhardt Mencke, strong disciples of Erdmann Neumeister whose book was a manual in schools.

gehalten, wobei er immer den grossen schlesischen Lehrmeister der deutschen Poesie Martin Opitz 'zum ersten und öftern zu lesen angeraten,' sich aber 'trotz seinen druckfertigen gelehrtten Schriften' nach kurzer Hauslehrer- und Wanderzeit, die ihn mit bedeutungten Staatsmännern und Gelehrten in Verbindung gebracht, für das Predigtamt entschieden. Hinderten ihn auch seine Amtsgeschäfte, eine schon in Wittenberg vorbereitete Opitz-Ausgabe erscheinen zu lassen, so blieb er doch seinen Neigungen treu."

It is not surprising, then, that Günther's imagery is traditional. While we may agree with the fact that imagery is such, several tendencies concerning the poems of a specific genre can be generalized. In the poem of lament, the imagery is biblical; parables and scenes are alluded to and integrated into the poems as metaphors to support general statements. In a love poem the imagery derives from long standing classical conventions. The poem to Flavie does not express grief on a poetic level but purges the event from consciousness by means of forced conventional metaphors. In an occasional poem, classical imagery is also prevalent but the landscape images are integrated into a mythological framework which furnishes a unified metaphoric scene. This scene reflects the poet's erotic well-wishing consistent with the theme of the poem.

Poems exemplifying landscape imagery from the period Youth and Early Schooling 1710-1715.

Mein Gott (II, 18)
Der Seelen Unsterblichkeit (II, 10)
"Welt was hab" Psalms. (II, 14)
Immer sich gelassen . . . (II, 16)
Als er sich über den Tod beklagte (I, 10)
An seine Schöne (I, 26)
Als er sich über ihren . . . (I, 30)
An seine Schöne (I, 52)
An seine Magdalis (I, 54)
Der Abriss seiner Liebsten (I, 62)
Komm mein Engel (I, 74)
Wie bald ein Paradies . . . (IV, 44)
Verzeihe grosses Paar . . . (V, 6)
Aria (V, 36)
CHAPTER III

FRANKFURT ON ODER AND WITTENBERG

NOVEMBER, 1715- JUNE, 1717

Of the poems chosen from this period the majority are love poems written for Magdalena Eleonore, the daughter of Dr. Georg Jachmann. Eleonore was twenty-five, six years older than Günther when they became acquainted. From the beginning Leonore (as she was called) realized that marriage could not result from the relationship, but she did return the poet's love. Soon she becomes a symbol of feminine beauty and love for his poetry, as Laura for Petrarch.

As love poems for an individual, some of them express the poet's personal experience. Also he tries out various new poetic forms, among them the madrigal and the cantata, and experiments with different stanza forms, for example Immer hin, falsches Herz leichter Sinn, which derives from Hunold's collection Die edlen Bemühn müßiger Stunden.35 As noted, Günther inherits and imitates the technique of his predecessors. Various studies maintain

that he successfully breaks away from tradition. Dahlke states: "Es fiel ihm nicht leicht mit dem überlieferten Dichtmaterial. Man merkt es an dem Bestreben, das gestellte Liebesthema immer wieder neu zu fassen und die gebräuchlichen Formen nach ihren letzten Möglichkeiten zu erkunden und auszunutzen." To what extent the love poems as such are imbued with genuine feeling remains unresolved. My discussion does not seek to answer this question, but deals with it in so far as it involves landscape imagery.

Der Abrisz seiner Liebsten (I, 62ff), written late in 1715, contains eleven stanzas of which numbers six, seven, eight, and nine require detailed discussion. They are quoted in full; other references appear in the text.


VII Die Wangen sind ein Feld, wo Rosen und Jasmin Einander zur Verhöhung blühn Und wo viel Gratien und ....... Amoretten Theils ihren Schlaf ....... betten, Theils wie ein Bienenschwarm, wenn er den Klee be-raubt, ....... begierig sind, den Honigseim zu lecken, Den nur die Götter schmecken, Weil ihn die Kostbarkeit dem Menschen nicht erlaubt.

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36 Dahlke, p. 50.
VIII Das Auge lockt und spielt mit einem reichen Blize,
Den, weil er schwarz und roth aus blauen Kreisen fährt,
Vermuthlich Pech und Schwefel nährt.
In dieser Vestung liegt der blind und nackte Schüze,
Spielt draus auf meine Brust
Das Freudenfeuer seiner Siege,
So dass auch ich, jedoch zu meiner Lust,
Ihm endlich unterliege.

IX Was vor Entzückung bläst der Mund
Den Rosenbüschen durch die Blätter!
Sein Muschelwerk ist voll und rund,
Leg ihm den Purpur bey,
Was gilt's? er macht sein Blut zu einer todtten Farbe.
Wer leugnet nun, dass er die Dinte sey,
Von der man längst gesagt, dass sie die Nachwelt
darbe. (I, 63, 43ff)

The title announces the theme as a sketch of the
carried, which is specified further in the introductory
words of the first stanza, "Die Liebe gab mir nehest den
Pinsel in die Hand, / Das Meisterstücker von den Bildern /
Der grössten Schönheit abzuschildern" (I, 62, 1ff). Thus,
the frame of reference is a painting, though the media
the artist must employ are not paints but the words of a
poem. A cursory reading reveals an ambivalence between
the pictorial effects thus created and the written
descriptions in the stanzas quoted. For the images used
to depict the woman are drawn from all aspects of a land-
scape, but no specific landscape comes into view. From
the outset, then, a physical scene is not intended.

The image which determines the theme in stanza six
is night, which is intensified by references to blackness,
pitch and darkness. The dark quality of the night is brought out further by several contrasts with the images of light. The beloved's eyes are stars in the night, a direct reference to light, as is also the glow of love. Light is indirectly suggested also by the verbs denoting vision (betrachten, sehen, spiegeln) which, of course, require light to function. The head is metaphorically conceived as the sky with the eyes as stars in the heavens, while the neck and shoulders are represented by more earthbound images (Reif, Schnee). Consistent with a night scene, there are no colors; things are either black or white.

The movement of the description is from the top of the woman's head to her shoulder, paralleling the sweep of view from a natural scene in which the eye would move from the sky down to the horizon. Thus the physical scene is presented in a natural progression as an artist would paint it. Likewise the metaphorical scene of the woman's head is created gradually as a scene. The eyes, standing in the middle of the description, occupy a favored spot in the metaphoric picture, while the hair and shoulders provide only the periphery, and have only sensuous beauty. The eyes, on the contrary, glow with love, implying a beauty which is non-sensuous, yet beautiful in that higher significance of the word in
which happiness is reflected. The peripheral imagery pictorially presents the body, whereas the eyes characterize the soul.

The seventh stanza, though fragmentary, is reasonably complete in describing the beloved's cheeks in terms of field imagery. Here the metaphor is established in the first verse and elaborated as the scene is developed. In the broad framework of a landscape metaphor, the beloved is described on three levels of comparison. At first the images come from the plant world, which is represented positively by the flowers (Rosen, Jasmin). Next, the animal kingdom is employed (Bienen) to put forward the pleasing qualities of the flowers and finally the region of the gods (Götter) is evoked, and so elevates the beloved's attributes of tenderness and sweetness as to make them unattainable by humans. The effect is to lend the woman godlike charms and a beauty which is incorruptible. A series of images constitutes a progression within the general description of the field which rises from the flowers up to the gods. Once again in this stanza the poet initially dwells on the physical beauty of cheeks in terms of flowers on a field. But when his metaphor is established, he abstracts to a higher level and depicts the beloved's
nonsensuous beauty - her charm and her love - which are more attractive to him than her physical appearance. Just as the previous stanza focuses on the higher beauty of the soul, so this stanza culminates by metaphorically ascending from the fields of a physical face to an abstract realm of love and charm reserved only for the gods.

The eye of stanza eight plays an active role not expected in a word painting. The key image here is the beam of light (Blize) which the eye emits to affect the artist-lover. Described as red and black, the beam pierces forth from blue eyes, as no ordinary light. The images of pitch and sulfur as well as the shooting (Schüze) of verse four are metaphors drawn from military bombardment. The star image returns us to the metaphoric heavens established in stanza six in which the hair is as night, and the eyes as lights. The shooting by night connotes simultaneously a sense of fear and of wonderment. This double relationship of the metaphor is happily united in one word which combines two substantives, Freudenfeuer. The two images contained in that compound word can be understood only on an intellectual level - as a metaphor created to express passionate love. Static

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36 The clue to bombardment is the seventh century use of speleen in Grimm, DWB, vol. 10, p. 2338.
depiction in stanza six becomes dynamic in stanza eight and results in a blissful unity between subject and object in the poem. Amor's glow is now the welding force which compels the union. A feeling of dynamic movement toward this unity is also expressed in the verbs (locken, spielen, fahren). This movement is not only on the level of locomotion but also on a higher level of love, for the lovers literally move together into the love union of fiery joy. All motion stops at this point and in the final line the subject succumbs to her beauty (untermiege).

The ninth stanza begins with a burst of emotion expressed in an exclamatory statement. Our attention is drawn immediately to the mouth in a context which implies a kiss, a logical development following the embrace in the foregoing stanza. Two images from totally different realms describe the mouth. In the second verse a rose blossom is intended, in the third, the mouth is depicted as similar to the mussel's structure which, in verse four, reverts again to a rose with nectar for the gods. This description of the mouth's nectar as belonging to the gods, interrelates the image with the one found in stanza seven ("die nur die Götter schmecken"). This interrelation is logical on a physical level since the descriptions of cheeks and mouth are found juxtaposed.
The rose image connotes sweetness as well as color in the mouth while the sole function of the mussel is to depict its form.

The images of color, indicated by purple and blood, are negated in comparison to the mouth, and a rhetorical question serves as a device to minimize them further. The qualifying "dead" affirms that in comparison to the absolute redness of the mouth, the colors purple and blood-red cease to exist. In the final two verses, by means of the still operative question, the mouth is the dye of generations to come (Nachwelt). This being so, the mouth is metaphorically removed from mortality. In verse four the mouth as rose image furnishes nectar for the gods but in verses seven and eight it is indirectly deified in the sense that the gods will preserve her. The images of immortality and death stand in sharp contrast to each other. Taken together they result in the kind of contradictory absolutes which the reader may be tempted to evaluate as bombastic. Within the pattern of description maintained throughout the four stanzas, however, dual levels of physical and abstract, again are operative. The roses and mussel cast the mouth's beauty on a physical plane; the immortal quality of absolute redness elevates the description to an abstract spiritual plane thereby
completing the final parallel depiction. Admittedly the latter abstraction to a metaphor is less felicitous than in some of the preceding stanzas.

This leads to a discussion of the type of metaphor Günther uses in this poem. A superficial analysis makes it apparent that a specific scene is not involved. However, closer analysis shows that in stanzas six and seven only the nucleus of a scene is constructed and maintained. The manner of creating the scene is then transferred to the beloved in a metaphoric parallel.

Stanza eight is less pictorial and more dynamic and it culminates in the emotionally excessive depiction found in stanza nine. A tradition exists in the love poetry of the seventeenth century according to which a beloved's features are described piecemeal. Pongs states its salient features concisely:

> Mit der Überwertung der 'stilistischen Ornamentik' hängt es zusammen, dass die Lyrik des 17. Jahrhunderts auch stofflich auf merkwürdig isolierte Einzelheiten gerichtet ist; so geht die Liebeslyrik darauf aus, die Augen, die Augenbrauen, die Lippen, die Hände, die Schultern der Geliebten in besonderen Gedichten oder Strophen zu besingen. Wenn die naive Du-Hyperbel den Eindruck von ganzen Wesen der Geliebten quantitativ-intensiv zu umfassen strebte, so zeigt sich hier ein Nach-aussen-wenden, eine Extraversion des Liebesgefühls, die den Gegenstand in gehäuften Randformen zu Schau stellt.37

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This type of metaphor Pongs labels the Rand-Metapher. By that he means the comparisons become too extreme and lose their effectiveness. They appear as mere ornament. "Der reine Ornamentscharakter der Bildlichkeit steigert sich im extremen Masse bei Lohenstein, der in der Allegorie Gewalt- und Liebesstreit der Schönheit und Freundlichkeit das Augenmotiv von zwei Seiten her auswertet, vom Aussen der schönen Form und vom Innen der lebendigen Bewegung, aber doch die Metaphorik in decorativer Monotonie hält."^58

A superficial comparison of Günther's poem with poems in the tradition of Rand-Metapher would lead to the conclusion that he truly copies from predecessors. According to the definition of Pongs, individual stanzas traditionally are given over to a description of a specific feature of the beloved's head, its features and surrounding, a formula which Günther follows in detail. Other characteristics of the tradition are that the

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38 *Ibid.*, 416; Lohenstein's poem follows in part:

*Ihr schwarzen Sonnen ihr im Himmel des Gesichtes.*

*Ihr schönheits-Herolden seid Zeugen meiner Macht.*

*Ihr Augen seid der Brunn des hellen Seelen-Lichtes,*

*Die Liebe schöpft die Glut aus eurer kalten Nacht.*

*In euren Wolken muss sie ihren Blitz anzünden,*

*Ja, einen Herzensweg durch eurer Fenster finden.*
metaphors cause attention to spiral outward, away from the essential to the superfluous. Under scrutiny, the Günther poem reveals formal consistency with the tradition since each stanza treats one feature quantitatively. But what is true of form need not follow in regard to matter. Materially we find an inner consistency of metaphoric creativity which does not fit the style of Rand-Metapher. The formulation of each stanza on two levels of abstraction conveys deep intellectual comprehension; Günther's description shifts from portrayal in stanzas six and seven to active response in stanza eight. In one word (Freudenfeuer), we find a metaphoric expression not of extraversion but of intimate involvement. Here is an assertion of equilibrium on a literary level in which metaphor and love-theme blend into one integrated statement.

In countless poems, it will be granted, Günther displays lack of imaginative creativity and the metaphors turn out to be strictly of the traditional type. For example: Und das Gesichte zeigt ein Meer voll Milch und Blut, Allwo die Gratien am Ufer deiner Wangen So Perlen suchen gehn als Purpur-Schnecken fangen. Die Lilgen wuchern starck auf der . . . Haut, Der Brüste weicher Pfiehl ist vor den Schwan gebaut. (I, 26,24ff)
ever, this fact does not nullify the effectiveness of metaphor in one poem, though it be a rather isolated example.

Abschiedsaria is a poem addressed to Leonore from her lover at school and dates from October, 1715. It scans into iambic pentameter except the final line in each stanza which is dimeter, has a basic pattern of crossed rhyme, sixty verses, and as the title indicates, is written in the form of an aria. Hans Dahlke writes of the poem: "Die gebrauchten Metaphern erscheinen uns nicht mehr verstaubt, fremd und ohne Gefühlswerte, sie sind mit einem sichern Instinkt für den richtigen Ton und den richtigen Ort verwendet. Die Metaphern sind nicht auswechselbar und stehen in notwendigen, nicht in zufälligen Zusammenhängen." In his discussion, Dahlke draws a fine distinction between the overall tone found in this poem and the tone of baroque poetry in general. Since my discussion is limited to stanzas two, four and eight, it does not purport to exhaust the meaning of the poem.

40 Enders, p. 22.
41 Dahlke, p. 60.
II. Die Zärtlichkeit der innerlichen Qual
Erlaubt mir kaum, ein ganzes Wort zu machen.
Was dem geschieht, um welchen Keil und Strahl
Bey heisser Luft in weitem Felde krachen,
Geschieht auch mir durch dieses Donnerwort;
Nun muss ich fort.

IV. Der Abschiedskuss verschließt mein Paradies,
Aus welchem mich Zeit und Vergängnnuss treiben;
So viel bisher dein Antliz Sonnen wies,
So mancher Bliz wird jezt mein Schröcken bleiben.
Der Zweifel wacht und spricht von deiner Treu:
Sie ist vorbey.

VIII. Wohin ich geh, begleitet mich dein Bild,
Kein fremder Zug wird mir den Schaz entreissen;
Es macht mich treu und ist ein Hofnungsschild,
Wenn Neid und Noth Verfolgungssteine schmeissen,
Bis dass die Hand, die uns hier Dörner flicht,
Die Myrthen bricht. (I, 84, 6ff)

Stanza two broaches the theme of pain felt by the poet at the moment of departure as inner torture which leaves him speechless. His probing intellect selects the storm to typify the terror he perceives in the rhetorical phrase, "now I must go", and seizes upon a frightful event in nature to visibly exemplify the shock of departure metaphorically expressed in Donnerwort, a term signifying divine or fateful finality. Of course the stormy landscape is non-existent, its only purpose being to establish the verbal combination of thunder-word. An intellectual struggle is necessary for the creation, since no fear is evoked by vividness in the imagery.

In the verses of stanza four the imagery depicts the shock of doubt in devotion (Treu) of the beloved.
The kiss of parting closes the gates of paradise: what is inside is wonderful, what is outside, is terrible. As much as her face shone with the light of suns (when he still was in paradise) now his terror will be the lightning as established in stanza two. This is metaphorically parallel to the banishment from Paradise and the biblical allusion rhetorically intensifies the feeling in question.

Landscape images are not found until verses four and five in stanza eight. Its central thought is fidelity, manifested in the metaphor, *Hofnungsschild*, whose meaning is not immediately clear to the modern reader, but to the seventeenth century reader everyone understood it as a description of the palm emblem, a symbol of constancy. Thus a shield of constant fidelity protects the poet while the beloved is absent. The image alone must sustain him in his trial which is represented by nature images of the traditional emblem and in which symbolic associations bring religious and biblical overtones. The stones of persecution are abstractly understood as is clear from the fact that they are thrown by the non-physical subjects, envy and need. Rather than developing the metaphor, the poet gropes for another, thorns, also common as an instrument of torture. Neither of the images need be elaborated further because
the bible renders the meaning immediately obvious; the stoning refers to the threat on Christ's life (John 8:59), and thorns to His crown of thorns. The myrtle, a plant sacred to Venus the goddess of love, is represented as the pole opposite to the metaphoric tortures. The hand, now braiding a crown of thorns, now picking a myrtle branch emerges as the hand of fate or fortune.

The Abschiedsaria, written and classified as a love poem, is devoid of the apt metaphoric depiction found in Der Abrisz. In fact, the imagery used in the aria rings like the imagery of the poems discussed in Chapter Two. In the aria, imagination is not inspired by the immediate presence of the beloved to create. The fact that the poet switches from one image to another proves that the feeling is everywhere subservient to an intellectual, rational outlook on the situation. This being true, the poem in no way comes to grips with grief on a poetic level. The poet only complains that things are so. Thus, the images deriving either from the storm or from the bible parallel perfectly the technique found in the lament poems discussed earlier, and force the conclusion that this aria is not a love poem but one of love-lament. Its theme is precisely that.
An Leonoren (I, 95), written in March or April 1716, has a place in our discussion because of the repetition of earlier imagery. Discussing the poem's position in tradition, Enders writes: "Die Verse passen nur zu denen der Schweidnitzer Zeit; besonders die zweite Strophe kann nur nach der ersten Trennung geschrieben sein. Ausserdem zeigt das Gedicht viel Verwandtschaft mit einem Gedicht, des Mengantes aus den 'Edlen Bemühungen', 1702 S. 113. 'Auf die abnehmende Sommerpracht', das auch die schöne Natur als Paradies verherrlicht."  

Before looking at the content of the poem, let us again be aware of the trochaic tetrameter of the six-lined stanzas in which masculine and feminine crossed rhyme prevails, the last two lines of each stanza being rhymed couplets. This pattern predominates in the earliest lament poems. In the twenty-one stanzas landscape imagery abounds. My concern with the poem is analytical only to the extent of determining relationships to poems already discussed, for which purpose stanzas three, eight and seventeen are considered.

III. Zeuch nur, sang er, schöne Gegend,  
Deiner Triften Reizung ein!  
Jezo bistu nicht vermögend,  
Mein Gemüthe zu erfreun,  
Dessen Schwermuth diesen Fluss  
Mit den Thränen stärcken muss.

Enders, pp. 102-103.
VIII. Nein, mein Geist, du irrst im Bilde,  
    Sieh den Ort genauer an:  
    Diese Tiefen, dies Gefilde  
    Ist kein schlesisch Canaan,  
    Und zum Paradies allhier  
    Mangelt nichts als Lorchen's Zier.  

XVII. Was zu thun? Die Zeit heist warthen,  
    Wenn uns Glück und Noth probiert;  
    Frost und Schnee verstellen den Garthen,  
    Bis der Lenz die Stöcke ziert,  
    Da uns denn der Rosen Pracht  
    Nach dem Winter holder lacht. (I, 95, 13ff)  

The rhetorical device of personification indicates  
a landscape in which the poet has a special interest. The first two verses are unspecified by details, however, and the description has the rudiments of an ideal landscape. The vitalizing powers of the *locus amoenus* are not operative, of course, and the tear swollen river, a favorite motif in Günther's poetry (I, 3, 22) (II, 68, 41), is substituted for gushing waterfalls. In the third stanza, then, the landscape is created only as an excuse to express with conventional images the feeling of sorrow felt in the absence of the beloved. This aspect of the ideal landscape motif continues in stanza eight only now it takes on increased significance from biblical references (*Canaan, Paradies*). These images suffice to elevate the image away from the Silesian hillsides to a level of metaphor where a blissful heaven on earth is suggested. Interestingly the landscape is paradisaic in itself; lacking the beloved, however, it is completely
negated and suggests the original garden of paradise after man had been driven out. These images recall the imagery of Egypt and the land of Canaan discussed in Chapter Two, in the poem, Die Begierde nach dem Himmel (II, 12).

Poems exemplifying landscape imagery from the period

Frankfurt on Oder and Wittenberg November, 1715- Juni, 1717.

Leonore (I, 15)
Etwas lieben und entbehren (I, 20)
Flamen in der Brust (I, 22)
An Leonoren (I, 95)
An Flavien (I, 127)
Glaube und Hoffnung (I, 39)
An seine Magdalis (I, 93)
An Leonoren-Lüben (I, 87)
Als er im Lieben . . . (I, 129)
An einen Anderen guten Freund (III, 32)
By midsummer 1717, Günther had studied briefly at Frankfurt on the Oder and at Wittenberg, where he lived a typical student's life and remained under the influence of a strong orthodox Lutheran theology. Since it was the custom at Wittenberg to crown someone yearly as the Kaiser's poet, Günther, on April 30, 1716, was crowned by the dean of the philosophical faculty. The cost of the crowning had to be born by the student and Günther paid some fifteen talers for the occasion. In addition, the winner traditionally gave several parties for friends to celebrate the honor. As it turned out, Günther had to use half of his savings to pay for the ceremonies and went into debt for the parties. Shortly thereafter he was imprisoned for bad debts. It became clear that the title of poet laureat was less an indication of poetic talent than a costly luxury. Debts further alienated his father, who had admonished the young Günther to study something that would

43 Günther studied medicine according to his father's wishes. Some of his teachers were Abraham Calov, Martin Lascher, Heinrich Klausing, all relatives or friends of important Lutheran theologians.
earn a better living. While other students squandered their parents' money, Günther received none and was compelled to write occasional poems to pay off the debts. In the meantime he also wrote a number of satirical poems against friends of his father, particularly Krause, thereby worsening the father-son relationship. Misunderstanding developed into lasting enmity initiating the crisis which forced Günther to scrutinize his own role as a poet in a bourgeois world.

At Wittenberg Günther began to use new poetic forms mixing satires and poems of praise by condemning one person and praising another in the same poem. According to the taste of contemporaries, this was a sign of inability. Furthermore, critics decried the satires as mixtures of allegorical, mythological, and folk elements. Also at Wittenberg the poet came into contact with the philosophical teachings of the early Enlightenment. His colleague, Christian Gotthelf Birnbaum, a student of mathematics and follower of Christian Wolff introduced him to the new ideas. The older theologies founded on Aristotle were being challenged by the ideas of Christian Thomasius, Gottfried Leibniz, and Christian Wolff. Baroque writers, who viewed the world as vain and transi-
tory, were replaced by the new thinkers who placed their faith in the natural sciences and lived in the "best of all possible worlds." For the latter thinkers, reason replaced faith and deism was substituted for formal religion.

Perhaps the most interesting poem of the period is Er erinnert sich der vorigen Zeiten und guter Freunde unter einem Schäfergedichte. The title presents a mood of reminiscence, indicating that we are no longer dealing with an inexperienced youth but with a man recollecting earlier experiences. The tone is one of reflection and nostalgia incorporated in a shepherd poem, a widely accepted genre in Günther's time. Enders dates this poem in the Leipzig period, July, 1717, a date confirmed by the references to Wittenberg and

45 For a complete discussion of shepherd poetry see Ernst Günther Carnap, Das Schäferwesen in der deutschen Literatur des 17. Jahrhunderts und die Hirtendichtung Europas (Würzburg, 1939). In this book Carnap treats epic shepherd poetry from its beginning with Theocritus and Vergil to the Latin ecologues of the Middle Ages. He includes the shepherd novel in European literature. Carnap also makes a study of Opitz' and Fleming's contributions, as well as the Pegnitzschäfer. A final section is devoted to shepherd poetry and religion in which the author points out some of the influences and implications of the motif of a Good Shepherd in poetry. Finally he presents a section on shepherd plays.
Schweidnitz in the poem. All sixteen eight-line stanzas have iambic tetrameter with crossed rhyme, alternating feminine and masculine. For the sake of brevity, stanzas four, seven, eight, eleven, twelve, and thirteen do not appear below.

I. Als Orpheus mit verliebten Thränen
Den Abschied seiner Liebsten sang,
Bewog des armen Dichters Sehnen
Sogar den todten Widerklang;
Die Thiere weinten in die Saythen,
Die Steine starrten mehr als Stein,
Und sein Verdruss bedrängter Zeiten
Nahm Feld und Wald mit Unmuth ein.

II. So sah es jezo um Myrtillen
Und um die fetten Triften aus;
Kein Zuspruch wust ihn mehr zu stillen,
Er lies sein weites Schäferhaus,
Begab sich taumelnd in die Heide,
Bey der sich schon sein Vieh zerstreut,
Und klagte viel von seinem Leide
Der hier verschwiegnen Einsamkeit.

III. Was muss doch mancher Mensch nicht tragen!
Nun kommt das dritte Jahr ins Land,
Seit dem das Wachsthum meiner Plagen
Mir allen Rath und Trost entwand.
Das Glücke greift mich allenthalben
Und zwar mit allen Pfeilen an;
O dass ich jezt nicht mit den Schwalben
Verschlafen oder flüchten kan!

V. Ich weiss mir's selber nicht zu sagen;
Wer etwas davon wissen will,
Der geh nur hin, den Wald zu fragen,
Und steh bey mancher Fichter still.
Mein Kummer zeigt sich an den Heerden,
Man sieht ihn selbst den Triften an,
Denn dass sie beide mager werden,
Das hat mein fauler Gram gethan.

VI. Ich selbst verfalle vor den Jahren
Und zehre mich fast stündlich ab
Und dencke bey den grauen Haaren:
Gott geb, jezund erscheint das Grab.
Erschein ich einmahl auf den Festen,
So fragt mich jede Schäferin,
Warum ich bey so schönen Gästen
Nicht aufgeräumt und munter bin.

IX. Das Unglück kommt mir in Gedancken
Ohn Ordnung und in Menge vor,
Es heisst mich auch in Träumen zancken
Und schwächt mir täglich Aug und Ohr;
Bald schmeist mich Filindrenens Leiche
Mit neuer Ohnmacht in den Staub,
Da zeigt mir Roschkowitz die Eiche,
Da denck ich an den süssen Raub.

X. Ach Schweidnit, könt ich dich vergessen,
O was entbehrt ich jezt vor Gram!
Ich habe deine Milch gegessen,
Seit diesem acht ich keinen Ram.
Lebt wohl und grünt, ihr fetten Auen,
Und weidet Leonorens Brust,
Ich werd euch wohl nicht wiederschauen,
Es machte denn ein Traum die Lust.

XIV. Die schön- und weltberühmten Linden,
Die Oder nebst den schwarzen Spree,
Und was sich sonst vor Örter finden,
Allwo ich im Gedächtnuss steh,
Die darf ich jezt nur nennen hören,
So kriegt die Schwermuth Nahrungssaft,
Und dass sie mich zum öftern stören,
Das thut die süsse Leidenschaft.

XV. Hier seh ich nun bey so viel Wettern
Mein armes Vieh zu Grunde gehn;
Die Ziegen klauben an den Blättern,
Die voller Gift und Mehlthau stehn;
Die Hize macht die Garben dünne,
Und Lab und Milch verdirt der Bliz,
Und weil ich nirgends was gewinne,
So straft man meinen blinden Wiz.

XVI. Ach, läge doch mein Haupt im Schlummer
Nur noch in Leonorens Schoos!
Wie gern erlidt ich allen Kummer,
Das Elend wär auch halb so gross.
Hier miss ich nun in fremden Gränzen
Glück, Ehre, Vaterland und Ruh;
Geht, Nymphsen, geht mit euren Kränzen
Und werft mir lieber Buchsbaum zu. (II, 44, lff)
The setting of the poem is established by reference to the Orpheus material\textsuperscript{47} which immediately suggests the shepherd genre. We find a poet out among the animals lamenting the absence of a beloved. In chorus with him are the weeping beasts and torpid stones, two images which constitute the use of oxymoron—contradictory situations juxtaposed in a single image. The fields and forest assume the emotions of the poet, thereby completing the personified scene implied in the animal-stone imagery. In effect, a landscape of sadness is created in a non-litera realm where the emotional "darkglasses" color the objects to such an extent that only an abstract, non-visual scene emerges. This general scene is basically established in stanza one. The description of the second stanza furnishes particulars by letting our eyes follow Orpheus as he wanders through the scene. Continuing in the fundamental technique of oxymoron, a sharp contrast between the fat pastures and the barren heath is stated. The shepherd leaves the luxurious myrtle and lush pastures to mingle with the animals as they scatter in search of food. In this silent Einsamkeit (a word which

\textsuperscript{47} Orpheus is a mythological poet and musician. When his wife Eurydice dies, he descends to Hades and so pleases Pluto by his music that the god allows him to lead her back to earth on the condition that he should not look behind him, but he did so, and Eurydice vanished in the shades. Also see Elizabeth Frenzel, Stoff-, Motiv- und Symbolforschung (Stuttgart, 1963), p. 52.
signifies a situation of physical separation from other human beings on one level and on another the inner loneliness of spiritual isolation) he spews forth his lament. The heath represents figuratively both a description of the outward conditions and an evocation of the poet's inward state of being. The landscape, by a system of oxymoron, reflects the whole personality of the poet.

To understand the landscape in a shepherd poem we must digress for a moment and recall its historical nature. Pastoral poetry receives its impetus from Theocritus with whom the motif of a bucolic contest between singers and poets produces the description of a delightful spot. Virgil writes of far away Arcadia which he himself had never visited. The lovely places in Virgil, never cultivated and never usefully productive, are abundantly fertile. The bucolic or ideal landscape is handled differently by the various poets. "In Ovid . . . poetry is already dominated by rhetoric. In his work and in that of his successors, descriptions of nature become bravura interludes, in which poets try to outdo one another. At the same time they are reduced to types and schematized. Ovid presents the motif of the 'ideal mixed forest' in an elegant variation: the grove is not there from the beginning, it comes into existence before our eyes. First we see a hill entirely without shade. Orpheus
appears and begins to play his lyre. Now the trees come hurrying - no less than twenty-six species! - and give shade."\(^{48}\) Although Günther admires Ovid,\(^{49}\) his landscape in this poem is not arcadian; barren and lonely, it becomes a metaphor, not of inner well-being but of grief and lament. This becomes clear in stanza three which states directly what is earlier implied by metaphor. Also the metaphoric emphasis shifts from a scene to images of seasonal changes (the migration of swallows, growth, the third year). The loneliness and barrenness as reflections of the poet's inner desolation are intensified because, we are told, he has already suffered a long time. Pictorial quality in the stanza develops little as the lamentation continues.

A rhetorical question in the fourth stanza "Wer sagt wie mir zumuthe sey?" introduces the answer given in the fifth. The ich, as first word in the stanza, signals identification of the poem's author with the

\(^{48}\) Curtius, p. 194-195.

\(^{49}\) Krämer states in his biography: "Seinen Plan, eine grosse deutsche Liebesdichtung nach dem Beispiel Ovid zu gestalten, schenke er, wie er auf dem Krankenbett schrieb, als Vermächtnis dem nach ihm Kommenden, welcher der Gesetze und Formen kundig sei und sie mit griechischem Klang erfülle. p. 148."
lamenting Orpheus as the landscape continues to reflect the inner emotion of the subject. His inner state of mind can be learned through comparison with the fat pastures of stanza two which depict the ideal landscape of tradition in which all things thrive, and the lean (mager) animals and meadows of stanza five. A gradual process of decline is portrayed in the imagery and implied also by the verb (werden). In stanza six, personal deterioration as an accomplished fact is stated directly without recourse to imagery, a statement which is reworked in stanzas seven and eight, which are not quoted above.

A shift from the intellectual characterization seems accomplished by mention of names, Filindrene and Roschkowiz, in the ninth stanza. In reality, Filindrene is but another name for a beloved in shepherd poetry, much as is Flavie, the name used in Günther's poem to his deceased feminine companion (I, 5ff). Thus, it appears that although the poet thinks about the same person, the place remains unspecified. Stanza ten is introduced by a wish addressed to the landscape of Schweidnitz. Günther now dwells on his home town in a manner, it will be noted, which is divorced from a pictorial presentation
of the city. We are presented only the surrounding countryside. There is a feeling of permanent separation expressed by the very structures, being first in the past tense (hab ... gegessen) then in the present tense (lebt wohl) and finally in the future tense (ich werde nicht). The sentences refer to experiences of a by-gone day and express a realization that the experiences cannot come again. The landscape of Schweidnitz as seen through the eyes of the absent poet is depicted as an ideal one having luxuriant pastures (grün, fetten Auen). True to bucolic form, sheep also compliment the scene. By a twist of the traditional form, however, the sheep metaphorically represent human personalities: first the poet himself in verse three (ich ... deine Milch), and then Leonore in verse six (weidet Leonorens Brust). The landscape created for this stanza is strikingly different from the barren and lonely landscape in which the poet-lover finds himself. The one is wholly positive, the other negative - a juxtaposition which ultimately reflects the personality of the poet by rationally conceived conventions, and enables him to probe and understand his relationship to his new surroundings. The wish again to see Schweidnitz is expressed sincerely at the beginning of the stanza but after coming to grips with the reality
of his position, the poet switches his wish to a mood of despair confessing that the possibility of seeing Schweidnitz is excluded, except in a dream. The fantastic description in the stanza is itself the result of such a dream.

Stanzas eleven, twelve, and thirteen lack landscape imagery but introduce other figures traditional in shepherd poetry, Damon and Daphnis, who also appear in the landscape motif. In the remaining stanzas, Daphnis and Damon are replaced by a proliferation of images deriving from Silesia. It is true that the Oder and Spree constitute geographic realities in the Silesian-Saxon landscape but it is equally true that the images of the stanza as such are combined in fixed phrases and representative items in lieu of emotional intensity. The depiction is mental, a fact which is explicit in the words, *in Gedächtnis*, and as such the description becomes but another variation of the ideal landscape. Nonetheless, the poet does not create it for its own sake, but to intensify the loneliness of his present state in contrast to his former

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50 In mythology Damon was a Sicilian whose friend, Pythian, was condemned to death by Dionysius. Damon pledged his life for his friend's return, and Dionysius pardoned him. Daphnis, a Sicilian shepherd, was the son of Hermes and the inventor of bucolic poetry. He scorned the love of a goddess for the sake of a mortal woman. Curtius, p. 187.
state of being in Silesia. Behind the motif are intertwined the masked feelings of longing to return there, and a sense of guilt about the present; the guilt feeling is revealed directly in stanza fifteen (weil ich nirgends was gewinne). Remaining generally within the rhetorical system of a shepherd poem, Günther's animals perish in storms (Wetter) or from poisonous fodder (Gift, Mehltau). His fascination for pastoral poetry, the set images he conveniently recombines and uses for assaying his own inner self, deviates in this respect from tradition. It is often suggested that Goethe in Faust II (Act III, 950ff) furnishes a representation of all things in the continuity of pastoral poetry, creating a true locus amoenus, usually used to eulogize something suprapersonal. Here it is inverted to accomplish the exact opposite, that is, an expression of lament which is personal. The landscape becomes a pictured lament about the poet's loneliness instead of being the traditional compliment about universal verities.

The final stanza contains a wish by the poet to be with Leonore and also a lament that such is not possible. The nymphs, who are also traditional figures in the ideal landscape, bring wreaths which are promptly rejected in favor of the beech tree, a biographical reference to
Roschkowitz that is also found in the Flavie poem (I, 7, 144). By refusing the wreaths and asking for the beech, the poet metaphorically rejects the territory where he finds himself and chooses to be in Silesia, near the beech tree he knew.

In conclusion, Günther's is not the traditional pastoral poem in which nymphs, rivers, sheep, etc., appear in vocabulary conventional from Homer's *Iliad* to Goethe's *Faust II*. For, like the end of Goethe's poem ("Denn wo Natur in reinen Kreisen waltet, / Ergreifen alle Welten sich" (Act III, 9560), pastoral poetry seeks to portray a harmony of all worlds. This general concept is adhered to by various predecessors of Günther. For example, Opitz, John Rist, and Paul Fleming, all of whom use the more or less fixed phrases of the ideal landscape in their shepherd poems. Thus Opitz:

\[
\begin{align*}
\text{Da der grosse Daphnis wohnet;} \\
\text{Daphnis der berühmte Mann /} \\
\text{Der so trefflich spielen kan.}
\end{align*}
\]

...  

\[
\begin{align*}
\text{Nachmals kam ich zu den Friesen /} \\
\text{Sah' ihr schönes Vieh da stehn /} \\
\text{Und im feisten Grase gehn /} \\
\text{Und die Lämmer auff den Wiesen:} \\
\text{O wie wol ist doch daran.} \\
\text{Sprach ich / der so leben kan!}^{51}
\end{align*}
\]

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John Rist:

Daphnis ging für wenig Tagen
über die begrünte Heid. / 52

Paul Fleming:

O wie würden unsre Herden
so geschwinde feister werden!
Feld / und Thal / und Berg und Heyn /
würde mit uns fröhlich seyn.
Alle Nymfen würden Lachen /
und uns manchen schönen Tantz /
manchen schönen lieben Krantz 53
in den bunten Wiesen machen.

In Günther's poem there is no harmony of worlds, but a world of chaos and despair, a condition which exists in the landscape as well and reflects the inner spirit of the poet.

In the third period Günther uses several genres in addition to the love-lament just discussed. An important genre used only in the third period is the student song, of which Brüder last uns lustig seyn (I,285),

52 John Rist, ibid., p. 752.
53 Paul Fleming, ibid., p. 753. In many poems Günther also uses the shepherd poem in its traditionally positive manner. After an introductory aria, the following recitat uses the motif:

Jet ist die Fabel wahr,
Jet ist es klar,
Es sey ein Orpheus auf der Erden,
Der Thier und Berge zieht
Und, wenn die Saythen munter werden,
Sogar die Bäume tanzen sieht.
Der Zephyr lege seine Flügel,
Es höre Wasser, Thal und Hügel,
Ihr Hirten schweigt, ihr Vögel still! (IV,67,7ff)
a poem in part translated directly from the ancient poets Tibull and Ovid,\textsuperscript{54} is by far the most popular. Since it has been repeatedly mentioned although not analyzed in detail by the secondary literature, I choose to treat instead, \textit{Lob des Winters} (I, 308). The student song as such represents a recurring theme with roots in ancient philosophy, but a theme which is forever on the scene throughout literary history, known as \textit{carpe diem}. Its basic tenet is that life must be enjoyed while there is still time, assuming the transitoriness of time and of worldly pleasure, as well as the uncertainty of eternity. The theme flourishes in poems by Opitz:

\begin{quote}
\textit{Ach Liebste, lass uns eilen,}
\textit{Wir haben Zeit:}
\textit{Es schadet das Verweilen}
\textit{Uns beiderseit.}\textsuperscript{55}
\end{quote}

But the theme is not peculiar only to Opitz. Poems having it are sometimes categorized as anacreontic, a

The landscape is used in an occasional poem; we note that it reacts to a musician's violin joyfully, and in keeping with the pleasance motif. This landscape is traditional and comparable to the examples from Opitz and Fleming.

\textsuperscript{54} For example: \textit{At tu, dum primi floret tibi temporit aetas,}
\textit{Utere, non tardo labitur illa pede...}\textsuperscript{(Tibull)}

\textit{Tempora labuntur, tacitisque senescimus annis,}
\textit{Et fugiunt freno non remorante dies.} (Ovid)

\textsuperscript{55} Opitz in Schöne, \textbf{Barock}, p. 806.
word which characterizes an attitude toward life, an attitude which has a long history but receives new impetus in the atmosphere of the Enlightenment. Of this type is Lob des Winters which Enders dates early in 1718,\(^56\) that is, while Günther is studying in Leipzig. Krämer suggests no date but places it with the other student songs.

**Lob des Winters**

I. Verzeih, ihr warmen Frühlingsstage, 
Ihr seyd zwar schön, doch nicht vor mich. 
Der Sommer macht mir heisse Plage, 
Die Herbstluft ist veränderlich; 
Drum stimmt die Liebe mit mir ein: 
Der Winter soll mein Frühling seyn.

II. Der Winter zeigt an seinen Gaben 
Die Schätze gütiger Natur, 
Er kann mit Most und Äpfeln laben, 
Er stärkt den Leib und hilft der Cur, 
Er bricht die Raserey der Pest 
Und dient zu Amors Jubelfest.

III. Der Knaster schmeckt bey kaltem Wetter 
Noch halb so kräftig und so rein, 
Die Jagd ergözt der Erden Götter 
Und bringt im Schnee mehr Vorteil ein, 
Der freyen Künstle Ruhm und Preis 
Erhebt sich durch den Winter fleiss.

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IV. Die Zärtlichkeit der süßen Liebe
Erwehlt vor andern diese Zeit;
Der Zunder innerlicher Triebe
Verlacht des Frostes Grausamkeit;
Das Morgenroth bricht später an,
Damit man länger küsst man kan.

V. Der Schönens in den Armen liegen,
Wenn draussen Nord und Regen pfeift,
Macht so ein inniglich Vergnügen,
Dergleichen niemand recht begreift,
Er habe denn mit mir gefühlt,
Wie sanfte sich's im Finstern spielt.

VI. Da ringen die getreuen Armen
Mit Eintracht und Erzögligkeit,
Da lassen sie den Pfiehl erwarmen,
Den oft ein falsches Dach beschneit,
Da streiten sie mit Kuss und Biss
Und wünschen lange Finsternüss.

VII. Das Eis beweist den Hohnungsspiegel,
Der viel entwirft und leicht zerfällt;
Ich küsse den gefrosternen Riegel,
Der mir Amanden vorenthält,
So oft mein Spiel ein Ständchen bringt
Und Sayth und Flöthe schörfser klingt.

VIII. Ich zieh den Mond- und Sternenschimmer
Dem angenehmsten Tage vor;
Da heb ich oft aus meinem Zimmer
Haupt, Augen, Herz und Geist empor,
Da findet mein Verwundern kaum
In diesem weiten Raume Raum.

IX. Euch Brüder hätt ich bald vergessen,
Euch, die ihr nebst der deutschen Treu
Mit mir viel Nächte durch gesessen;
Sagt, ob wo etwas Bessres sey,
Als hier bey Pfeifen und Camin
Die Welt mitsamt den Grillen fliehn.

X. Der Winter bleibt der Kern vom Jahre,
Im Winter bin ich munter dran,
Der Winter ist ein Bild der Baare
Und lehrt mich leben, weil ich kan;
Ihr Spötter redet mir nicht ein;
Der Winter soll mein Frühling seyn.

(I, 308, lff)
Ten six-line stanzas are written in iambic tetrameter with crossed rhyme ending with a couplet, the conventional form in most of Günther's student songs. The title announces the theme as praise of winter although winter is not presented as a picture but is portrayed so as to unfold a didactic message about life. Ostensibly the poem is an apostrophe to the days of spring considered as seasonal phenomena. In the same breath the other seasons, summer and autumn, are rejected along with the literal spring. With the dictum "Der Winter soll mein Frühling seyn," the poet abstracts from the level of seasons to his own metaphorical level on which spring signifies youth and hope. Repeatedly for Günther, the word Frühling, and the more poetic synonym, Lenz, mean youth ("Komm, mein Engel, las uns lieben,/ Weil der Lenz der Jahre lacht," I, 74, 1); usually it brings blooming flowers and beautiful gardens (I, 98, 100), sometimes health and youth (I, 105, 29), (I, 157, 110), (I, 242, 31), (I, 285, 2), or the flowering of virtue ("Doch muss der Übergang der Tugend Lust gebären, / So wie nach Frost und Eiss, das jetzt die Saaten drückt, / Ein grünes Frühlingskleid die Felder wieder schmückt," I, 260, 275). Rejecting the spring days with their literal equivalent, Günther proposes and then resolves the
metaphorical meaning of winter in the framework of the first half of the poem. A mood of introspection implied by Verzeiht and the pronouns of the first person (mich, mir, mein) pervades the first stanza and inverts our attention to the subjective. This introspection produces a definition of the word, winter ("Der Winter soll mein Frühling seyn"), which is valid only for the first six stanzas. In the fifth verse of stanza one, the highly subjective element of love also conditions the metaphoric use of winter, which is depicted more as a mood conducive to love-making than as a season to be endured. Hence, while the image of spring retains its traditional meaning as a natural phenomenon on which parallel ideas—beauty, youth, virtue—are superimposed, the image of winter has an untraditional significance, in as much as the natural phenomenon becomes only secondarily important for creating a mood for loving, not by superimposing a parallel idea on a natural phenomenon, but by furnishing a conducive background for the activity of love. With the verse "Der Winter soll mein Frühling seyn", however, the untraditional winter of the poem is metaphorically put on the same level with the traditional image of spring. What spring means traditionally, is the metaphoric meaning assigned to winter.
Having basically established the metaphor in the first stanza, it is ramified in the second, in which all the good things of this winter are enumerated. As such, the statement on winter of the previous stanza is exemplified and culminates in the final verse with the festival of love, the word choice being *amor*, a typical term in anacreontic poetry. Stanza three, in broad sweeping statements continues the enumeration of the disconnected blessings of winter, none of which personally concern the poet. This changes little in the fourth stanza although the field of observation narrows from the good aspects of winter and focuses more or less on love, since winter is a time of long nights favorable to love-making. We note that the statements remain universal and the tone is one of simple exposition. Up to this point, a unique mode of development is maintained in metaphor—the winter is not a unified scene in a given winter. And in statements concerning the topic of love, no individual love affair is presented. Only in stanza five is this approach slightly altered, though even here the sensuous love experience is depicted as general, one which is repeatedly enjoyed whenever (*wenn*) certain conditions are fulfilled. Personal involvement is not intensely described but recounted from the past (*habe* ... *ge-*)
fühlte), thereby injecting a sense of nostalgia into the description. This delineation of lovers in each other's arms, enjoying the erotic pleasure of winter's darkness, is now qualified in the sixth stanza. In the previous stanza, the lovers are simply in den Armen, but here those embracing are qualified by the particle, getreu, a specification not required by the general nature of the context. Now it is clear that there are two types of lovers, the one who is true and the one who is untrue. Up to this point in the poem, the poet explains by apostrophe why the winter season is a good time for lovers, always using general statements in which his own experience does not enter in except once and then only in the past tense.

When he has prepared his background, the poet shifts our viewpoint from a warm seat by the hearth to the cold winter outside. Thus, in the seventh stanza, we are with the poet singing a serenade of unrequited love. For the first time, the personal pronoun, ich, is used, making this experience specific for the poet alone. What winter brings for other lovers is denied the poet-lover. For him, the season offers a frozen lock and a fragile mirror of hope (Hofnungsspiegel), a metaphor which characterizes diminutively whatever dream the poet has of realizing the erotic involvement enjoyed by others. Also at this point
in the poem, the winter again reverts to a traditional negative image.

In stanza eight, the poet's preoccupation with his own experience in winter is elaborated. We find a re-statement about the long, pleasant nights but the author's reason for preferring the night to day is different than in the general statements rendered before the ich enters the poem. He spends his time marveling at the beautiful heavens instead of enjoying the embrace of his beloved. A rational process takes place in which the crushing burden of fate, in being rejected by the beloved, somehow is reconciled by the supernatural glow of wonderment at the phenomena of the universe. The bitter state of isolation on the human level is resolved, the poet hopes, by an intellectual interest in the inanimate heavenly bodies to which heart and mind are now devoted.

Not finding consolation in the heavens, male companionship reluctantly is substituted for a beloved's embrace. Here a bitter mood of resignation is introduced into the poem. Again we find the word treu, referring now to the relationship between unsuccessful lovers who console each other (mitsamt ... Grillen) by whiling away the long wintry nights. The final stanza explicitly contains the carpe diem motif, "Der Winter ist ein Bild der Baare / Und lehrt mich leben, weil ich kan." In the
statement, the winter's traditional meaning is also explicitly that of death. The last verse is a repetition of the culminating verse of stanza one. In the light of the two contexts, however, both verses have different meanings. Whereas in the former, winter is established as a time for love-making, in the latter, winter is a metaphor for death. Thus the latter statement is a didactic pronouncement that life must be enjoyed to its fullest for spring may never come.

Lob des Winters, then, appears to be just another anacreontic poem in which the metaphors of season and landscape are drawn from long standing traditions. But as with the locus amoenus motif, the author employs these metaphors in his own ironic way manifesting his own poetic creativity.

After the anacreontic period, Günther is confronted with a series of sobering situations: his financial position as a poet in a bourgeois world; a contagious disease which sweeps Germany claiming lives in Leipzig and prostrating Günther who narrowly escapes with his life; the loss of friends who leave Leipzig for neighboring universities while Günther recovers; news from Striegau that on March 13, 1718, a fire has destroyed a
large part of the city including the Günther household, rendering the father (who viewed the event as a divine omen warning him about his son's uselessness as a poet) penniless and unable to help the young poet. As if in response to the problems Günther now composes his two hundred and twenty-eight lines of Letzte Gedanken (II, 35 ff) in continuous verses of octameter rhymed in couplets. It is Günther's first poem to attract the attention of Gottsched, who printed it in Critischen Beyträgen as a significant poem. The poem, which Enders dates in June, 1718, manifests new plans and deepened intellectual perception. My discussion of it will be brief for reasons of its length, use of metaphor, and lack of significant development in imagery. The first landscape imagery occurs after some ninety verses:

Sollt auch einer unter euch um mein Grabmahl Kräuter lesen,
O so wünscht er mir dabei ein geruhiges Verwesen
Und erinnre seinen Nachbar; Hier schlief unser Bruder ein,
Der uns oftermahls ermahnte: Brüder, last uns lustig seyn!

(Ii, 38, 93ff)

The passage contains a suggestion for Günther's grave inscription, that being the title of his own most famous

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anacreontic poem, \textit{Brüder, last uns lustig seyn}, which, interestingly enough, was written only a few weeks before \textit{Letzte Gedancken}. The image of weeds (\textit{Kräuter}) is ambiguous. Since Günther was a medical student, however, the obvious meaning is that fellow medical students will be gathering herbs for their medicines. At the same time, the image implies that the grave is located in a wild area where various plants would grow. Unattended and forgotten, a mood of transitoriness consistent with the \textit{carpe diem} motif contained in the inscription itself, didactically surrounds the grave "scene". This pessimistic theme of transitoriness also invades the otherwise positive description of Silesia found in the quote below:

\begin{quote}
Allerliebestes Vaterland, Günther wird nicht wieder kommen.
Da ihn nun ein fremdes Grab aller Noth und Last entnommen,
Danck ich deinen schönen Gränzen vor das erst gegebne Licht,
Das sich allgemach verzehret und mir schon im Auge bricht.
\end{quote}

58 Enders gives the following reasons for his date:

\begin{quote}
\end{quote}
Jezo werd ich dort nicht mehr die vergnügten Saythen
stimmen,
Noch in Filidrenens Schoos den erhitzten Nacken krümmen,
Noch an jenem Teiche schlafen, wo das Ufer oftmahls
sprang,
Wenn ich auf der Hirtenflöthe meines Mädgogens Haar
besang.
Schwerd und Hunger, Brand und Pest weich aus deinen
Lustgefinden,
Und der Seegen träncke dich, Edens Anmuth abzubilden.
(II, 39, 113ff)

Even a cursory analysis reveals that this not a literal
description of Silesia. We find instead what purports to
be a personal farewell message to a homeland, couched in
all the traditional clichés of shepherd poetry. And true
to form in the ideal landscape, there is the image of a
spring (Ufer sprang) and of a shepherdess. Also, the
landscape of Silesia is addressed as Lustgefinden, a
literal translation into German of the Latin words, locus
amoenus, which is later varied in biblical terminology,
Edens Anmuth. The description of the ideal landscape
continues later, this time in mythological terms having
the same meaning, Eliseerfelder, this being but another
term for the luxuriant fields.

sichere Stellung zu erlangen. Energische neue Pläne
nach der Mutlosigkeit des März und April sind bezeichnend
für die folgenden Gedichte des zu neuem Leben Erstandenen.
Gute Nacht vor dieses Mahl. Auf den Eliseerfeldern
Will ich, bis du nach mir kommst, unter Palm- und Lor-
beerwäldern
Deines hellen Anblicks warthen und, sobald nur dies
geschehn,
Meine Seeligkeit vollkommen, meine Flammen ewig sehn.

(II, 41, 189ff)

Letzte Gedanken, then, is characterized more by its
rhetorical repetitiveness than by lyrical expressiveness.
The imagery is never physical, for the mode of pre-
sentation, even of geographic depiction is abstract; the
author gropes for various traditional images in which to
couch his mental scenes. The basic theme is lament,
though the length necessarily requires that other sub-
ordinated themes are intertwined with the lament.

In the spring of 1719, Günther met a girl who lived
in the same house where his friend, Pfeiffer, had a room.
Though she was already engaged to marry someone else,
while she was sick Günther, as a student of medicine cared
for her and the two fell in love. The girl's first name
is Leonore, but scholars have not yet been able to
ascertain her familial identity. Leonore was young,
beautiful and, having lost her parents early, lived with
strict foster parents who forbade her to meet Günther.
Nevertheless, the two met secretly, often in a cemetery
where her parents lay buried. In his poems, Günther
usually calls her Lorchen, at times he also uses shepherd names such as Flavie or Selinde.

Two poems to Leonore, *Als er ongefehr auf dem Kirchhofe mit seiner Leonore zusammenkam* (I, 172) and *Philimen an Selindens, als sie ihm untreu wurde* (I, 172), merit analysis on a comparative basis. Having been written at Dresden in August, 1719, the poems constitute reminiscences of the Leipzig period. The first, *Auf dem Kirchhofe*, is a narrative of two hundred lines in iambic hexameter and rhyming couplets without stanzas. For my discussion, I include six excerpts quoted in sequence and numbered arbitrarily for my own references.

I. Der Mittag brannte scharf, als Philimen spaziert
Und Leib und Herz voll Glut, das Haupt voll Kummer führte
Und, weil die Mattigkeit der Angst zu Hülfe kam,
Den erst- und besten Weg zur Ruh im Schatten nahm.
Dies war die Einsamkeit der grünen Kirchhofsinden,
Sonst war auch in der Nähe kein Aufenthalt zu finden.
Hier lies er seinen Gram bey Gräbern, Asch und Graus
Mit aufgestütztem Arm und nassen Seufzern aus.
(I, 154, 1ff)

II. Der Kirchhof nimmt uns ein und stillt mein heiss Verlangen,
Dich, eh du reisen solt, noch einmahl zu umfangen.
Wie hab ich mich gesehen, wie hab ich nicht so oft
Bey Nebel und bey Nacht auf diese Lust gehofft!
(I, 156, 77ff)

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59 Enders, pp. 43–44.
III. Betrachte dieses Feld, den Schauplatz kalter Leichen;
Hier triumphiert der Tod, hier stehn die Siegeszeichen
Der starcken Eitelkeit, hier siehst du, liebster Kind,
Was Hoheit, Wiz und Pracht und was wir Menschen sind.
Den Pobel schrickt der Ort mit Knochen, Furcht und Särgen,
Uns aber muss er jezt mit Lust und Trost verbergen;
(I, 156, 101ff)

IV. Ihr Menschen, fangt die Zeit, bedient euch eurer Jahre
Und nehmt den Frühling mit! So weckt uns selbst die Baare,
Die andre traurig macht, so fuhrt sie uns zur Lust,
(I, 157, 109ff)

V. Auch das Gedächtnüssmahl soll Zeit und Tod bezwingen,
Und Lorchens Nahme wird in meinen Büchern blühn,
So lange Kunst und Fleiss noch einen Dichter ziehn.
Ich will den Pleissenstrand um deine Lieb erheben,
Ich will dem Rosenthal des Pindus Ehre geben,
Nachdem mir sein Revier als deine Vaterstadt
Den besten Schaz der Welt an dir gegeben hat.
(I, 158, 150ff)

The content of the entire poem follows in summary:
The poet, called Philimen, comes to a designated meeting place in the cemetery and complains about his loneliness and about not being permitted to court Leonore, and midway in the poem, she appears. The lovers embrace in ecstatic happiness, and the poet confesses his love for her ("Und Lorchen ist allein, was Günthern halten kan" I, 157, 128), mentioning his correct name. The pair
enjoy the evening together until the first morning light appears and then return home.

Perhaps the most interesting factor in a discussion of the landscape imagery is that love in its own right moves into the center of a scene which traditionally operates as a horror motif in literature. The antithetical nature of love in a cemetery achieves its most significant expression in a Gryphius drama, *Cardenio und Celinde*. It is a tragedy in which a message of *memento mori* is occasioned by a scene at a grave, after which the characters relinquish their wild passions and reorient themselves towards eschatological goals. Accordingly in the motif, characters are blinded by passionate love but gain insight into the brevity of life and love when they see the grave. The mask of outward sensual pleasure is removed, revealing impending catastrophe, which prompts repentance. In effect, Günther combines both aspects of the motif, passionate love and the grave, but leaves out the concomitant insight and repentance.

In section I, we follow the lover with the shepherd name, Philimen, as he walks in the heat of midday to the shade tree. Protection from the tree is important; that it happens to stand in a cemetery is secondary. The loneliness (*Einsamkeit*) of the spot is not a reflective
image which ambiguously refers to a created scene and to an emotional mien in the lover. In this context it is the spot that is emphasized for its aloneness rather than its loneliness. The traditional word (Einsamkeit) creeps in but the meaning is for this place only. The linden tree in the cemetery is a real tree and its depiction is unencumbered by cliches of meanings and traditions. In the last two verses of section I, the graveyard is described in rather traditional phraseology (Asch und Graus); the same verses impart that the poet sits and laments, the distinct implication being that lamentation must be couched in ready-made terminology, for as the lament vanishes, so does the terminology.

In section II, we find the lovers in passionate embrace. The lover utters epithets of affection, expressing that his long-felt desire is fulfilled. The implications of the scene are the intoxicating feelings of

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earthbound human beings. They are precisely that, and on a simple level, it seems that Günther develops still another passionate encounter in order to later confound the lovers with the traditional grave scene. However, the cemetery plays a benevolent role receiving the lovers (nimmt uns ein) as a provident host. In metaphoric personification the cemetery actively quiets the lovers' desire (stilSt mein Verlangen); in this context, the cemetery is a protective hiding place and in this instance, conventional descriptive terms (Asch, Graus) are conspicuously lacking. By contrast, section III is literally a catalogue of grave scene imagery complete with its didactic message of memento mori. Günther's fascination for the traditional clichés of grave scene depiction, culminating in the notion of vanity (Eitelkeit), is however, not quite the utilization of a rhetorical system. For, although there is an emblematic relationship between the rhetoric and the real situation, the lovers here are not really involved. They merely look at (betrachten, sehen) the depicted scene, but with full realization of its meaning in the rhetorical system, they exclude themselves from its significance. The scene with all its frightful objects contains its didactic warning only for the masses, not for the individual lovers.
The cemetery thus remains an aloof background whose lesson, while it may at other times be implicit also for the lovers, does not at the moment (jezt) apply to them. It is no more than a place of concealment.

A *carpe diem* motif permeates section IV, but the objects of the didactic message are the other human beings. While the coffin is a warning for others, it becomes a beneficial principle for the lovers, admonishing them to enjoy passionate pleasures while there is still time. The concentration is cleverly reversed to enhance the individual nature of the love scene. From the reader the scene elicits sympathy and compassion for the lovers while the didactic message gets lost on "others".

In the final section, the lovers have parted and the poet seeks to immortalize the beloved's name. A different set of conventions is used with no further reference to the didactic grave scene except that the poem should become a figurative memorial to the beloved. Written in the tradition of Renaissance poets, Leonore is commemorated by reference to the classical Pindaric valley of roses which should become her home. In this convention, we of course, do not look for concrete description.

In conclusion, we note that in *Auf dem Kirchhofe*,
Günther employs an old conventional form but fills it with new content while not fully rejecting the significance of the convention itself. It is included in the poem but the poet proceeds to by-pass it as far as the lovers are concerned. We have, then, a love poem in which Günther reapplies a convention for his own personal use.

Philimen an Selinden als sie ihm untreu wurde

(I, 172) like Auf dem Kirchhofe is addressed to Leonore, only now she is married to her fiancé, therefore, "untrue" to Günther. In contrast to the narrative rhymed verse of Auf dem Kirchhofe, Philimen an Selinden, conceived with shepherd names, is rigidly set in six-line stanzas of iambic tetrameter having crossed rhyme and a couplet in each. The title announces the theme suggesting from the outset a lament, which is underscored by a form Günther often employs in his lament poems. I shall present a brief discussion of the landscape images which occur in stanzas one, three, four, five, eight, and nine.

I. Bleib, wer du bist und wilt, Selinde!
Ich bleibe gleichfalls, wer ich bin.
Dein Herz besteht wie Rohr am Winde;
Dafür bedankt sich nun mein Sinn
Und wünscht dir zu der guten Zeit
Nichts weiter als Beständigkeit.
III. Eh soll der Himmel Bäume tragen
Und unser Queis voll Flammen stehn
Als jemand auf der Erde sagen:
Selinde lässt den Philimen.
Besinnst du dich noch auf die Nacht,
Die dieser Schwur vergnügt gemacht?

IV. Nun grüne, lieber Himmel, grüne
Und gieb dem Queisse deine Glut,
Damit es der zur Ausflucht diene,
Die wider ihr Gesetze thut
Und, wo kein Wunderwerck geschieht,
Der Rache nimmermehr entflieht!

V. Mit was vor Ruh und vor Gewissen
Gedenkst du, falsches Kind, der Lust
In fremden Armen zu geniessen,
Wobey du allzeit fürchten must,
Jezt trenne Donner, Bliz und Streich
Kuss, Mund und Herzen unter euch?

VIII. Die Eintracht zwo vertrauter Herzen
Macht aus der Welt ein Himmelreich,
Ihr reiner Kuss verbeisst den Schmerzen,
Ihr Auge kommt der Sonne gleich,
Die Wolck und Regen um sich sieht
Und doch davon nichts in sich zieht.

IX. Den Vorschmack hastu schon genossen,
Betrachte Felsen, Bach und Wald,
Wo ich dich oft in Arm geschlossen
Und unser Scherz noch widerschallt;
Die Vögel wurden selbst erweckt
Und durch Exempel angesteckt.

(I, 172, lff)

The opening lines contain a brooding reflection on the accomplished state of affairs. The poet confesses his inability to win back the lost beloved and condemns her as fickle by using the biblical phrase, a reed shaken in the wind (Mt. 11:8). Immediately he disassociates himself from her and with passionless disinterest intellectually (mein Sinn) orders her to be constant to her new lover. The theme of fickleness con-
tinues through the second stanza and is intensified in stanza three by metaphorical absolutes. Speaking directly to the beloved, the poet reminds her of the oath she once made and couched in imagery combining physical impossibles. In stanza four, the impossible has happened, she has been untrue, and Günther cries out for the bizarre events to transpire. However, he does not wish evil on the untrue woman, on the contrary, the stanza is infused with a wish that she may escape nature's retribution. By that token, the seriousness of her infidelity is put on the level of tampering with the laws of universe. Two spheres of nature's laws each interdependent with the other are established in the poetic depiction. Thus, breaking sworn faith varies little from disrupting the natural course of the heavens. This interaction of realms is explicitly stated in stanza five, in which the fearful storms threaten to avenge the dreadful act of infidelity. Although there is no direct reference to a divinity, the imagery evokes a transcendent faith in the intervention of the gods by some form of fate. A sense of constant (allzeit) threat is injected into the relationship. Of course, it represents the mood of the rejected lover, not necessarily the situation between the new lovers. In stanzas six and seven which
are not quoted above, the poet rises above his emotional state expressing on an intellectual level that he wishes no evil befall the beloved, emphasizing that his love was true love.

Stanza eight is a universal statement, itself in metaphor, undergirded by other metaphors. Günther returns to a framework of the laws of the universe established in stanza five. Two lovers on earth form a harmonious microcosm which exists in perfect parallel to the macrocosm as long as the laws are not tampered with. The statement that the universe is metaphorically the world of two lovers is then supported by the image derived from heaven. The central image incorporates the sun with the eye by means of a simile. Clouds and rain, as metaphors of disharmony, are never drawn into it. Figuratively speaking, the love relationship sees minor disturbances on the periphery of the great harmonious whole, but these occasional ruffles are never disruptive. It must be born in mind that this stanza concerns any two hearts in love, and not necessarily Leonore and Günther. It states in metaphoric terms what the ideal love relationship ought to be.

Stanza nine presents a kind of scene where Günther specifically made love to Leonore in the past. This former love scene is depicted in relation to the universal
terminology and metaphor of the previous stanza. Verbs in the perfect tense (haft genossen) indicate that the harmony no longer exists and that the foretaste of heaven (Vorgeschmack)\textsuperscript{61} has vanished before it could be savored. The lover, not present with the beloved, commands her to look at the scene where they made love in former times (in Arm geschlossen) and where their joys still echo (widerschallt) implying that the beloved is still in the same location. In that place, love's metaphorical world of harmony, a reflection of the macrocosm is then perpetuated to the lower levels of existence, the birds. A triple level of harmonies is created— in the universe, in man, and in the animal kingdom. Closer examination, of course, reveals that the scene is non-existent on a physical level but that this is an ideal spot with rocky craigs, streams, groves and birds. In short, it is portrayed as the ideal landscape visible only to the mind's eye. Therefore, the present tense command to again look at this scene is logical regardless of the individual's location. It is logical also because Günther's metaphoric

\footnote{61 The word Vorgeschmack derives from mystical terminology as defined in the forword "einen Vorschmack ewiger Seeligkeit" of Joh. Georgii Pritii, Postilla Mystica (Frankfurt/M, 1713).}
scenes presuppose the association of certain events with them. His reason and training demand that a scene of love be staged in the outdoors where the landscape augments love's blissful pose.

Philimen an Selinden is a poem of lamented love. That is to say, it laments the loss of a beloved and when it does, the imagery is stormy, threatening, and biblical. But in some passages it depicts the love relationship that once existed and then the imagery is bucolic and idyllic. In Kirchhofs, conventional imagery is changed to serve the purpose of a love scene. In Philimen an Selinden, the poet has no need to change the conventions for they serve his purpose in the form in which he finds them in the traditions of rhetoric.

The real interest in Günther's use of landscape imagery in the third period is not to be found in the application of any wholly new metaphoric style, but in the skill with which traditional conventions and synthetic landscapes are inverted and reapplied to give body to individual expression. In the first poem, a shepherd tradition is used but the basic structure of the motif is refashioned to produce an effect not usually found in the shepherd poems of Günther's time. The poem in praise of winter does not at first reflect the traditional out-
look on winter of the seventeenth century. In the intro-
ductive stanzas winter is ironically depicted as a
desirable time, seen of course from beside the fireplace,
only to revert to its conventional significance in the
latter half of the poem, lending credence to Klewitz'
statement: "Günther fehlte noch wie seinen Zeitgenossen
der Sinn für Glück, ihnen treten Herbst und Winter als
häßliche Jahreszeiten in entgegengesetzter sinnbild-
licher Bedeutung entgegen." In two love poems we note
how didactic clichés and motifs interspersed throughout
the poem, remain subservient to the personal meaning of
the poem. Image and conventional idea are not necessarily
united. The last poem is more indicative of the use of
traditional imagery than of rejuvenated motifs. Thus,
in the third period, we cannot point to a clear-cut break
with heredity, but we do find significant thrusts away
from the broad base of seventeenth century rhetorical
systems.

Poems exemplifying landscape imagery from the period
Leipzig and Dresden, June, 1717-September, 1719

Es dürfte mir ein Freund (II, 48)
Als er seinem harten Schicksal nachdachte (II, 67)

61 Klewitz, p. 40.
Auf das Glücke ... (II, 58)
Abendlied (II, 24)
Ode (II, 57)
Scherzhafte Gedancken über die Rosen (I, 118)
Auf seine Rosalis (I, 122)
An Selinden (I, 138)
An seine Schöne (I, 60)
Die ungetreue Leonore (I, 162)
Cantate (I, 167)
Auf der Abreise von Dresden (I, 179)
Ode an seine harte schöne (I, 184)
Schicke dich ... (I, 291)
Nun ruht ... (I, 301)
Wir wissen werter Freund (IV, 152)
Lob des Knaster Tabaks (I, 296)
Verhängnis, rase fort (IV, 91)
CHAPTER V
RETURN HOME AND BRESLAU, IN ZEDLITZ AND IN LAUBAN
SEPTEMBER, 1719- JULY, 1720

From Dresden Günther returned to Striegau only to be rejected by his father and depressed by the burned-out city. Moving to Schweidnitz he hoped to see Leonore Jachmann; not finding her he went to Breslau where Ferdinand von Bressler, a Silesian nobleman, at first offered to become the poet's patron until for reasons unknown their friendship cooled. In Zedlitz near Breslau, Günther again met Leonore Jachmann but he soon departed from Breslau with another student, by the name of Schubart. In January, 1720, the two set out for Leipzig, by way of Jauer moving to Lauban where Günther's funds were depleted. Frost-bitten feet and a relapse of the Leipzig influenza detained him for half a year during which time he stayed with the Schubart family. While sick at Lauban, Fritsche published a satire against Günther (February, 1720), forcing the poet to the point of despair and physical collapse. With confidence in a benevolent God
shaken and the philosophies of the Enlightenment in question, Günther found the theology of predestination acceptable. In this framework, however, earthly suffering augured divine disfavor in punishment for evil deeds. This realization forced Günther to renewed acceptance of Lutheran theology according to which man is saved by the grace of God irrespective of his own acts.

Partly because of his hopeless situation and partly in spite of it, Günther experienced some poetic creativity in this period. Not wanting Leonore to be dragged into his own misfortune, he decided against marriage and visited her for the last time in July, 1720. Then thirty-one years old, she left Silesia for Anklam but remained unmarried and true to Günther until her death in Breslau twenty-seven years later.

In this chapter I shall treat imagery in two love poems and two poems of lament. *Als er 1719. D. 25.*

*September weder nach Schweidnitz kam*, the first love poem, is a carmen to the poet's homeland, written in five six-line stanzas of iambic hexameter.

Du ehemals liebster Ort der treuen Leonore,  
Wie zärtlich rührt mich nicht der Anblick deiner Thore,  
Wodurch ich damahls oft an ihrer Hand spaziert!  
Dort merck ich schon den Raum, worauf wir uns versprochen,  
Dort blickt der Altan vor, auf dem wir sechzig Wochen  
Die Wächter hinter Licht geführt.
Seyd tausendmahl gegrüsst, ihr Felder, Sträuch und Bäume;
Ihr kennt wohl diesen noch, von dem ihr so viel Reime,
So manches Lied gehört, so manchen Kuss gesehn;
Besinnt euch auf die Lust der heitern Sommernächte!
Was meint ihr, wenn mein Wuntsch nur eine wiederbrächte?
Das wird wohl nimmermehr geschehn.
Wo find ich aber nun mein Allerliebestes wieder?
Verrath mir gar kein Grass das Lager ihrer Glieder?
Ich spüre keinen Schritt, die Sommerstub ist leer.
Wie traurig scheinstu mir, du nicht mehr schöner Garthen!
Da hast ja zween gehabt, was soll ich einsam warthen?
Ach, stell auch beyde wieder her!
Du schickst mich in die Stadt; die treff ich desto schlimmer;
Der Wirth, das Volck ist neu, ein Gast entweint das Zimmer,
Worein sonst nichts als wir und unsre Liebe kam.
Mein Gott, wie ändert sich so viel in wenig Jahren!
Was wird nicht noch geschehn? O sollt ich dies erfahren!
Wie war mir, dass ich Abschied nahm!
Ich geh den Tempel aus, ich suche durch die Gassen,
Ich such auch, wo sie sich wohl niemahls finden lassen.
Ich ruf ihr um den Wall, der Wall hat schlecht Gehör.
Steig, Schweidniz, steig und sey ein Phoenix in den Flammen,
Bau Marmor, Erz und Gold und Schloss und Thurm zusammen,
Mir bistu doch nicht Schweidniz mehr.
(I, 188, lff)

From the first verse it is apparent that Leonore gives breath and soul to the landscape of Schweidnitz, though she is never physically encountered in it. Beginning in stanza one, there is a progression of the mind's eye as the poet scans first the familiar parts of the city from a vantage point and allows the eye to preceede him as he passes through the more familiar landscape
surrounding the city as seen in stanza two. He speaks to the landscape by apostrophe in stanzas two and three, entering the city proper only in stanza four. Permeating stanza one is a blissful theme of love in reminiscence. As the memory recounts the experiences, words of past time (ehmahls, damahls) cruelly insist that the experiences no longer occur, and that the city is without significance except in connection with Leonore. A kind of interior speech in the form of a soliloquy draws our attention only to the past. While no inner feelings of the author's present state are revealed, a total preoccupation with the past implying a delicate wish that the past might return, overtakes the stanza.

The landscape in terms of fields, shrubs, and trees comes into the mind's eye in the first verse of the second stanza. Its depiction is kept neutral and only when it is portrayed as a background for the love experience does it become positive. In itself the landscape is not the traditional motif of luxuriant growth and peace, instead is constituted of "colorless" trees and unspecified fields. An atmosphere of identification of the landscape and poet is achieved in the greeting and in the statement about the landscape's recognition of the poet ("Ihr kennt diesen"), but no attempt is made
at this point to portray a landscape which reflects and metaphorically expresses the mood of the one depicting it— a technique Günther fondly uses in many other poems (I, 192, lff for example), and employs later in this one. The second stanza also concerns reminiscences of lover experiences, however, we now find a mild wish embodied in a rhetorical question, that the experience may return, to which a pessimistic answer is given that it will never happen again.

Of course the rhetorical questions in the following stanza relate why the experience cannot be relived, the beloved being no longer present. The apostrophe to the landscape continues, however, not by reminiscing but by searching questions, now in the present tense. When the landscape fails to produce a trace of the beloved, a sudden shift in the depiction of the scene takes place. The landscape (considered in broad terms to include the view of the city in stanza one ) is portrayed as neutral in exactly one half of the poem, with a positive atmosphere injected by the former presence of the beloved. The landscape of this half is pushed to the metaphorical limits in the crowning and culminating metaphor, Sommerstub. In this concrete image we discover a metaphoric meaning according to which the landscape is
the beloved's abode. But what we have now is a metaphoric union between landscape and city in the texture of one word. As soon as the landscape-dwelling proves empty, it immediately becomes unattractive ("Du nicht mehr schöner Garthen"), and a negative depiction of the landscape begins. At this point the progression of the poem reaches a peak of positive portrayal, that is, positive in the sense that the love-experience is intertwined with the description. The progression declines immediately after this high-point, thus forming a pyramidal structure. The pyramid can also be used to characterize the use of metaphor as positive on the one side and negative on the other—focused on the landscape itself in the former, concerned with the city in the latter—while all the sides meet in the one metaphor, *Sommerstub*. We might also describe the element of time with the aid of the pyramid. A sense of pleading and pathos imbue the juxtaposed happy love of the past ("Du hast zween gehabt") and the dismal loneliness of the present (ich, einsam) when the landscape-dwelling is found empty.

The poet speaks with the landscape which is now negative and reflective. It sends the lover into the city proper which is cold and inhuman, lacking the warmth
of a woman. A sense of destroyed identification between the poet and the city of his earlier love experience causes negative portrayal of the city. As with the landscape, we do not view the city objectively, but catch a glimpse only of a few scenes that concretely reflect the tragic happening, i.e., disappearance of the woman. Unlike the landscape, the city in the second half of the poem is negative from the start; it reflects the beloved's absence, a fact which occasions the emotional outbursts of verses four, five and six in stanza four (Mein Gott . . .).

The final stanza contains a description of the search and a mythologically oriented curse of Schweidnitz. We note a repetitious use of the subjective ich, which suggests the frantic nature of the search and simultaneously the poet's own self-reliance. His despairing attitude becomes more intense, for Schweidnitz with the beloved was beautiful; without her, it is irrevocably rejected and must symbolically rise again, not it is hoped, in any new form but as it was when Günther made love there to Leonore. In the visible picture of destruction conveyed by the Phoenix image, the city metaphorically dies because the life giving principle for the poet, is the beloved. Thus it is the love relation-
ship, not Schweidnitz, who must rise anew. This same quality of reflection is projected onto the landscape when the poet addresses the once neutrally depicted scene as "du nicht mehr schöner Garthen." Interesting is the fact that, while the landscape is merely transformed, the city is cursed to destruction. The landscape is changed by a metaphorical cliché, the city is cursed by something more than a rhetorical flourish. The landscape is simply cast in a different light, the city must be made over from the ground up, implying more than a mere breath of social criticism.

By way of contrast, another Leonore poem, Als er sich der ehemahls von Flavien genossenen Gunst noch erinnerte, written almost simultaneously with the previously discussed poem, employs imagery completely in the shepherd tradition. Without attempting more than a peripheral analysis, I include this brief poem:

Erinnert euch mit mir, ihr Blumen, Bäum und Schatten,  
Der oft mit Flavien gehalten Abendlust!  
Die Bäche gleissen noch von Flammen treuer Brust,  
In der wir werthes Paar des Himmels Vorschmack hatten.  
O göldne Frühlingszeit! Mein Herz was kommt dir ein?  
Du liebest Flavien, sie ja nicht mehr dein.

Hier war es, wo ihr Haupt mir oft die Achsel drückte,  
Verschweigt, ihr Linden, mehr, als ich nicht sagen darf;  
Hier war es, wo sie mich mit Klee und Quendel warf  
Und wo ich ihr die Schoos voll junger Blüthen pflückte.  
Da war noch gute Zeit. Mein Herz was kommt dir ein?  
Betrübtest dich Flavia? Sie ist ja nicht mehr dein.  
(I, 192, lff)
The poet invites the positively depicted landscape elements to return with him to the pleasant past spent in the company of Leonore, now given the shepherd name, Flavia. The landscape images are presented as elements of a past love scene furnishing a metaphor reflecting the poet's joy in that experience. Several verses in the two poems are parallel. I shall identify the former poem as A, the latter as B. The verse "O göldne Frühlingszeit! Mein Herz, was kommt dir ein?" (B) is parallel in theme to "Mein Gott, wie ändert sich so viel in wenig Jahren!" (A) for they imply the insight into the reality that the love experience is but a phantom. The verses "Der oft mit Flavien gehaltnen Abendlust" (B) and "Besinnt euch auf die Lust der heitern Sommernächte!" (A) are quite similar. Other parallel verses are "... In der wir werthes Paar des Himmels Vorschmack hatten" (B), and "Wodurch ich damahls oft an ihrer Hand spaziert" (A). "Hier war es, wo ihr Haupt mir oft die Achsel drückte" (B) varies little from "So manches Lied gehört, so manchen Kuss gesehn:" (A). The couple in the Flavia poem have a foretaste of heaven while the brooks glisten with the flame of love projected on the landscape. The gleam of the past still glows in the present implying, of course, that the depiction is not a scene remembered but yet another use of the rhetorical convention of ideal landscape.
I shall discuss only stanzas one and three from *An seine Leonore Die immer grünende Hofnung* (I, 189), in which there are five ten-line stanzas. The first four lines of each stanza have crossed rhyme and iambic tetrameter; in the middle, five verses have only two iambics and a long verse returns at the end forming an embracing pattern seen also in the e, d, d, e pattern of the rhyme. The poem's theme is a reaffirmation of Günther's constancy in his love for Leonore embodying a plea for her patience and continued fidelity, all of which is conventionally found in the emblem of a palm tree, itself an ancient symbol of constantia.  

I. Stürmt, reisst und rast, ihr Unglückswinde,  
Zeigt eure ganze Tyranney!  
Verdreht, zerschlitzt so Zweig als Rinde  
Und brecht den Hofnungsbaum entzwey!  
Dies Hagelwetter  
Trift Stamm und Blätter,  
Die Wurzel bleibt,  
Bis Sturm und Regen  
Ihr Wüten legen,  
Da sie von neuem grünt und Äste treibt.

III. Die Liebe schenckt aus gödnem Schaalen  
Mir einen Wein zur Tapferkeit,  
Sie spricht, mir guten Sold zu zahlen,  
Und schickt mich in den Unglücksstreit.  
Hier will ich kriegen,  
Hier will ich siegen;  
Ein grünes Feld  
Dient meinem Schilde  
Zum Wappenbilde,  
Bey dem ein Palmenbaum zwey Ancker hält.  
(I, 189, lff)
The poet sallies forth with storm imagery having vivid atmospheric suggestiveness which is not only confined to the realm of physical description that provides background, but also is imbued with symbolic overtones. Of key importance and significance are the verbs, all of which express action intensely. The storms crack, split, and destroy with relentless force. The force of the verbal storm is such that the reader does not find the chief metaphors (Unglückswinde, Hofnungsbau) disturbing or artificial. Somehow the texture of the language blends into an appropriate form of expression. The use of imperatives has implicit significance for ascertaining the poet's attitude. They suggest the defiant mood of a man daring the elements to show their fury. To the extent that man feels secure enough to make the defiant wager, he shows himself capable of resurrection from the roots if ultimately destroyed. Such an attitude is filled with superhuman confidence and hope. In the poem we find the factors, man and storm, in polar opposition to each other. The picture of man steadfastly enduring the onslaught of the terrifying storm is elevated to a

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62 See Wolfgang Kayser, Das sprachliche Kunstwerk (Berlin, 1948), p. 78.
metaphoric level by the two metaphoric creations representing the two poles— Unglückswinde and Hofnungsbaum. By skillful deployment of metaphor, the poet sums up the suprasensory conflict in two all-embracing images. The action-filled verbs reveal powerful forces which not only destroy but also torturously twist, tear, beat, rip, and lascerate. This terminology imputes to the metaphoric winds human attitudes of culpable brutality. Thus it is also that the winds are personified as a despot showing his complete tyranny. The winds of ill-fortune exercise the despotic powers of a whimsical and brutal ruler. In this context, we must understand the trees of hope as a formidable bulwark which not even the most severe battering can permanently destroy. The true constancy of the tree is its ability to sprout anew after the threats have passed. We note here that the tree of hope does not survive the storm intact. It returns in new growth after the storm, implying a youthful capability for renewal. To be sure, such is also the nature of hope, that it looks forward with the presumption that things will turn out better in the future. The implications of the greening tree of hope as well as those of the winds of misfortune reach far back into medieval imagery and ecclesiastical symbolism. Conscious of the danger to
push the symbolism too far, I might mention, nevertheless, the traditional function of roots as the source of water, here of the waters of salvation and the ramifications of new life from these roots as suggested by the symbolism. Pursuing such a tenuous thread still further, the image of death to old and rebirth of the new in the waters of salvation might be implied.

The second stanza, not quoted above, concentrates on the poet's courageous spirit, his desire to fight on against misfortune and his constant belief in the miracles worked by patience. In stanza three, an image from epic times is stated according to which love pours out from a golden cup the wine needed for bravery. While this phraseology would be expected in a heroic tale, it seems to lack a corresponding frame of reference in the poem. True, the stanza as such is cast on a metaphoric field of battle. Love, however, is portrayed on an allegorical level. In this context, love is more than a beloved, for she furnishes the wine of bravery, promises to pay salaries, and commands the soldier to battle. If we accept the possible interpretation of the tree of hope as a symbol of salvation, it becomes conceivable to understand the figure of love in the same reference of the symbolic. The battle is not an ordinary battle, nor is it
a struggle on the mythological battlefield of love. The battle is against the tyrannical winds of misfortune, and in such a battle, symbolical overtones of salvation are not to be excluded. As such, the cup of love offered to bring courage to the hero suggests the cup of the agape; nourished in soul by the salutory benefits of the sacrament, true bravery in the poet's struggle becomes easy and victory is assured.

Remaining to be interpreted is the shield the hero carries into battle. The coat of arms, consisting of a palm tree with two anchors on it is essentially a reiteration of the greening tree of hope in the previous stanza, including all the symbolism of renewal and rejuvenation of that image. As used by other Baroque lyricists, however, the palm often is used as a metaphor of the soul burdened either by a broken body or an unfortunate love experience. In general literature, the palm symbolizes triumph or success; we note that the image on the shield is anchored by two things: perhaps by

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disappointment in love and by lack of physical strength. In the remaining stanzas, the poet repeats his plea to Leonore for patience and fidelity emphasizing his continued love for her. The statements are direct and basically without metaphor.

During his stay with the Schubart family in Lauban, Günther had poor care, few friends, and was confined to bed. His faith in a benevolent God shaken, he burst forth in poems of lament, mainly theological in theme, writing as many as two thousand lines in one day.\textsuperscript{64}

Earlier, Günther was fascinated by the new philosophy of world harmony and the best of all possible worlds. In the hour of suffering, however, such theories do not afford much consolation. Leibnizian theodicy contends that a percentage of relative evil is a necessary part of the best of all possible worlds, for if there were not some evil, ours would be the perfect world. In the Leibnizian system, less effort is exerted to explain the presence of evil than to explain away the objection: "if God is perfect, why does He permit imperfections in the world?" Not really concerned with theology, the

\textsuperscript{64} Dahlke, p. 150.
highest fulfillment in the Enlightenment consists in a happy private life which is achieved when the individual becomes useful to society.

Günther's early religious training included heavy emphasis on the other-worldliness characteristic of seventeenth century thought. Finding the Leibnizian theories insufficient and inconsistent, he not only returned to older theologies, but also reread the ancient classical models, drawing ideals and motifs for poetry directly from Horace: "si fractus inlabitur orbis / impavidum ferient ruinae," a word for word translation of the verses: "Und fiel auch so Himmel als Erden in Stücke" (II, 118, 64 and II, 111, 39). Besides Horace, inspiration is also found in the writings of Ovid, particularly in the Lieder ex Pontus. As Ovid lamented his unjust exile in poetry, Günther expresses his exile from society and friends in the Ovidian tradition. As his suffering increased, Günther lost all confidence in the optimistic Weltanschauung of the Enlightenment, and increasingly renewed his belief in Lutheran theology of salvation by faith. Let us now turn specifically to the lament poems.

One of Günther's laments is fragmentary (II, 116). Published for the first time in 1931 by Krämer, it has a
form suited to musical drama. The aria-recitative technique, according to the poet's contemporaries is not suitable for purely poetic expression, nor do his contemporary religious leaders deem the cantata fit for religious application. This point of view is understandable in light of the fact that Bach's prestige made the aria-recitative form an acceptable verse medium for religious composition but most of his works were not published until after his death in 1750. Although Günther uses the cantata earlier in secular poems, this fragment is his first attempt to use it in a religious poem. Normally the recitative reports an event and the aria supplies the emotional reaction to it in lyrical fashion, a technique followed also by Günther.

Recitat
Ach Gott, mein Gott, erbarme dich!
Was Gott? Was mein? Und was Erbarmen?
Die Schickung peitscht mir ausgestreckten Armen,
Und über mich
Und über mich allein
Kommt weder Thau noch Sonnenschein,
Der doch sonst auf der Erden
Auf Gut- und Böse fällt.
Die ganze Welt
Bemüht sich, meine Last zu werden.
Von aussen drängt mich Hass und Wut,
Von innen Angst und Blut,
Und dieses soll kein Ende nehmen.
Ich will mich oft zu Tode grämen,
Und wenn ich will, so kann ich nicht,
Dieweil mir das Verhängnüss
In allen Wünschen widerspricht.
Verdammter Schluss,
Durch den ich leben soll und muss!
Wo dieses ja ein Leben ist,
Wenn Sturm und Noth
Uns täglich schärfer droht
Und Schmach und Schmerz das Herze frisst.

Aria
Ihr Flüche, ruft den Donnerwettern
Und zündet Gottes Eifer an!
Flieht, flieht und reizt die starken Keile,
Damit ihr Schlag mein Blend heile,
Damit sie dies mein Haupt zerschmettern,
Das doch nicht eher ruhen kan.

Recitat
Wie? Ist die Allmacht nicht so starck,
Mich schwachen Wurm zu tödten?
So mag ihr Bliz vor Scham erröthen,
So fresse mir die Gift das Marck,
So müsse Fluth und Eisen
Den Weg zur Freyheit weisen,
So breche Stein und Bley
Den Kercker meiner Noth entzwey!
Wer widerräth mir dieses Glücke?
O freundliche Gelassenheit,
Bist du es? Ja!
Du konnst zu rechter Zeit;
O komm doch noch!
Ich hielt dich lange gnug verloren.
Es ist, als wär ich neu gebohren;
Wie Õel in Wunden thut,
So stärckt dein Trost und Blut
Mit frischen Balsamkräften.
Nun leid ich gern,
Da so ein süsser Kern
In bittern Schalen keimet;
Nun trag ich troz der schweren Zeit
Ein Herze voll Vergnügenlichkeit.

Aria
Nun fast sicht, nun sezt sich mein stilles Gemüthe,
Nun glaubt es der Vorsicht der ewigen Güte,
Die dieser Zufriedenheit Vorschub gethan.
O ruhige Seele, behalt dir das Glücke,
Und fiel auch so Himmel als Erden in Stücke,
So bleib in dir selber und sieh es mit an.
(II, 116, 8ff)
The fragment presents a central theme in the first two verses of the initial recitative which is interrelated with, and supported by, various landscape images. Rather than a central metaphoric reference, the poet uses widely scattered associations drawn especially from the weather, more often than not from the storm. The central theme of despair and doubt is apparent in the emotional outburst of verses one and two. Grave doubt is detected in the questioning Was Gott? which is immediately centered in the poet's personality by the words, Was mein? The plea for mercy is not answered and, by turning the request into a rhetorical question, the plea is transformed into an expression of despair. A two-sided mental state of mind, doubt in the existence of God and despair of receiving assistance and forgiveness from God, comprise the theme in the first half of the poem.

God's apparent refusal of clemency to the poet is felt to be highly personal. The poet's personal involvement is intensified in the phrase, "über mich allein kommt weder Thau noch Sonnenschein." Normally these images are positive expressions. In themselves, they signify refreshment, growth, and nourishment for the plant kingdom and, on a metaphorical plane, these benevolent implications are imputed to the spirit. The poet repetitiously in-
sists that the providential interpretation of the metaph
taphor is denied for himself. His situation is not caused
by personal evil or guilt, for the metaphors of dew and
sunshine are universally beneficial to good and bad
alike. The import of the context is that not only is the
world an oppressive burden but it is a manifestation of
God's personal and unjustifiable rejection of the poet,
at least as he sees things. By implication, the poet's
hope of forgiveness is nullified because he thinks God
singles him out from the natural course of things. The
repeated use of the personal pronoun mein in its various
grammatical forms implies that the poet's treatment at
the hand of God and fate is exceptional. We note a
gradual development of utter loneliness on two levels:
exceptional torture by fellow men and total rejection
by God.

The first two narrative sentences of the recitat
("Die Schickung peitscht . . .") explains the poet's
position, which appears morally irreprehensible and
capable of eliciting sympathy from the reader. The
following sentence ("Ich will mich . . .") expresses his
personal reaction to the situation and intensifies the
preceding narrative by explaining his own inescapable in-
volve ment in fate. Even the sweetened sorrow of ex-
pressed grief is denied the poet. Not the realization of personal guilt but a feeling of total rejection by God (in this best of all possible worlds) sets the stage for the curse Verdammter Schluss, a rather blasphemous outburst, which returns us thematically to the opening verses of the poem. Although excluded from the beneficial landscape of sun and dew, the destructive forces of the storm accompany the poet through his daily life. Whereas dew and sunshine occur for the evil and just alike, the storm, by implication, affects only the poet with severity that increases daily. Beneficial metaphors exclude the poet; destructive metaphors by-pass the masses while persecuting him.

The storms are directly requested to perform a function of intermediary in the aria that follows. A chilling attitude of blasphemous defiance characterizes the outcry. Curses (Flüche) are commanded to call on the storms on the one hand and to incite the anger of God on the other. If the metaphoric storm of the preceding recitat indicates the general oppressions of life (Sturm und Noth), the thunderstorms of the aria are the same, now much increased. The curses are not the same as the storm, however, for they call on the thunderstorm, the oppressions of life, to be their tools, as it were. The
curses, then, are not the curses of a suffering life, but signify the powers of darkness which rival God ("zündet Gottes Eifer an"). In the recitat, the poet desires death by grief (zu Tode grämen), in the aria, denied the mercy of God and the mercy of a release by death, the poet forcefully orders the powers to end his struggle by a metaphoric bolt of lightning. The plea for death is not for an end to earthly existence only, but a desperate command to be regarded with total annihilation.

A rhetorical question opening the next recitat reveals that the annihilation demanded in the aria is not granted. Now the storm (Bliz) is personified as a weak force that should be ashamed of itself. Again, God is chided for not accomplishing the accursed wish. Initially it appears that the blasphemous attitude merely continues from the previous aria, but such is not wholly the case. Allmacht refers to God and hence the storms are not quite the same instruments referred to in the emotional aria. In contrast to the aria, the storm in the recitat is not in the service of the powers of darkness, but of God. The significance of this storm is quite altered because a different subject uses it. As stated above, the storms of the aria are not metaphorical
oppressions of life as they are in the first recitat, however, in the second recitat, the storms are synonymous with the burdens of daily life. Also at this point in the poem, a significant change in the poet's attitude comes about. He is no longer nihilistic but accepts the slow torture of life, expressed interestingly enough now, by the floods (Fluth), implying that the thunderstorm spends its force but does not destroy the poet. On the metaphoric level, he survives the bolt of lightning and this survival reintroduces into the poem cause for hope and faith. By various associations within images of hardship (Stein, Bley, Eisen), renewed ability to continue is injected into the poet's spirit. From a nadir of death and annihilation in the aria, the theme of the poem develops an upward movement from this point on. The important means of survival for the soul is its personified companion, "O freundliche Gelassenheit". As a doctor, this quality of calm patience and resignation uses the products of nature (Balsam, Oel) to heal wounds in due time.

Resignation becomes the new theme of the poem, despair disappears and doubt vanishes, not that divine faith and hope necessarily take their places. Stoic acceptance of things brings deep personal satisfaction,
even makes the endurance of suffering worth while. Resignation is a panacea which didactically admonishes the sufferer to be patient and accept what comes. Man must not struggle against his fate and must not despair. This new attitude is appropriate for man who cannot comprehend the intricacies of the universe, for acceptance turns bitter resistance into sweet relief.

The final aria is a comment on the resignation developed in the recitat. The final lines "Und fiel auch so Himmel als Erden in Stücke / So bleib in dir selber und sieh es mit an" comprise a literal translation of the words of Horace, "si fractus inlabitur orbis / impavidum ferient ruinae". Belief returns to the poem, not in the sense of faith in a personal God, but in the sense of belief in the eternal goodness of creation. We find nowhere an admission of guilt or regret for past actions. Nowhere is there concern for life after death either. Harmony in this the best of all possible worlds is no longer to be sought. Fate and all its disharmony however, is not to be resisted but stoically accepted. Peace of mind is found within man himself through resignation as understood by the ancients, not by the rational theorists of the Enlightenment.

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65 Horace, Third Ode, Bk. II.
Stoic resignation is one way to cope with life's problems, another is to repent and beg God's forgiveness. *An Gott* (II, 133), written near the end of the Lauban period, exemplifies faith and devotion to a stern God of the Old Testament, with no trace of ancient philosophies recommended as a solution to man's problems. Each of four stanzas has ten verses of iambic tetrameter, and crossed rhyme in the first four verses, followed by a couplet in the middle and a pattern of a, b, b, a in the final four lines. In contrast to the loosely written fragment, it is set in rigid form.

*An Gott*

Was kan ich armer Mensch davor,  
Wenn Noth und Angst zur Sunde zwingen?  
Herr, neige dein gerechtes Ohr,  
Ich will ein kleines Opfer bringen.  
Es blutet weder Schaaf noch Rind,  
Ich habe Weihrauch angezündt,  
Nicht Weihrauch, den die Baume schwäzen:  
Ein ängstlich Herz und treu Gebeth,  
Du hast es ja noch nie verschmäht,  
Soll wider Zorn und Rache schüzen.

Die Grösse deiner Majestät  
Erkenn ich aus den kleinsten Dingen;  
Dein Arm, der über alles geht,  
Kan Wasser aus den Felsen zwingen;  
Du sprichst ein Wort, so wird es Licht;  
Bedroh das Meer, es regt sich nicht;  
Befiehl, so wird die Fluth zu Flammen;  
Du winckst, so steht der Sonnen Lauf,  
So thun sich Tief und Abgrund auf  
Und werfen Erd und Stern zusammen.

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66 Enders, p. 80
Du zürntest ehmals, grosser Gott,
Da wuchs das Wasser über Berge,
Der Starcken Hochmuth war dein Spott,
Auch Riesen fielen durch die Zwerge;
Egypten trozt und stärckt sein Heer,
Ein Stock verjagt es in das Meer,
Da schwamm Volck, König, Ross und Wagen;
Der Wind bringt Fleisch, die Wüsten Brodt;
Manasse fällt, du schickst ihm Noth,
Er weint, du änderst Kett- und Klagen.

Dein Nahm und Weg ist wunderlich,
Du wirst auch mir zu helfen wissen;
Ich hof, ich trau dir, zeige dich,
Mein Lästrer wird sich schämen müssen.
Kein Unglück schlägt die Zuversicht,
Du kannst, du must, du lässt mich nicht,
Die Buss ist hier, der Trost schwebt oben.
Kein menschlich Ansehn hebt die Pein;
Getrost, mein Herz, so muss es seyn,
Wir sollen blos den Höchsten loben.

(II, 133, lff)

Rebellion and protest against God vanish as the poet recognizes complete dependence on God. No rational or stoical solution to the problems of suffering is possible. Accusing himself of sin, the subject confesses and devotedly accepts his duty of adoration. Although an offering of reparation is required, the traditional products of nature, including incense—a product of trees traditionally used for symbolic worship—are rejected (Ps 50:18-19). All the symbolic connotations of incense are kept, however, when the creature offers the metaphoric incense of a fearful heart and a faithful prayer. This new incense becomes
the means of protection against the wrath of God and ultimately against the day of judgment. The statement implies a realization of the awful greatness of the creator when compared to the intrinsic evil of the creature who is himself incapable of performing a single acceptable act. A vast impersonal distance between Creator and creature is established and the relationship that exists depends on whether the creature placates the anger of God. Incapable of meriting God's favor, the creature deals with an all-just God whose mercy is negatively viewed as little more than a stay of the enactment of His justice.

With this Old Testament concept of God established in the first stanza, we have the theme of the poem, placation of a God of absolutes, metaphorically undergirded by the landscape scenes and events of stanzas two and three. The imagery proves to be a series of pithy scenes from the Old Testament, all of which exemplify the absolute power of God over natural phenomena. The result is that the creature is made utterly dependent and his devotion to God is deepened. Although it is hardly necessary to comment on the individual scenes, it is interesting to note that the final manifestation of power is not God's power over nature but His ability to punish a
man who sins, as well as His equal ability to forgive man when he repents. Thus Manasse becomes a prototype of the poet, who, in the poem, shows himself willing to confess his sins and beg forgiveness. After the various examples cited in support of the general statement that God is all powerful, the final stanza portrays a creature filled with fear begging for mercy. In a persistent pattern of statement and restatement, the poet reassures himself that compassion awaits him. Man cannot help himself and must rely on the mercy of God for salvation.

Without further analysis, it is clear that in An Gott, the Creator-creature relationship precipitates very differently than in the fragment discussed previously. We note that in the former poem, the final philosophy is that man must look within himself for a solution to his fate, and finds that stoic resignation is the only answer. In An Gott, however, man must subject himself to God with complete faith and confidence, and if he believes firmly, he will be saved. Two opposing attitudes, one deriving from the ancient writers, the other from the poet's immediate heritage, characterize the stormy conflict ascertainable in Günther's technique at the end of this period.
Poems exemplifying landscape imagery from the period
Return Home and Breslau, in Zedlitz and in Lauban,
September, 1719—July, 1720.

Er tröstet sich und seinen Freund (II, 126)
Buszgedancken (II, 103)
Lasst mich doch nur in der Still (II, 215)
Gesundheit Glück und Trost (II, 89)
Die seufzende Gedult (II, 113)
Du wirst noch wohl . . . (II, 62)
Wie kannst du doch so viel . . . (II, 67)
Je schärfer Streit . . . (II, 79)
An Herrn M. von R. (II, 89)
Alles eilet zum Untergang (II, 106)
Der Mensch ist nicht von Stehl . . . (II, 111)
Ich hab es längst gesagt (II, 114)
An Gott (II, 119)
Schreib an und las dir dieses Licht (II, 121)
Gedult, Gelassenheit (II, 123)
O lass dich (II, 128)
Er klagt in der Einsamkeit (II, 130)
Als er Gott um Beständigkeit im Guten anflehte (II, 217)
Er klagt gegen seinen Freund (II, 129)
Bei der Wiederkunft der Nacht (I, 205)
After recovering from influenza, Günther departed from Lauban. Desirous of earning money in a profession instead of by selling poems, he sought employment as a medical doctor in Silesia. Traveling to Brieg, he obtained a practicing license after the normal period of probation, during which time he stayed at the house of a school friend, Johann Christoph Reichel. In October, Günther journeyed with Reichel to Kreuzburg, an upper Silesian border town and remained there with Reichel's brother-in-law, who promised to help him establish a medical practice. The people and clientele were poor, and the town was artistically barren, having neither literary activities nor art patrons. As never before, Günther learned restraint by engaging in a hard-work policy.

While in Kreuzburg treating patients, Günther's friend, Bressler, sent a poem of praise Günther had written earlier, *Ein Ebenbild der Wahrheit und Gerechtigkeit, vorgestellt in einem kurzen Entwurf des Lebens*. 
Ihro Hochgräflichen Excell., des Heil. Römischen Reiches
- Grafen Sporck . . (IV, 197ff) to Count Sporck, who
erroneously had it printed as Bressler's, first in Vienna
and later in Breslau.

In Kreuzburg Günther worked hard seemingly to make
up for lost time and as if he hoped to eradicate his in­
clination to write poetry. In due time, he visited a
neighboring village called Bischdorf where Daniel Litt­
mann was pastor and became acquainted with Littmann's
daughter, Johanna Barbara, the Phillis of Günther's
poetry. Johanna and Günther, both having been dis­
appointed in love (Günther with Leonore and Johanna
when her fiance who had arbitrarily rejected her married
the daughter of a rich Breslau merchant) could console
each other. In the poems he addresses her as Schwester,
and she addresses him as Brüderchen (I, 268). Bio­
graphers point out that while no passionate love de­
developed, Phillis provided the stability and security
Günther sought in his flight from want and insecurity.
The opportunity for happiness with a stable woman seemed
for a time to be within reach. With plans for marriage
already made, Pastor Littmann in Bischdorf laid down one
condition for the marriage: that Günther return and be
reconciled with his father. Presuming that his stable
position as a doctor would have placated his father's objections to him, Günther departed from Kreuzburg. Hoping to return after a short absence, he left his belongings behind and set out for Striegau in April-May, 1721. But Günther's father would not even receive his son, much less be reconciled with him, thereby ruling out marriage to Johanna. The young Günther never returned to Kreuzburg, and, intending to finish his work toward a doctorate in medicine in Leipzig, he left Silesia for the last time in June, 1721.

I shall discuss poetry to Phillis by using two basic genres, love-lament (Liebesklage) and love-rejection (Liebesabsage) as starting points. Afterwards I take up the use of nautical metaphors as found in these poems. An die Phillis (I, 248), written according to Enders in February, 1721, has six eight-line stanzas of trochaic tetrameter. The rhyme is in couplets for the first four lines, crossed in the final four lines, a form rigidly maintained from beginning to end.

An die Phillis

Ich verschmachte vor Verlangen,  
Meine Phillis zu umfangen.  
Harter Himmel, zürnst du noch?  
Faulé Stunden, eilet doch!

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67 Enders, p. 54.
Eilet doch, ihr faulen Stunden,
Und erbarmt euch meiner Noth!
Wird der Riss nicht bald verbunden,
Blutet sich mein Herze todt.

Liebst' Seele, las dich finden!
Ich spaziere durch die Linden,
Durch die Thäler, durch den Hayn
In Begleitung süßer Pein;
Ich durchkriech' Strauch und Höhlen,
Such in Wäldern weit und nah
Die Vertraute meiner Seelen,
Dennnoch ist sie nirgends da.

Ich beschwöre selbst die Hirten
Bey den Heerden, bey den Myrthen,
Die vielleicht der Liebe Pflicht
Um die bunten Stöcke flicht:
Wist ihr nicht der Phillis Spuren?
Habt ihr nicht mein Kind erblickt?
Kommt sie nicht mehr auf die Fluren,
Wo wir manchen Strauss gepflückt?

Die ihr alles hört und sagt,
Luft und Forst und Meer durchjaget,
Echo, Sonne, Mond und Wind,
Sagt mir doch, wo steckt mein Kind?
Soll sie schon vergöttert werden,
Beth ich sie vielleicht herab,
Oder ziert sie noch die Erden,
O so reis ich bis ans Grab.

Sage selbst, entrissne Seele,
Welcher Weinberg, welche Höhle,
Welcher unbekannte Walt
Ist anjezt dein Aufenthalt?
Sage mir, damit ich folge,
Wär es auch des Nilus Strand,
Wär es auch die kalte Wolge,
Zög ich gern durch Eiss und Sand.

Weis mir nichts Bericht zu geben?
O was ist das vor ein Leben,
Das ich jezo ohne sie
Als mein Joch zur Baare zieh!
Himmel, las dir nicht erst fluchen,
Ich begehre sie von dir—
Bin ich nicht ein Thor im Suchen?
Phillis lebt ja selbst in mir.

(I, 248, lff)
Many natural phenomena appear in this poem. The opening words as well as many others in the first stanza denote the time which separates the lover from his beloved. A rhetorical question directed to heaven, broadly meaning the movement of heavenly bodies (considered as our traditional means of measuring day and night) as well as the divine power directing the bodies, indirectly requests the movement of time to speed up. The imperative apostrophes to the hours imply boredom as well as unrequited longing for the beloved. The poet attempts to portray his abstract longing in physical imagery. Longing as a concept is depicted as a wound in the heart establishing thereby, an abstract emotion in a literal image. Words like bald, eilet, wîrd etc., convey the tension of waiting which is implied also in the nature of longing. Faul characterizes the time of separation negatively and somehow metaphorically blames time for the love-wound in the heart.

Having evoked the emotional tension with concrete terms in stanza one, the beloved is commanded to appear in stanza two. When she remains hidden, a search is conducted through the broad aspects of landscape. Generally considered, the landscape is everywhere and nowhere at the same time. Groves, valleys, bushes and caves have
literal significance but characterize no specific locality. The verbs denote movement of the subject through extensive areas (weit, nah) and specifically in durchkrieche, there is a figurative depiction of the search which is not harmonious with any given place but a forceful metaphor of thoroughness in the search is evoked. On the immediate surface the landscape is neutrally presented, there being attributes neither of fertility nor of barrenness. On closer examination, the landscape is abandoned and wild, suggesting that it is at best an impediment to the search. Nowhere in the poem does the writer search in a city— an aspect of the broad notion of an anonymous landscape which might as well be searched too. Since every other aspect of the landscape is included, absence of the city constitutes a noteworthy exception. By contrast, the poem to Leonore seen earlier, shows the lover searching throughout the city, including the church and around the city walls (I, 188).

An imaginary set of rhetorical questions to figurative shepherds comprises stanza three, implying that the lover is searching now in the pastures where once he made love. The real aim is to depict the concept of searching in another context, one which follows
logically the vague landscape of the previous stanza. Several features characterize the locale positively: the myrtle, which by its mythological connotations indicates a degree of eroticism; the allusion to bouquets of flowers, colorful staffs, contented herds, all indicate that the landscape itself is good. To be sure, it remains subservient to the idea of a lover in search of his beloved.

Up to the end of stanza three, an interesting feature is that we remain on the surface of the landscape, only to move above the earth with an apostrophe to the sun and moon in stanza four. Sun and moon, however, have none of the traditional significance as beneficial sources of life and light. They are equated with the wind, frost, and sea which are ascribed the one quality they all have in common, uninhibited movement. The author spans a wide range of imagery and develops no single metaphor, not even an arbitrary locale as in the shepherd scene. The word ziert indicates that the land is quite neutral becoming positive only if it is "colored" by the beloved's presence. The phrase, "Soll sie schon vergötttert werden" exemplifies a convention in love poetry of Günther's time according to which a beloved is snatched from the earth by the gods because of her beauty. Female beauty is often
characterized as an object of jealousy even for the gods. Thus, vergöttert does not mean death and transfiguration to the life of heaven.

The Seele of stanza five refers to the beloved. The metaphoric content is rich in intellectually conceived vastness. Everything is depicted in order to exhaust the known places on earth; mountain and cave, arctic and desert, Europe and Africa. Of course the resulting inclusiveness dilutes the lyrical intensity considerably. The poet presents concrete extremes to provide absolute measurement of his love on a rational scale of values, trying to convince the reader and himself that he truly loves the woman.

To use landscape imagery in love poetry is not novel for the poet Günther. Flowers and herbage, as well as constellations, are often employed to describe a woman's beauty. Whole landscapes serve to explain a poet's mood towards a beloved. Often a situation of contrast is established to sharpen the poet's feelings. For example, when Opitz is separated from his beloved, the entire landscape rests, but he cannot find peace.

Weil dass die Sonne sich ins tieffe Meer begeben,   
Vnd ihr gestirntes Haupt die Nacht hat vffgericht,   
Sind Menschen, Vieh und Wild wie gleichsam ohne Leben,   
Der Monde scheinet auch gar kaum mit halbem Licht.
Opitz presents a lover wishing to sleep and forget the torture experienced because the beloved is absent. The landscape becomes a background which mirrors the kind of rest which the poet wants. There is also a motif used by Günther's predecessors which might be called the sympathetic landscape. In other words, a whole landscape is not a contrasting opposite to the lover's feelings, but reflects them positively. An example of this type of landscape is also from Opitz, although there are many:

Allhier in der wüsten Heydt
Befindt sich kein Mensch weit und breydt,
Die wilden Thier allein
Mit meinem Leyd mitleyden tragen,
Die Vögel trawrig sein,
Beginnen auch mich zubeklagen,
Die kalten Brunnen stärcker fließen
Mit mir viel Thranen zuvergiessen ... 69

Here it is almost as if the landscape were able to love as men. The landscape seems capable of understanding the lover's sorrow and pain of not having the beloved. There-

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69 Opitz, "Sylvana oder Hirtenklage" ed. Witkowski, p. 33. Also see poem by Finckelthaus in Schöne, Barock, p. 142.
fore, it is able to grow sad and to offer compassion as a person. This approach to the landscape shows to what extent writers are accustomed to transferring their own feelings to objective creation. A slightly different aspect of landscape can be illustrated in another example:

Gleichwie das Epphew grün den Baum jung oder alt,
Gleichwie die liebend-gaile Reben,
Den Pfal und auch sich selbs umgeben:
So lieb und halt mich hoch wie ich dich lieb und halt
Mit lieb- und lusts-gewalt.70

A natural scene is depicted loving as men love, thereby indicating that man and landscape are mutually synonymous and should sympathize with each other.

The final stanza of Günther's poem to Phillis contains the traditional mood of love-lament, which, in the last verse changes to love-resignation. Extremes of imagery in the entire poem condition this particular ending. Searching for a beloved in vain is also a poetic convention rather common in Günther's literary heritage, for example:

Suchet sie in allen Hecken / in den
Füschen in den Wald / wo sie sich pflegt
zu verstecken / meines Lebens Auffenthalt /

oder liegt sie in der Ruh / decken
sie die Bäume zu.

... 

Oder folgt sie den Schaafen / die
dort vmb die Berge gehn / träget sie
der Schäffer Verffen / seh' ich sie beyn
Vieh nicht stehn? Ist nicht diese meine
Zier / lieben Hirten? " sagets mir.

Eylet / eylet doch und zeiget / wo
mein Liecht zu finden sey / so ihr dieses
mir verschweiget / springet mir mein
Hertz entzwey / ja ich muss in meiner
Pein / einsahm vnd verlassen seyn.71

Not finding the beloved, the lover must resign himself to
his lot, in the example above as well as in the Günther
poem. We note striking similarities in the imagery,
eilet, suchen, Aufenthalt, etc., which occur in the
example and in Günther's poem. Also, both poems include
the tradition of shepherd poetry. Ultimately the
technique is a psychological argument established by the
poet to convince himself that he really loves the woman.
Opitz uses this psychology too:

Ihr Fackeln dieser Welt, ihr grosses Wolkenfeuer,
Ihr Lichter in der Luft, ihr Himmelsäugelein
Führt mich zur Liebsten hin! Kompt ihr mir nicht zu
Steuer,

So wird mein brennend Herz.72

71 Unknown author, in Schöne, Barock, p. 762.

72 Opitz, "An die Sternen, dass sie ihm den Weg zei-
gen wollen" in Deutsche Dichtung des Barock, ed. Edgar
The last verse of each poem, the example and Günther's, gives an ironic twist to the nature of the love experience. In the poem to Phillis, Günther rhetorically gives the beloved a kind of dream existence in his own mind in a straightforward and rather doctrinaire conclusive statement, "Phillis lebt ja selbst in mir."

In three poems to Phillis, Als er ihretwegen viel leiden muste, doch dabey nicht verzagte (I, 250), Als die Phillis zu Waszer verreisen wollte (I, 266), and An die Phillis von Liegnitz aus (I, 277), a motif of renunciation in love is uniquely intertwined with the use of sea metaphors. This weaving of theme and conventional metaphor does not prevent the metaphor from acquiring a dimension of personal significance for the poet. Analyzing the love renunciation theme as seen in the metaphor necessitates a word of explanation about the theme and the metaphor.

Traditionally the concept of love renunciation is expressed by a writer after he experiences disappointment in love, renunciation being but a rationalization following the accomplished event. Behind poetry of renunciation is a religious feeling on the one hand, and a feeling of vanity and transitoriness on the other. As
for the religious side of it, there is a seventeenth century convention according to which earthly love is considered frivolous, flighty, and perhaps even sinful. In an atmosphere heavily charged with theological controversy and spiritual reformation, the mind of man is conscious of the eternal God. Love not directed to God but to a creature, is considered fleeting and foolish, possibly even wrong. This teaching manifests itself in certain religious sects which rejected marriage, thereby condemning the sect to eventual extinction. In poetry, the renunciation of love is closely related to religious poetry as seen in an example from Weckherlin:

Nachdem die Lieb (mit starker Wucht
Erheitzigend mein jungen Blut)
Mich mit verwehnten Pein und Plagen
Hat machen seufzen, weinen, klagen,
    Ach: so befinde ich, dass ich muss
(Weil meine Torheit nu mit Buss
Sich endet) dass, was ich begangen
Recht zu beklagen, erst anfangen . . .
Hab dein Geschöpf (zwar deiner hand
Allreichen Allmacht Wunder pfand)
Ich Mensch verblindet und betrogen,
Dir, Gott und Schöpfer, fürgezogen:
    So bit ich nu mit wahrer Rew
(Durch deine Gnäd von Blindheit frey)
Mir meine Torheit zu verseyhen,
Und wahre Weysheit zu verleyhen. 72

Within the vanity motif, man is widely conceived as existing on earth only for a short time, but destined for eternal life in the next world. Since man is steadily hastening towards the grave, earthly creation is of little value. Time looms as fleeting, as do the works of man. Engaging in a love affair is wasting precious time and misdirects man from his true goal. Somehow, it was thought, if a man loves a woman he loses time to think about God and life after death, hence, loving a woman becomes a kind of self-deception, and man lives in a world of appearance devoid of true realities.

The nautical metaphor is used by many poets in all ages not only in love scenes but also with a wide variety of meanings: an author setting out to write a book, difficulties encountered on the sea of life etc. Throughout the middle ages and early modern times the metaphor can be traced in such works as the Narrenschiff of Sebastian Brant, Es kommt ein Schiff geladen, ascribed to Tauler and the Glückhafft Schiff von Zürich of Johann Fischart. The nautical metaphor is also commonly used in German Baroque lyrics to depict a love affair, the sea being an image of danger and difficulty. Among others, Lohenstein uses the motif in this way.
In the first stanza— in a total of four— Günther uses the nautical metaphor to stand for the interweaving of love and grief into the language of a poem, Als er ihrentwegen viel leiden muste, doch dabey nicht verzagt e (I, 250).

Mein Herz, verzage nicht!
Die Liebe macht's mit allen so;
Ein Herz voll treuer Pflicht,
Wird ohne Gram nicht froh.
Es fällt zwar ziemlich schwer,
Eh uns das Kummermeer
Zum sichern Friedenshafen bringt;
Man zittert, seufzt und sinckt
An Muth und Sinn
In Stürmen hin,
Der Ancker reisst die Hand,
Doch wer sich zwingt und hoft, der kommt gleichwohl ans Land.
(I, 250, lff)

The central symbolic image, das Kummermeer, dominates the entire stanza, which amounts to a rational argument presented by the poet's intellectual self to his emotional self during the trials encountered in love. The second

verse suggests that the love situation is similar for all men. Thus encouragement is offered to the heart in the first four verses without recourse to metaphor. The intellectually conceived argument continues with universal application in the metaphor as well (uns, allen, man). Thus the nautical metaphor furnishes apt associations from the life of all mankind enabling the poet to convince his "heart" that his is not an exceptional situation. The sea of troubles is a direct metaphor which supports the argument pictorially. The destination is— as always— the port (Friedenshafen), here represented specifically as a secure port of peace. The image of a harbor as a refuge from the sea of troubles automatically lifts the imagery to a symbolic plane. The verb imagery in zittert, seufzt and sinckt is strictly physical and depends on the preceding metaphors which are symbolically established by juxtaposing two nouns, one abstract and one concrete, into a single word. Thus, Friedenshafen and Kummermeer unite the literal reference with the abstract significance intended in the central nautical metaphor and the verb images which follow, having the same frame of reference, stand for abstract wavering and groaning of the spirit. In the second last verse, an apparently concrete image
depicting the danger of bodily injury while sailing in the storm must also be understood in connection with the concrete-abstract imagery which introduces the metaphor. The first half of the final verse repeats the abstract admonition to continue to hope, while the latter half blends into the admonition the metaphoric depiction of that abstraction admonition which is established within the stanza. Thus component images interrelate in a direct and convincing fashion and work together to comprise a single rational argument for the emotional self of a man in love.

The poem to Phillis, written in 1721, contains imagery which is identical to the imagery used in a poem on Christian patience written in 1710. Though eleven years separate the poems, the sea metaphor as such seems unchanged. The stem Muth occurs in both poems, the journey into the harbor and ending the sea journey are parallel, Kummermeer and Meer der Trübsal are synonymous, the use of a condition "Wer sich zwingt" and "Wer das

74 Wer das Ruder muthig fast,  
Macht der Schifffahrt bald ein Ende,  
Welche man in dieser Welt  
Durch das Meer der Trübsal hält. (II, 5, 9ff)
Ruder fast" represent parallel grammatical structures and meanings. The poem on patience is considered a lament poem, the poem to Phillis, one of love, but in the light of renunciation in love, both poems have a theme of lament. And in both poems the mind presents arguments to the heart in behalf of patience and courage. On the surface it appears that Günther's use of the nautical metaphor in this period varies little from his use of it in his earliest period. Nevertheless the later poem accomplishes by direct metaphor (Kummermeer, Friedenshafen) what the poet had to say in the early poem with phrases and similes ("Schiffart bald ein Ende, Meer der Trübsal"). True, the metaphor is the same tired one, but subtle nuances within it do represent development of a sort.

Als die Phillis zu Waszer verreisen wollte (I,226), having six strophes each with six verses of iambic tetrameter and crossed rhyme, is expressed almost completely by means of the nautical metaphor. The first two stanzas tell how much joy Phillis gives the poet, that he would like to die if dying did not mean leaving Phillis and that his inner sadness is outwardly visible in his countenance.
Next we learn that Phillis is departing on a sea journey:

III. Dein Abschied lockt dich auf das Meer;
Ich dürfte dich bald thöricht nennen.
Wo nimmst du Vertrauen her?
Du musst das Wasser noch nicht kennen;
Ach, hat man dir noch nicht erzählt,
Was Hero vor ein Grab gewehlt?

IV. Die Trennung thut mir freylich weh,
Doch fürcht ich mich um deinetwegen,
Was wird dir nicht die wilde See
Vor Eckel, Schmerz und Angst erregen,
Wenn Wetter, Sturm und Bliz und Nacht
Compass und Mast zu Schanden macht!

(I, 266, 13ff)

The description of the two stanzas is concrete with the sequence of a real event. We note also that the title indicates the poem is a warning to the beloved setting out on a "real" sea journey. Günther's never having seen the sea and Phillis never having traveled by sea, we must look for a possible metaphoric value to the verses. The word Abschied provides a clue to the metaphoric implications in as much as the departure is not specified. Thus the act of leaving is not from a physical place but from the lover as the beloved ventures alone onto the sea of life not aware of its dangers. As part of his warning the poet uses the ancient Hero and Leander motif which suitably unites the water imagery with a love theme.
In stanza four (the second quoted) the sea is depicted by extreme and violent images which are made all the more terrifying by the circumstances of night and the broken compass. The reference of imagery is maintained with realistic consistency, however, the frequency and extreme implications of the images indicate that the terminology is the same here as in the traditional nautical metaphor. Little creativity is to be found. This analysis applies also the the final stanza of the poem.

Ist aber ja kein Halten mehr,  
so seegle mit geneigten Winden!  
Der Himmel giebt auch mir Gehör,  
Du wirst den Hafen glücklich finden;  
Doch, Engel, denck auch stets an den,  
Den Stern und Ufer warthen sehn.  

(I, 267, 31ff)

This stanza is a wish to the beloved that if she indeed wishes to depart, may her voyage on the sea of life be successful. Little in the way of metaphorical ingenuity is detected in the worn out sea journey motif. In the wish, we observe no passionate appeal that the woman remain with her lover; his giving her up reveals that her departure is an accomplished fact, the poem being then, in contrast to the previously discussed, a rhetorical exercise with no intricate pattern of metaphoric
correspondence in meaning on different levels. Having lost the beloved, the final theme turns out to be love-renunciation, acceptance of an accomplished fact.

The nautical metaphor appears in An die Phillis, von Liegnitz aus (I, 277), a poem written in April, 1721, after Günther departed from Kreuzburg, as the title indicates. The purpose of the poem being to console Phillis, the poet explains that fate and misfortune are the causes of their separation. Reaffirming his love for the beloved and begging her not to despair or become disillusioned with love itself, Günther blames himself for having given Phillis a Judas-kiss. In several eight-line stanzas of trochaic tetrameter the lover reminisces about the good times he experienced during his engagement with Phillis and uses the sea metaphor in stanza seven:

VI. Nunmehr hatt ich schon die Ruh; Hofnung, Sehnsucht und Verlangen, Dich nun völlig zu empfangen, Eilten nach dem Hafen zu. Phillis flocht bereits die Myrthen, Aber, ach, du Donnerwort, Eh sie noch mein Haupt umgürthen, Muss ich sonder Abschied fort. (I, 278, 49ff)

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75 Enders, p. 56
The moment of arrival in port is the obvious climax of any sea voyage. The images of hope, desire, and longing can be regarded as the emotions experienced on a journey, but they suggest sufferings belonging more specifically to the realm of love. They imply that the harbor is more than a goal, for it is also the place of refuge from longing and desire, emotions as such not connected to the difficulties of life at sea. With Phillis braiding a wreath of myrtle, which is symbolic of Venus and all her significance for lovers, the goal becomes more and more the harbor of love. It is a biographical fact that Günther sought the stability and peace of a home promised by marriage. In this light, the harbor means the much needed security as well as the satisfaction of longing and desire. If the harbor is a refuge of such broad significance, the sea embodies additional dangers from which refuge is needed. Thus, besides the desires of love, the sea also represents the general problems Günther faces in life. That being the case, the metaphoric Donnerwort acquires additional overtones and provides a key to the interpretation of the nautical metaphor. The poet personifies the fateful word Du Donnerwort as if to show that the meaning of the poem depends on it primarily. The literal image of
thunder furnishes a link to the nautical storm metaphor, the word seems at first to resist interpretation. However, biography presents a clue, for Günther would have married Phillis if the elderly Günther had renewed his relationship with his son, a condition for the marriage demanded by Littmann, Phillis' father. The word of rejection becomes a verbal clap of thunder for the poet seeking stability and refuge from the troublesome seas of life and love. We note also that the verbs preceding the thunderous word are in the past tense; when the thunder strikes, it destroys the ship, and to subsequently reach the harbor becomes no longer possible.

In the following stanzas, the poet reminisces about by-gone love, and familiar metaphors of the ideal landscape (Abendwiesen, den jungen Hayn erquickt) are interjected. Realizing that love will not be fulfilled in marriage, the author muses wistfully about generations to come who will sympathize with his sorrowful plight, long after the lovers themselves have turned to dust (mehr Staub als Knochen). The final stanza concludes with a theme of love-renunciation and transitoriness.

Schröckt dich nun mein Elend ab
Und versagst mir auf Erden
Alle Hoffnung, dein zu werden,
So erwarthe nur mein Grab.
Nachmahls solst du seh'n und hören,
Doch vor dich bereits zu spät,
Dass auch die mein Lob verehren,
Die mich jezt aus Neid geschmäht.
(I, 280, 105ff)

The lover remains tossed by the stormy sea of life because a thunderous word of the father shipwrecks hopes of reaching the port of stability. Understood in this way, the poem must be interpreted as resignation in love, to be sure, but also, in the light of the final stanza, as criticism against the poet's father.

Poems in the Kreuzburg period represent motifs which are as old as poetry itself and as such we see a poet mimicking the writers who "knew how" to write poetry. But interspersed in the ancient metaphors of landscape and sea we occasionally discover a productive fusion of object and idea by which the former is impregnated with poetic significance. Themes of love-lament and love-renunciation creep into the poems and tend to show that Günther's Weltanschauung stands very close to his seventeenth-century literary predecessors. No straight-line pattern of development emerges but isolated metaphors suggest that, while the process of poetic maturation shifts to more traditional lines, this
does not mean that growth in the use of language and metaphor has necessarily been retarded.

Poems exemplifying landscape imagery from the period Breslau and Kreuzberg September, 1720-May, 1721.

Mein Heiland, der du von der List . . . (II, 163)
Weihnachtsode (II, 169)
Von der Geburt Christi (II, 170)
Will ich doch (I, 226)
Mein Herr (I, 250)
Als er sich aus der Welt wünschte (II, 183)
Rejected by his father in May, 1721, Günther did not return to Kreuzburg and left Silesia in June, 1721. Intending to go to Leipzig, he traveled first to Jauer, then Liegnitz and Hirschberg, where he met an old university friend, Theodor Speer, who was a lawyer in Landeshut. Speer convinced him to return to Landeshut where he was introduced to some prominent families, among them a wealthy merchant, Elias von Beuchelt, who received Günther and encouraged him to write poetry again. There the poet enjoyed a wide circle of friends until one day, for reasons unknown, strife developed between Speer and Günther. Consequently, in the middle of winter, 1721-1722, Günther left for Schmiedeberg, where in March, 1722, he wrote his famous Den Unwillen eines redlichen und getreuen Vaters suchte durch diese Vorstellungen bei dem Abschiede aus seinem Vaterlande zu besänftigen ein gehorsamer Sohn (II, 197ff). The poem of four hundred and sixteen verses expresses a keen
sense of guilt and despair. Paradoxically, he wrote the letter to his father as a poem, and it is precisely because of his interest in poetry that the father rejected him in the first place. While Günther directs it to his earthly father, some of the statements refer to God the Father: "Doch, ihr Väter, du im Himmel und auch du auf dieser Welt, / Schont doch endlich, weil mein Alter noch in etwas Kraft behält" (II, 207, 247). After painstakingly composing the poem, Günther returned to Landeshut where he was reconciled with Speer. When Ferdinand Bessier, who earlier had sent Günther's poem to Count Sporck, died, Günther composed another occasional poem and delivered it personally to the count hoping to receive a patronage, but his effort was unsuccessful. As a result Günther left Silesia for Jena without ever returning to his fatherland again.

In this chapter I shall discuss first some landscape motifs in Günther's Abendlied (II, 27), later variations of the nautical metaphor as it appears in several poems and finally, Günther's poem to his father. Enders dates the Abendlied by assigning it to
this period but does not specify a time. The prosody of the eleven six-line strophes is iambic tetrameter. My discussion of the poem is largely concerned with the first strophe.

I. Der Feyerabend ist gemacht,  
Die Arbeit schläf, der Traum erwacht,  
Die Sonne führt die Pferde trincken;  
Der Erdkreiss wandert zu der Ruh,  
Die Nacht drückt ihm die Augen zu,  
Die schon dem süßen Schlafie wincken.  

(CII, 27, lff)

Critics take this poem as veritable proof that Günther stands in a new era of poetics even while facing away from it as an authentic figure of his own time. J. Dembrowski writes that Günther's use of metaphor in this stanza, along with some of his anacreontic poetry is parallel to Goethe's in the Leipzig period. Also Wolfgang Dreyer uses the stanza to show that Günther is on the verge of a complete break with Baroque traditions, contending that his metaphors are no longer garments which clothe an abstractly devised scene. Dreyer finds that the evening becomes visible and that the personifications do not disturb the reader because of their

76 Enders, p. 79. See also Berthold Litzmann,  
p. 23.

77 J. Dembrowski, "Günther und Goethe", Programm  
(Lyck, 1894).
artificiality; and therefore, Dreyer concludes, Günther emerges into a new epoch of lyric poetry in the German language. However, sweeping claims without pinpointed analysis are often hollow. Before according the poem high distinction as a novel work of art, I propose to investigate the tradition in which the poem is written and later to evaluate the Günther poem in this tradition on a basis of comparison with the examples.

There is a tradition in the history of religious poetry in which a poet writes an evening song (Abendlied), a type of poem best described as a prayer. Over a long period of time repeated use of similar motifs and images gradually established a convention which serves as a "rule book" for the poet composing an evening song. In the Baroque period, the first (occasionally first and second) stanza of such a song is pictorial, though usually it lacks vivid realism. A scene is portrayed in which the light of day is gone or vanishing and the activities of the day stop after which the person begins his prayer. Opitz offers an example in his Lied:

\begin{verbatim}
Jtzund kompt die nacht herbey / 
Vieh und Menschen werden frey / 
Die gewünschte Ruh geht an / 
Meine Sorge kompt heran.
\end{verbatim}

\footnote{Wolfgang Dreyer, p. 101ff.}
Schöne glentzt der Mondenschein /  
Und die guldnen Sternelein /  
Froh ist alles weit und breit /  
Ich nur bin in traurigkeiten.

As night-fall descends on the world bringing peace to man and beast, the subject rises up in sharp contrast to his restful background. Night often terrifies man in Baroque lyrics if it appears as a demonic abode but not so here, for the stars and the moon shine, signaling that God, in whom the poet puts unswerving trust, is on guard. Thus night blacks out the other features of the scene and compels us to focus on that which directs attention to God.

Hans Assmann von Abschatz employs the motif with more emphasis on similarity between the scene created and the subject preparing to pray:

Nun klingen alle Wälder,  
Vieh, Menschen, Städte und Felder  
Sind von dem Schlaf erwacht,  
Mein Herze, lass dich hören  
Auf einen Lobgesang bedacht.

Also while the images are parallel to those in the Opitz poem, they specifically concern the city, fields, and forests, rather than the bodies of the universe.

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79 Opitz, in Schöne, Barock, p. 805.

80 Assmann von Abschatz, in Milch, Deutsche Gedichte, p. 187.
Another essential difference is that the Abschatz poem speaks of activity in the landscape, activity that is, in the form of sounds reaching the poet's ear. Rest from the day's activity is everywhere perceived, but nothing is utterly at rest. Creation is at rest from the day's duties and free to sing forth the praises of God. In fact, with the word erwacht, the frame of reference shifts from an evening scene to a morning scene making it a kind of morning song. The Abschatz poem is a perfect inversion of a poem by Paul Gerhardt called Abendlied:

Nun ruhen alle Wälder.
Vieh, Menschen, Städte und Felder,
Es schläft die ganze Welt;
Ihr aber meine Sinnen,
Auf, auf! ihr sollt beginnen,
Was eurem Schöpfer wohl gefällt. 81

Here everything rests in sleep and only the subject, at first also asleep, rises to sing the praises of all creation to God. The landscape which is at peace furnishes proof that God provides for the world and implies that man owes God homage for His generosity in granting man and landscape existence. In another

81 Paul Gerhardt, "Täglicher Abendgesang" in Hederer, Deutsche Dichtung des Barock, p. 144.
somewhat longer poem, Gerhardt depicts night (as does Opitz) as the great bringer of rest.

Der Tag mit seinem Lichte
Fleucht hin und wird zunichte;
Die Nacht kömmt angegangen,
Mit Ruhe zu umfangen
Den matten Erdenkreis.
Der Tag, der ist geendet;
Mein Herz zu dir sich wendet,
Der Tag und Nacht geschaffen,
Zum Wachen und zum Schlafen,
Will singen deinen Preis.

There is a vividness of movement in the disappearance of light and the approach of night, for the light does not merely vanish but flees over the horizon as the night comes rushing forward. While the terrestrial orb is at rest, the heart sings, and its vigorous activity in singing praise is reflected in the lively movement as light and night spread over landscape. On a concrete level, day and night come and go with the movement of planets but in reference to the heart, they are secondary, for the heart, day and night are occasions to continue singing a song of praise to the Creator.

82 Ibid., p. 159.
In a poem by Grimmelshausen, we find similar imagery:

Ob schon is hin der Sonnenschein
Und wir im Finstern müssen seyn
So können wir doch singen:
Von Gottes Güt und seiner Nacht
Weil uns kann hindern keine Macht
Sein Lob zu vollenbringen.83

Here night is dangerous and threatening, implying a regrettable period of the day-night cycle which must be endured, a time when demons and their prince seek to lure men from God. Thus, the concept of peace is irrelevant in this poem, for the night is anything but an inducement to rest. But the tradition of singing God's praise during the night is maintained, and, as always, the praises are for God the Creator, not a prayer to be saved from the powers of darkness.

In his Abend, Gryphius is preoccupied with the transitoriness of time:

Der schnelle Tag ist hin; die Nacht schwingt ihre Fahn
Und führt die Sternen auf. Der Menschen müde Scharen
Verlassen Feld und Werk, wo Tier und Vögel waren,
Traurt itzt die Einsamkeit. Wie ist die Zeit ver-
tan!84

84 Gryphius, in Hederer, Deutsche Dichtung, p. 101. Also compare Johann Junkheim's "Nun sinkt die Sonne nieder".
However, a mere glance at the poem confirms that the motif of a scene is created according to the tradition of the evening song. Again the poet uses the stars as heaven's illumination signaling the protective bodies dispensing light to dismiss the darkness. Night is personified more to be an effective cause bringing forth the stars than as a dark reality in itself.

Turning to the claims made concerning Günther's poem, I propose first to focus on that which is traditional in the strophe, then on what Günther creates from the traditional material. Thereafter, I include a brief discussion of the remainder of the poem. The image of evening descending over the earth is similar to the descent of night in all the examples cited. The figure of sleep finds expression in each poem, in most of which the notion of sleep refers to rest found in the landscape among fields, forests, animals, and man. The earth's orbit appears with the same word in the Gerhardt poem as does also the notion of waking and sleeping.

By way of contrast to the others, Günther's poem bodies the traditional imagery-- and all must admit that the imagery comes directly from the literary lexicon-- with interesting personifications of creation. Nowhere
previously do we find the night characterized in metaphorical terms (Feyerabend). Also, evening does not simply descend on the landscape but is anthropomorphically created with a sudden stroke (ist gemacht). Pursuing the notion of anthropomorphism, the image of work itself sleeps in the Günther poem whereas traditionally the cattle, men, city, and forest settle into peaceful rest—as they fall asleep as it were. The meaning of work falling asleep is the same, of course, but a happy metaphor replaces the more lengthy statements of the other poems. The image of a dream awaking is an unusual expression of the inner activity of the mind in contrast to the subject awaking to sing the praises of God. The mythological image of horses drawing the sun across the heavens is as old as literature; however, Günther inverts subject and object creating a new image which supports and intensifies the personification of work going to sleep as stated in the previous verse. Like a tired child, earth's orbit slowly wanders to bed while mother night gently closes its eyes. The world actively moves on a personified plane, not simply being enveloped by the night. This image of night is very different from the traditional night of demonic darkness in baroque lyrics elsewhere, especially the night in the
poem by Grimmelshausen. Günther's night is parallel to the night in Gerhardt's poem to the extent that both are personified, but the maternal attribute plus the additional activity in Günther's poem makes the latter usage significantly more vivid. Thus, what Günther announces as an existing scene in the first verse (Feyerabend ist gemacht), is specified and elaborated in the subsequent verses by means of image and metaphor. While all the images of the convention appear in the poem, a fresh technique of personification and metaphor makes the scene come alive, and the vividly created scene acquires lyrical beauty in the process.

It is of dubious value to single Günther out as an early Goethe, especially on the basis of a very few poems at most. Likewise, it is going too far to state that the metaphors no longer clothe an abstractly devised scene. Nevertheless, it is true that in this period, once again, Günther makes an isolated thrust forward into the lyrical epoch that would follow him, and would reach its apogee in Goethe and the Romanticists.

With his introductory landscape establishing his mood for an evening song in the first stanza, the stanzas follow, all prayerfully spoken to the Creator: "Ich, Schöpfer, deine Creatur, / Bekenne, dass ich auf der Spur/
Der sünden diesen Tag gewandelt" (II, 27, 7ff). Continuing the traditional prayer, the poet uses the images of light and darkness with symbolical significance in stanzas seven and nine.

VII. Du Geist der Wahrheit, breite dich
Mit deinen Gaben über mich;
Dein Wort sey meines Fusses Leuchte.
Vergönne mir dein Gnadenlicht
Auf meinen Wegen, dass ich nicht
Mir selber zur Verdammnuss leuchte.

IX. Das müde Haupt sinckt auf den Pfiehl,
Doch wo ich ruhig schlafen will,
So muss ich deinen Engel bitten;
Der kann durch seine starck Wacht
Mich vor dem Ungethüm der Nacht
Um meine Lagerstatt behüten.
(II, 27, 37ff)

The word of God is the Word, the second person of the Trinity and this saving Light is the grace of redemption with no trace of the natural light which dominates the introductory scene. Likewise, here night is the metaphoric night of evil, that is, of threatening demons from which only unwavering trust in the higher light of grace can save us. The context places overwhelming confidence in the power of the word, and while it is of minor relevance, implications of faith in the word alone are present. Thus, any reference to the theories of the Enlightenment once of interest to the
young Günther, now seem forgotten and seventeenth century theology prevails as it did in his earlier periods.

Having gone to Landeshut at the request of Theodor Speer, Günther met Speer's sister, Johanna Eleonore, the wife of Christoph Dauling. Günther and Leonore, as she was called, were attracted to each other, a situation which seems to have caused the friction between Günther and Speer. This Leonore is the object of Günther's love poems of this period, one of which I shall discuss. Although Krämer publishes An Olorenen (I, 24) with the group written before 1715, Enders presents convincing evidence from biographical correlation that it belongs to Leonore Dauling. "Olinore-Leonore; das Gedicht muss sich an Frau Dauling wenden, die Johanna Eleonore hiess. Die Hinweise sind ganz deutlich, und schliesslich entscheidet endgültig die Stellung in N am Schluss der Gedichte an Frau DL, die natürlich so zusammengelegt dem Herausgeber gegeben worden waren." In the poem are seven stanzas having seven

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85 Krämer, Das Leben, p. 285ff. The reasons why Günther and Speer quarreled are shrouded in mystery.

86 Enders, p. 160.
verses each. Although verses five and six have only three iambic feet each, the reader tends to couple the two lines into one alexandrine verse. In the first two stanzas the poet laments that misfortune separated him from his beloved at the high point of their love and now causes her disquiet while causing him shame, "dich in Unruh setzt und mich beschämen muss"— a phrase which suggests illicit love with Mrs. Dauling. The poet also furnishes a definition of love as the meeting of like minds and souls, therefore something sudden and passionate. The masses fail to understand the essence of love and are shocked at its suddenness. In stanza three images of the rose and snow appear:

III. Frag dich nur selber aus, so wirstu mich ergründen, Besuche dich genau, du wirst mein Herz schon finden, Da, wo die Ros und Schnee den vollen Busen deckt. Auch dein Herz fing ich bald mit halb erstehnem Küssen, O zärtliches Confect, Davon du selbst wirst wissen, Wie kräftig und wie gut es auch im Schlafe schmeckt.

IV. Das Drücken schöner Hand ergözt mir noch die Sinnen; Der Vorwiz sass dabey und ward es doch nicht innen, Wenn unsrer Fingen Scherz die stumme Sehnsucht wies. So schön entzückt uns kaum der Morgenröthe Frangen, So schön kein Paradies Als damahls deine Wangen, Da sich mein fauler Geist dein Mäulchen wecken lies. (I, 24, 15ff)
We might be tempted to view strophe three as describing a platonic love affair, but it is more, especially in reference to our discussion earlier of renunciation in love. Reciprocity in what relationship the lovers espouse is virtually impossible in the nature of things, hence their inclinations must be subdued. The lover renounced indulgence in love and begs the beloved to give up her desires as well. But on a platonic level, they can enjoy each other in their own hearts, she, where the metaphoric rose and snow cover her bosom, meaning her heart, and he, in the confines of his heart as directly stated. Love's pleasures are possible only in the imagination and in a dream (im Schlaf). Eroticism in this affair remains in the background, however in the images of rose and snow we find a love symbol and the purity symbol implied by the simple color combinations of the images which are applied in the tradition of the so-called Rand-Metapher of Pongs. Descriptions of playful, by-gone love scenes in strophe four catalogue the events, one per verse, in which general statements are undergirded by

87 For example: "Der Schultern warmer Schnee wird werden kalter Sand." Hofmannswaldau, in Milch Deutsche Gedichte, p. 175, and "Mundl der vergnügter blüht, als aller Rosen Schein." Ibid., p. 178.
metaphors. An aura of happiness emanates from the lover's memory and envelops him in a world of dreams. He continues to enjoy the past experience by reliving it mentally, thereby flying from the world of unrequited reality.

Gunther's contemporaries use the technique of a dream in love poetry to portray wished-for experiences that cannot be realized. Thus, Opitz for example:

Heint als der Monde war in seinen Craiss gezogen,  
Vnd mich der süsse Schlaf Vmbfangen durch die Nacht  
Ward mir mein Augentrost im Traume fürgebracht,  
Als lege sie bey mir an meine Brust gebogen,  
Ihr Hertze war in mich, mein Hertz in sie geflogen.

...  
Betreiber, krieg ich nichts als Hohn vnd Spott von jhr,  
Vnd jhrer Schönheit ross, ach bitt ich, lass doch mir  
Drey tausent Jahr so süß, ohn alles Wachen träumen.

Using the dream traditionally permits false perspectives and combinations of splendid past and hoped-for future to blend into a blissful dream experience in the present.

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88 Opitz, "Sonnet aus dem Latein Adeodati Sebae," Witkowski, p. 94. Also compare "Der gute Traum" by Hans Assmann von Abschatz, in Milch, Deutsche Gedichte, p. 189.

Mein Glücke lacht,  
Melinde spielt mit angenehmen Blicken,
In every dream the time to awake comes soon enough and removes the veil sheltering the subject from the truth. Günther awakes from his reminiscing dream too, returns to reality, and gains insight into the fleeting quality of love's pleasures expressing it as "O Lust voll Eitelkeit! So flüchtig sind die Sachen, / Woraus wir Sterblichen ein himmisch Glücke machen" (I, 24, 29).

Awakened from the dream, the poet depicts his plight in reality as a metaphoric journey cross country.

VI. Ach, könt ich dir mein Leid in Bildern über- schicken,
Ach, hätt ich deinen Kuss, wie würd er mich er- quicken,
Da Hize, Weg und Sand den müden Körper quält!
Vor Schwermuth hab ich schon in Wiesen, Thal und Heiden
Den rechten Weg verfehlt
Und dies mein strenges Leiden
Den Sträuchchen und der Luft und mehr mir selbst erzählt.

VII. Bleib, Olorene, bleib, so wie ich dich gefunden,
Ich meine klug und treu, und reiss die Abschiedswunden
Dir doch nicht gar zu oft durch blöden Kummer auf.
Soll unsre Freude blühn, so wird es sich schon finden;
Du siehst des Wetters Lauf;
Bey so viel Näss und Winden
Verzagte fast die Welt, jezt folgt der Sommer drauf.
(I, 24, 36ff)

Ihr holder Mund gibt Worte, die entzücken.
Ich küsse sie bei dunkler Mitternacht,
Mein Glücke lacht.
The love-lament is couched in landscape imagery whose real meaning for the reader is revealed by the kiss—a refreshment in the desert of unfulfilled love. As stated in the first verse of strophe six, the lover wants to send the beloved a depiction of his sorrow. There is then no description of the poet's surroundings in a desert and instead, scattered images from several locales emerge. An atmosphere of hardship and desolation is our total impression, while a pictorial setting is inconceivable. Also the lover communicates his plight to the landscape of desolation, employing the technique of reflective landscape, and it alone sympathizes with him. Bleak as the isolation from love may be, the poem ends on a hopeful tone embodied once more in the nature of metaphors of bloom, weather, and

Mir traumt wohl nicht:
Ich seh ihr Bild um Meine Ruhstatt spielen,
Hör ihre Sprach und misse nichts als Fühlen.
Ach, schade, dass das Beste noch gebricht!

Es wird wohl sein:
Die Hoffnung speist nicht stets mit leeren Schalen.
Erblickt man nur der Morgenröte Strahlen,
So folget auch der nahen Sonne Schein
Er wird wohl sein.
season. The didactic analogy of the love relationship with three nature images represents a non-literal statement rhetorically incorporated in concretely visible imagery. No attempt being made to combine concept and image in a word complex, the imagery has its significance in the parallel nature of abstract and concrete.

In love poems of this period, Günther uses a strophe form not found in the earlier poems. Likewise, there is no evidence of the dream motif in previous poems, nor is the concept of vanity as prominent in a love poem as it is in this period. Cruel experiences have taught the poet to view his situation more abstractly now, and to stand back from the situation in order to generalize about the nature of future events between himself and his beloved.

In the lament and occasional poems of this period, Günther uses the nautical metaphor with variations of its traditional meaning. In Als er über den Lauf der jezigen Welt sich beklagte (II, 177) he levels criticism against society.

\[89\] See also (I, 250).
In it society is conceived in terms of the sea metaphor:

Täglich in Gesellschaft leben
Heist sich auf ein Meer begeben,
    Wo ein steter Sturm regiert;
Wer nur etwan halb geglitten,
Wird beredt, verhöhnt, verschnidten,
Ja wohl grüber abgeführt.
(II, 178, 31ff)

The sea, always dangerous, becomes a frivolous society of detractors and calumniators threatening the poet's existence. Too frequent social intercourse (täglich) destroys poetic inspiration which only a contemplative life can provide.

In an occasional poem written in March, 1722, the sea has a broader application to all of life's sufferings.

Der achte Lenz rückt an, seitdem ich wie ein Nachen
Auf ungestümer See bald hier---, bald dorthin flieh,
Verachtung und Gefahr und Kummer nach mir zieh,
Des Leibes starcken Bau durch Sturm und Wetter breche
Und, was mein Ungluck ist, des Geistes Freyheit 
schwäche.
(III, 157, 6ff)

Still stormy, the sea represents the dangers and problems of life itself afloat on it. The trip is subjective, involving only the poet (ich, mir, mein) who develops this sea metaphor from the raw material

90 "Herrn Hans Gottfried von Beuchelt" (III, 157) dated by Enders, p. 60.
of the nautical tradition. Concrete facts and specific time (the eighth springtime) of the trip focus attention on the individual character of the metaphor as used here. Appearing in a verse-letter to a potential patron, biographical data is not surprising, yet the technique of combining the ancient form with personal information is subtle, if overtly mercenary.

Another occasional poem uses the metaphor for yet another purpose.\textsuperscript{91}

\begin{quote}
Jezt bin ich der Gefahr entflogen,  
Womit die List der bösen Welt  
So wie des wilden Meeres Wogen  
Die Jugend oft in Abgrund schnellt.  
Jezt kan mich weiter nichts verführen,  
Ihr aber mich nicht mehr verlieren.  
\end{quote}

\textit{(III, 188, 31ff)}

A deceased boy speaks a message of consolation to his parents using the nautical metaphor to depict the problems of life in the world. Having escaped the insidious deceit of the evil world the boy is safe, and the poet indirectly condemns society by imputing to it certain vices. But the turbulent sea is not only vicious society, but also passionate impetuosity which threatens to ruin youth. Scorning this world in

\textsuperscript{91} "Zuruf eines seeligen Kindes aus der Ewigkeit an seine hochbetrübte Eltern" (III, 188).
in favor of the next is a rephrasing of the vanity theme with its didacticism regarding the transitoriness of the world. Thus, in this period, the nautical metaphor is more extensively developed and refined. The relationship between idea and image becomes more complex and the metaphor is more capable of expressing ambiguous meanings. No one, of course, would deny that the metaphor remains a rhetorical device, an artificially devised scene to express abstract ideas and experiences.

In Schmiedeberg, Günther began his famous *Den Unwillen eines redlichen und getreuen Vaters suchte durch diese Vorstellungen bey dem Abschiede aus seinem Vaterlande zu besänftigen ein gehorsamer Sohn* (II, 197ff), a letter-poem and Günther's last attempt to reach an understanding with his father. Trying again to justify his position as a writer, the young poet chooses as exterior form having no division into stanzas and, as Dahlke states:

> Es besteht aus denselben achtfüssigen Trochäen, oder trochäischen Oktonaren, wie sie bei Günther nur in dem Leipziger Bilanzgedicht 'Letzte Gedancken', und noch einmal in dem Gedicht auf die doppelt Assmannsche Hochzeit zu finden sind, ein Metrum,
The caesura which normally comes in the middle of the alexandrine line occurs also in Günther's eight-foot line and gives each line a balance of thesis and antithesis. A subtitle, *Quid feci? quid commerui aut peccavi, Pater?* states the motto and theme of the letter, a confession of guilt for the existing relationship between father and son. The poem contains numerous references pertinent to my study. In many respects it is autobiographical including aspects of Günther's intellectual development, as well as a survey of his poetic interest, which lay at the core of difficulties with his father.

In the first verses the poet tells his father of the five times he has already tried in vain to achieve a reconciliation, then recounts his childhood and early training.

Wenn der Morgenröthe Glanz an dem grauen Himmel blickte
Und der frühe Garthenbau dir so Herz als Aug entzückte,
Machte mir dein muntres Scherzen Feder und Papier bequem

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92 Dahlke, p. 196.
The key images, a red sky in the morning and a garden in its early stages of growth, establish specific time and place no doubt, but they also portend the future. Morning, in itself a time of day, signifies hope not only for the coming day but for the developing youth. According to long recognized folk wisdom, red in the morning signals a warning of stormy weather during the day, here, of rough times in the life of the young man. Similarly, the garden is pleasing to the father's heart as well as his eye an obvious hint that the reader should understand the garden metaphorically rather than literally. The image Garthenbau, implying cultivation of the garden as well as the garden itself, and modified by the particle, early, need not mean a garden scene or garden work in the morning, more likely a garden in its early stages of growth. Elevated to a metaphorical level, the garden is a reflecting device rhetorically conceived to describe the boy's early stages of mental cultivation, and only secondarily a real garden behind the house. This interpretation is similarly confirmed by the presence of evening stars, which de-emphasize
the pictorial nature of a real morning scene, as an aspect of physical reality.

Begging for reconciliation, Günther explains that the frivolous deeds of his youth are due to the "Hize junger Jahre" (II, 199, 49) and that he accepts responsibility for them:

Besserung, Busse, Fleiss und Ernst weis viel Scharten auszuwezen
Die mich bey den Redlichen ohne Grund in Argwohn sezen.
Last man doch verdorrten Bäumen zum Erholen etwas Zeit:
Gilt ein Mensch nicht mehr als Bäume noch ein Kind
als fremder Neid?
(II, 199, 57ff)

A plea for forgiveness and patience is supported by a reference to a folk wisdom, the crooked tree needing care. Günther uses the same image in his Letzte Gedanken, "Freylich ist's ein harter Stoss und ein Kelch voll Myrrh- und Gallen, / Wenn ein junger Baum verdorrt und die ersten Blüthen fallen" (II, 35, 21), a poem written in the Leipzig period, May–June, 1718 and having the same meter and form as this poem. In both cases the withered tree image signifies the natural misfortune of being cut off from nourishing water. In a tradition of Christian symbolism, the implication of water for baptism and water as a sign of continued grace cannot be excluded as an additional connotation of the metaphor.
Interpreting the metaphor thusly, the statement that Besserung and Busse know how to blot out the former stain, takes on similar theological overtones. The withered tree also implies that the gardener who ought to provide water for the tree has failed, an implicit criticism of the father.

The gardener also plays a role in the following section in which the poet justifies his poetic inclination while asking his father to forgive his so-called vices.

Aber allzuscharf macht schärtig, und Affecten bey der Zucht
Reizen feurige Gemüther und erhalten schlechte Frucht. Einmahl ist und bleibt mein Zweck, blos der Warheit nachzustreben
Und, so viel nur an mir ist, als ein nütlich Glied zu leben.
Drum verehrt mein Geist die Lehrer, die in unsern Tagen blühn
Und das Licht der rechten Weisheit endlich aus dem Neben ziehn.
Dass mich Hass und Pöbel schilt, als vertieft ich mich in Grillen,
Die den Beuthel und den Kopf mit gelehrtm Winde füllen, Das verzeih ich seiner Einfalt, die im Aberglauben steckt
Und die Wissen schaft verachtet, weil sie ihren Kern nicht schmeckt. (II, 200, 71ff)

Seen in the image of a good gardener, the father should not neglect the son, a theme which continues throughout the poem. From a too impetuous gardener comes only bad fruit, a metaphoric statement whose meaning is to be
sought in the phrase "blos der Warheit nachzustreben."
The emphasis is on truth and striving for it, a direct
pronouncement interwoven between the supporting meta-
phors of fruit, which come before and after the statement.
The good fruit we get if we do not pluck it too early
is the fruit of knowledge and good breeding. It appears
that the father tried to force his "wisdom" on the young
Günther compelling him to "ripen" too early, thereby
destroying the fruit that did not have time to mature
fully.

Honoring his teachers, "Drum verehrt mein Geist
die Lehrer, die in unsern Tagen blühn," the poet praises
them using images of light and gripping fog to signify
knowledge and ignorance, which may have references to
the Enlightenment (light—Licht), for, also the German
word is used frequently by the philosophers of the
Enlightenment. Nature images of wind, which character-
ize what is insignificant, and of a kernel meaning the
essence of knowledge, indicate the poet's own encounter
with the Enlightenment while he condemns whoever does
not accept new ideas. Regarding Günther's contact with
Thomasius, Wolff and Weise at Leipzig, Krämer, if somewhat
inadvertently, comments:

Häartere derbare Geister als Mencke—Christian
Weise, der vernunftkräftige Erzieher zum gesunden
The teaching of the early men of the Enlightenment comprises a rejection of the old theology and with that a new self-determination of the individual. According to them, man is to be guided by his reason only, his ethic is to be dictated by what is reasonable and what is reasonable is that which is useful. Now truth derives from reason, not revelation, and is synonymous with usefulness, for the one determines the other. Happiness for the individual and for society is all important and the man who strives to achieve this goal of usefulness to society will be happy. Thoughts concerning the usefulness of poetry continue to plague Günther at a time when literature takes on didactic tones in order to be considered useful. Perhaps Günther does not maintain an eighteenth century approach to poetry, and reverts to more traditional techniques, but he continues to employ at least the Enlightenment's argument of self-determination for the individual. In the metaphors of light, fog, wisdom, kernel etc., he uses the teaching.
of the Enlightenment to justify his right as an individual to become a poet.

Advancing some thirty-five lines, we find the following:

Will man nun den Stümpern gleich nicht an jeder Klippe scheitern
So bemüh man sich zuerst, Sinnen und Verstand zu läuten;
Man erforsche die Gesetze die der Bauherr schöner Welt Ehmahls zwischen Geist und Körper ewig gleich und fest gestellt.
Dies erfordert etwas mehr als in alten Schwarten wählen
Und mit Knochen, Stein und Kraut oder heissem Erze spielen.
(II, 202, 121ff)

Again we have the image of a master builder conoting the gardener of other contexts (Bauherr) referring now to the heavenly Father. More interesting is the sea metaphor expressing a doctrinaire generalization about theories of knowledge. This is not the metaphor's conventional meaning, hardships of life, but a warning to man's intellect; in other words the danger is not from without, from the stormy sea, but from within, from misguided human reason. The warning is didactically elevated to the plane of philosophy when the poet recommends study of the universal laws of God instead of the phenomena of nature, an implicit condemnation

93 Krämer, Das Leben, p. 128.
of the natural sciences. The images of old bones, stones, herbs etc., suggest an early Faustian interest in the magical powers of natural objects to the neglect of belief in a Creator.

The style of the poem gradually shifts from pure narration to lament as it progresses and this change is reflected in the imagery.

O wie oft hat Fleisch und Blut durch ein ungeduldig Schmollen,
Weil kein Retter kommen will, der Verzweiflung rufen wollen!
Doch ein Strahl von höherm Lichte und die kämpfende Vernunft
Stärckten mich im grösten Wetter mit des Trostes Wiederkunft.
Jene sind es, die da starcks Donner, Bliz und Höll erwecken.
Die, so ein verirrtes Schaaf mit der gröbsten Keule schröcken.

(II, 204, 185)

The beam of light having the qualifying adjective "higher" refers now not to the Enlightenment but to inspiration of a supernatural order, and reason is specifically relegated to a natural realm, that of unaided struggling. The stormy weather is scarcely more than it is generally for Günther, an image of misfortune and suffering. Condemning those who preach morals, the poet identifies himself as a confused sheep\textsuperscript{94} which is an image repeated from \textit{Letzte Gecancken}

\textsuperscript{94} Günther calls himself a confused sheep in (II, 20, 19 and II, 92, 110).
Defenseless and meek, a sheep is generally a figure of innocence, an attribute which Günther claims for himself, while admitting confusion and claiming innocent intent. In connection with various references to the gardener as father and the builder (Bauherr) as God the Father, the sheep image may also indicate the story of the Good Shepherd.

Skipping a large section we find another series of landscape images.

Here a group of substantives, all images of suffering from summer and winter are heaped together to signify misfortune in a technique called Häufung as recommended by Opitz. The poet, feeling unsure of the impact of words, is compelled to use all words that have reference to the intended meaning. Efforts to intensify the suffering by including too many aspects of physical


hardship in one sentence create distance from the situation and the effect becomes inconsequential. Somehow the wording becomes too intense and loses reference to reality, giving the reader a feeling that the poet's feverish endeavor is lost in the rhetoric, or indeed that the wording is its own reason for being.

Towards the end of the poem, imagery of ripened fruit appears again.

• • • Was ich ja noch auf der Erde
An Verdienst, Gefälligkeit und an Glück erhalten werde,
Das verdanck ich deinem Seegen und der Sorgfalt im Erziehn,
Die mir zu dergleichen Früchten vollen Saamen dargeliehn.
(II, 209, 293ff)

The metaphorical association of education with a developing seed and of teacher with gardner is a continuous extension of the metaphor established early in the poem. Nearer the end of the poem, religious and biblical references become frequent, the cross (II, 212, 369) (II, 213, 407) and images of Sodom and Gomorrah (II, 212, 374), also the tower of Babel (II, 213, 388) and the virtues of patience (II, 213, 387 and 388) and others which shift the poetic theme to a religious realm. In sum, the poem reflects many aspects of the poet's life, a life, which like the poem, ends in a religious sphere. The imagery reflects
tension in the poet's thought resulting from his conflict in the physical world and the conflict with his father. It also shows how the poet struggles to grasp the nature of his fateful role in the world as reflected in the universal order of things, and to convey this to the reader through physical imagery.

Poems exemplifying landscape imagery from the period Schmiedeberg and Landeshut, June, 1721-July, 1722.

An Gott um Hülfe (II, 69)
Die grossmuthige Gedult (II, 148)
Ich warf mich nächtlich in Bette (II, 27)
Die schmerzliche Erinnerung (II, 174)
Als er über den Lauf (II, 177)
Philimen an . . . (II, 185)
Das gewisse Endlich (II, 187)
Abschiedsgedancken (II, 189)
Er übergibt sich (II, 241)
Der Allezeit fröhlicher Christ (II, 254)
Crönt werthen Eltern (III, 188)
In May, 1722, Günther went with his friend, Christian Jacobi to present a poem of praise to Count von Sporck, who lived at Kukus on the Elbe, in hope of receiving a patronage or at least a cash reward. When they arrived there in August, 1722, and hopes for money failed to materialize, they departed for Jena where Günther arrived in November, 1722. Here he lived in a settlement of immigrants from Silesia and attended the university. Seeking his doctoral degree in medicine, Günther curtailed his poetic activity sharply. As Krämer states: "Sein dichterischer Ausdruck glättete sich mehr und mehr. Er selbst erscheint schon wie ein entrückter Betrachter. Oft sehen wir nur von weitem die Dinge, die Häuser, die Menschen, unter denen er sich bewegte, die Gegenstände, freundliche und feindliche, entgleitende, bedrückende, überwältigte, Mauern und Wände, auf denen sich das Schattenspiel des Schicksals flüchtig abzeichnete." In the course of the

96 Krämer, Das Leben, p. 343.
winter his health declined steadily and he could not take his exams in the spring as expected. Finally, known only to a small Silesian community in Jena, he died on March 15th, 1723, and was buried in the cemetery at the Johannistor by the Silesians who shared the costs of burial among themselves. Since there are no love poems in this period, I shall examine only one poem of lament and one occasional poem.

Buszgedancken (II, 219), written at Jena shortly before the poet died, has twenty-five stanzas with six verses each, and alexandrine meter. Various features of the poem suggest Günther's debt to great men in his past, Wolff and Leibniz (II, 219, 29), Anacreon (II, 220, 33), and his involvement in the seventeenth century philosophers and their theories (II, 220, 36). The first two stanzas broach the theme:

Mein Gott, wo ist denn schon der Lenz von meinen Jahren
So still, so unvermerckt, so zeitig hingefahren?
So schnell fleucht nimmermehr ein Seegel durch das Meer,
So flüchtig dringt wohl kaum ein heisses Bley zum Ziele,
Es diinckt mich ja noch gut der ersten Kinderspiele;
Wo kommt denn aber schon des Cörpers Schwachheit her?

Mein Alter ist ja erst der Anfang, recht zu leben,
Indem mir Raum und Zeit noch manchen Scherz kan geben.
Wie? überspringt dies nun die Stafeln der Natur?
Mein Geist, der wie die Glut in fetten Cedern brannte,
Verdruss und Traurigkeit aus allen Winckeln bannte
Und wie der Bliz bey Nacht aus Mund und Antliz fuhr.

(II, 219, lff)
Günther takes a season of the year, spring, as a key image to establish a concept of fleeting time. In the poems as a whole, spring sometimes means a time of warmth and beauty (I, 260), at other times it applies to youth and health (I, 105), (I, 157), (I, 242), (I, 285), occasionally it exemplifies anacreontic pleasure, "Komm, mein Engel, lass uns lieben / Weil der Lenz der Jahre lacht" (I, 74). In the context of verse one, spring is all good things of the past. The words still, unvermerckt, and zeitig draw attention to the fact that these good things have slipped away quietly and swiftly. Thus we have a poetic effort to blend different pleasurable past experiences into a metaphor of time sequence, in which we perceive the passing of youth pictorially, through the modality of time. The adverbial schon as well as the past participle hingefahren connote finality in the depicted fact. The verses are in the form of a rhetorical question although they state a fact and no answer is expected.

Having established his theme of fleeting time through the metaphoric season, the poet undergirds it with other metaphors in verses three and four. Taken separately, a ship at sea and hot lead have strong graphic qualities but in this context they exemplify that which goes beyond literal depiction. Here too the notion of speed is striking (flüchtig, schnell) and
finality of the events is certain (nimmermehr). The verb dünckt sets up a frame of reference between the first metaphoric statement and the supporting images, and makes clear the conscious intent of the poet to deal beyond literal imagery.

Stanza two has a similar abstract theme while the poet gropes for vocabulary to describe his own particular situation in the concrete. Struggling to describe an abstract concept which we might call fate, we read that his mind once glowed like burning cedars. This image vividly portrays speedy destruction, another reference to fleeting time. The poet seems also to allude to the fact that he once had a capable mind but that it burned itself out. Supported by the second fire image (Bliz), the reader gets the impression of sudden brightness on the one hand but lack of lasting effects on the other. Poetic talent, impressive at first, is but a bright flash with no permanence. Thus the imagery seems to include poetic inspiration as well as physical suffering. The darkness of night further emphasizes brightness while also suggesting a state in which the mind needs inspiration. Stanza three continues this very theme directly and without recourse to metaphor.

97 Enders, p. 73.
Stanza four describes the poet's spirit of constancy in youth:

Kein Eckel, keine Furcht, kein abergläubisch Schröcken
Vermochte mir das Herz mit Unruh anzustecken.
Die Glieder fluchten nicht auf Hize, Frost und Stein,
Verfolgung, Mangel, Hass, Neid, Lügen, Schimpf und Zäncken
Erstickten mir keinmahl den Ehrgeiz ein nützlich Glied zu seyn.
(II, 219, 19ff)

A long series of torture imagery establishes a tension between the author and the world as such. Essentially the images of verse three are hardships from the landscape while those of verse four concern society. Sheer weight of numbers makes the condemnation of society more severe than the condemnation of nature's tortures. In references to usefulness (nüzlich Glied) we recognize the Enlightenment ethic of utility to society, and indirectly the role of a poet in such a framework is questioned. Of course, stylistically the stanza exemplifies Günther's use of the literary technique of Häufung. It is interesting to note that the hardship metaphors deriving from nature comprise the object of the verb fluchten. The list of nouns referring to the persecutions of society follow and form the subject of erstickten. The two groups are distinguished according to signification in which the realms of concrete and
abstract are strictly adhered to. As stated, the abstract nouns condemn society while nouns of nature denote physical suffering; in a certain sense, the nature nouns reflect and depict concretely those nouns which abstractly denote the condemnation of society. This being so, the total series of abstract and concrete nouns formulates a metaphoric condemnation of society.

Stanza five contains no imagery but it does have a list of influences which affect the developing poet. Six and seven report the influence of Anacreon, however, stanza eight introduces a new theme:

Allein es ändert sich die Scene meines Lebens.
Ach Gott, wie ist es jezt mit mir so gar vergebens!
Was seh ich zwischen mir und mir vor Unterscheid!
Mein junges Feldgeschrey bringt stummer Klagelieder,
Es keimt, es gährt bereits durch alle meine Glieder
Der Saame und das Gift geerbter Sterblichkeit.
(II, 220, 43ff)

Life is a theatrical performance and the world is a stage on which only the scenes change. Man plays a role as he passes through each scene acting out his destiny.

98 The stanza reads as follows:

Ich sah mich als ein Kind den Warheitstrieb schon leiten,
Ich schwatzte durch die Nacht bey Schriften alter Zeiten,
Die Musen nahmen mich der Mutter von der Hand;
Ich lernte nach und nach den Werth des Maro schäzen
Und frass fast vor Begier, was Wolf und Leibniz sezen,
Bey welchen ich den Kern der frommen Weisheit fand.
(II, 219, 25ff)
Closely tied to the literary motif of man on a stage is the motif of dreaming and waking in reality, or illusion and insight. With *junges Feldgeschrey* the poet confesses a frivolous youth revealing that he lived in illusion although he realizes that it was sheer vanity. Formerly deceived and misled, he now sees the approach of death which transforms the glories of the world into passing trivialities. Continuing the theme of transitoriness and earthly illusion, the images of seed and poison in verse six strongly vivify such concepts. The death motif as an aspect of the vanity motif characterizes the slowly approaching end of life's drama. The time involved in a seed's germinating and poison's working metaphorically limits the time remaining. The images also remove the power of choice, that is to say, natural forces inevitably take their course and their toll with finality.

The last three verses of stanza ten repeat the image of ripening fruit. The poet regrets declining before he has brought forth poetic fruit.

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99 The verses read as follows:

> Dies hab ich mir vorlängst bekand und leicht gemacht;
> Nur darum, dass mein Fleisch sich in der Blüthe neiget
> Und nicht der Welt vorher durch seine Früchte zeigt,
> Au was mich die Natur an dieses Licht gebracht.
> (II, 220, 57ff)
In stanza fourteen various cosmic, natural images are used:

Nur mich verklag ich selbst vor dir, gerechter Richter.
So viel mein Scheitel Haar, so viel der Milchweg Lichter,
So viel die Erde Grass, das Weltmeer Schuppen Menge,
So zahlreich und so gross ist auch der Sünden Menge,
Die mich durch mich erdrückt und immer in die Länge Mehr Honz und Unterhalt zum lezten Feuer legt.

(II, 221, 79ff)

The stanza is a self-accusation of sin intensely multiplied by similes of quantity. None of these images is pictorial; they are simply conceived as absolutes of infinity. The image of wood feeding the fire signifies continuing torture on earth and at the same time connotes the fires of hell, which the author fears because of his past. He expresses the same feeling with similar words and poetic form in An Gott um Hülfe. 100

In subsequent stanzas the imagery includes a rose garden symbolizing the place of death to come, a repetition of fruit plucked too early with its metaphoric

significance for the poet, then a tired soul finally casting himself into the Savior's hands in a nautical metaphor: "Von nun an will ich mich dir gänzlich überlassen / Und um den letzten Sturm den stärksten Ancker fassen, / Den uns auf Golgatha der Christen Hofnung reicht" (II, 222, 121ff). After banishing any trace of vain dreams, the soul finally receives a glimpse of paradise:

O sanfte wird der Lagerstatt, o seeliges Gefilde!  
Du trägst, du zeigest mir das Paradies im Bilde; 
Ich steh, ich weis nicht wie, recht innerlich gerührt.  
Wie sanfte wird sich hier Neid, Gram und Angst verschlafen, 
Bis einst der grosse Tag die Böcke von den Schaafen, 
Die in die Marter jagt und die zur Freude führt.  
(II, 223, 133ff)

It is interesting to note how Günther conceives of heaven by using the literary convention of the ideal landscape. True to form there are sheep, though here they refer specifically to the last judgment when the sheep will be separated from the goats (Mt. 25:32-33). Again the immediate effect is visual but the meaningful terminology is taken from pagan traditions and the concept goes far beyond what is depicted. This ideal landscape produces a quieting effect out of proportion to its literary potentiality. This garden is the goal of human existence, we might say, it is eternal happiness anthropomorphized in an ancient rhetorical landscape.
The last occasional poem Günther wrote, Herbstgedanken bey der glücklich vollzogenen Verbindung Herrn Johann Gottfried Latzkes mit Jungfer Eva Rosina Herbstin (IV, 353), is dated by Enders January 11, 1723, and has twenty-one eight-line strophes, iambic tetrameter and crossed rhyme. My discussion is limited to the first three stanzas, which establish a metaphoric plane on which the bride is extolled.

I. Er rühme, wer da will, im Lenzen
   Die neue Luft, den grünen May,
   Je schöner seine Blumen glänzen,
   Je näher rückt ihr Ziel herbey;
   Die Augenweide seiner Auen
   Steht wie die Schönheit auf der Flucht,
   Und was wir heut im Wachsthum schauen,
   Wird morgen schon umsonst gesucht.

II. Der Sommer hat nicht Grund zu prahlen,
   Er schrockt die Welt mit Bliz u&d Schlag,
   Die Menge seiner heissen Strahlen
   Verkürzt den Schlaf, beschwert den Tag.
   Kommt denn der Winter angeschlichen,
   So muss die Erd im Trauren gehn
   Und unsre Lust im Winckel kriechen,
   Wo Grillen am Gamine stehn.

III. Der Herbst bleibt doch der Schmuck vom Jahre
   Und hat den Vorzug aller Zeit,
   Sein Bildnüss trägt in vollem Haare
   Das Füllhorn vieler Fruchtbarkeit;
   Er ist der reiche Speisemeister
   Der alles zeugenden Natur,
   Erquickt die Sinnen wie die Geister
   Und zeigt die gröste Seegensspur.
   (IV, 353, lff)

While the title focuses on an autumnal scene, it is a play on the bride's name, Herbstin. Seasons

101 Enders, p. 73.
besides autumn achieve their effect through the adoption of a negative mode of expression. Spring (Lenz) loses qualities ascribed to it in the traditions of poetry; likewise summer is rejected strongly when described in negative terms of storms (Bliz, Schlag), images which the author often uses to characterize misfortune and hardship. Thus stanzas one and two formulate a negative background against which the positive presentation of autumn is given.

The images of strophe one taken together exemplify concretely the transitoriness of time ("Je schöner seine Blumen glänzen, / Je näher rückt ihr Ziel herbey," and "die Schönheit auf der Flucht . . . heute im Wachsthum, . . . morgen umsonst"). Thus all metaphors have a common denominator, being short lived, and they characterize visually an idea that of itself can be perceived and appreciated only through intellectual evaluation, namely, brief existence. Thus, we have an old metaphorical mode of expression used not to depict the life of man in the world but to reject the spring season. While the metaphoric complex inescapably implies the tradition, the purpose of creating it is to achieve a happy word play on the favors of autumn only. As a result the metaphor tends to go nowhere, and gets lost in mercenary inappropriateness.
Summer and winter are uniformly juxtaposed in the second strophe (four lines each) as undesirables, since both represent unendurable extremes. In contrast to the description of spring, we find little in the way of literal description of winter or summer as such, for their negative qualities are secondary, they being uncomfortable effects suffered by man. Summer is oppressive by its heat, winter for its cold; however, winter is also characterized as the traditional embodiment of death (die Erd im Trauren) which broaches a secondary message of memento mori. These descriptions of winter and summer provide an example of the wide contradictions encountered when the reader tries to understand the imagery here only in terms of sensuous appeal.

Having rid himself of the other seasons, the poet concentrates on autumn in stanza three as well as in the subsequent stanzas not quoted above. Not to be missed in the description of autumn is a preoccupation with fruitfulness (Füllhorn vieler Fruchtbarkeit). In a wedding carmen, the wish for fertility is a conventional fixation that reaches back to the ancient writers and beyond to the fertility cults present at the dawn of civilization. Somehow it symbolizes favor of the gods, augurs happiness and good fortune, and is therefore the
highest blessing of married love. Thus strophe three is really an extended metaphor, one in which Eva Herbstin is described and praised on an extended metaphoric plane. While depiction of the scene is positive, themes of beauty and fertility diminish to non-existence any autumn scene as such. The theme is vividly served by the imagery but the effect is destined to be praise of the bride which is rhetorically compounded by means of seasonal landscapes and age-old motifs. The landscape imagery is at times disturbingly overdrawn and as a result the pure poetic nature of the poem is perhaps nullified.

Poems exemplifying landscape imagery from the period Hirschberg, Kukus, Jena, August, 1722-March, 1723.

An sein Vaterland (II, 156)
Der allzeit fröhliche Christ (II, 254)
Bussaria (II, 228)
Bei der Frau Magdalena . . . (II, 248)

102 Opitz also uses the motif repeatedly in his wedding songs:
Nezt den Liebesgarten ein
Dass ihr stets mögt Fruchtbar seyn
Last sich ewre Jugend regen
Ehe durch der Zeit Gewalt
Die uns schläffrig macht und kalt
Muth und Krafft sich bey euch legen.
in Schöne, Barock, p. 822.
CONCLUSION

By way of conclusion I should like to point out that a majority of Günther's critics have copied each other in affirming that he does not belong to the baroque period. They find that he is the first to write in a spirit of personal feeling and subjective ego found later in Klopstock and other eighteenth-century poets. In this connection Crick writes:

Wenn man die Gedichte Günthers zufällig durchblättert, gewinnt man den Eindruck, hier sei ein barocker Dichter, der eine Unmenge bestellter Gelegenheitsgeeeichte verfertigt hat. Weniger als ein Zehntel seiner Gedichte besitzen für uns heute noch einen gewissen dichterischen Wert. ... Oberflächlich befangen in so vielem Barock, ist Günther doch im Grunde genommen kein barocker Dichter. Hier spürt man sofort einen neuen Takt, frisches Leben, das durch seine besten Gedichte pulsiert, einen neuen Rhythmus, stark, aber nicht so schwerfällig als der des Hochbarock.

Eleven years after Crick, Majewski states:

Und doch glaubt man zunächst einen Barockdichter vor sich zu haben, wenn man mehr zufällig in seinen Gedichten blättert, die nur in bestimmter Auswahl für uns noch heute dichterischen Wert besitzen. ... Sicherlich, dringt man nur etwas tiefer in die Gedichte Günthers ein, so erkennt

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103 Alan J. P. Crick, p. 77.
man, dass diese barocken Formen und Redewendungen mehr Illusserlichkeiten sind, und man spürt sofort den neuen Takt, das frische, pulsierende Leben, das sich in diesen alten Stilmitteln regt. Neues dichterisches Gefühl such in alter poetischer Form Ausdruck. Die Sprache ist dem Gefühl nicht gewachsen. Erst in seinen späteren Gedichten, in Zeiten bitterster Not verlieren sich alle Wortspielereien.104

And Dreyer a few years later:


Again in 1959, Hans Dahlke writes:

Zwar hat sich der Dichter nicht völlig aus dem Bereich des Übernommenen, aus der poetischen Schule der Barocken Dichtungstradition lösen können, aber die gebrauchten Metaphern erscheinen uns nicht mehr verstaubt, fremd und ohne Gefühlswerte, sie sind mit einem sicheren Instinkt für den richtigen Ton und den richtigen Ort verwendet.106

While asserting that Günther uses the old terminology but infuses it with new emotional impact,

104 Eberhard Majewski, pp. 9-10.
105 Wolfgang Dreyer, pp. 75-77.
106 Hans Dahlke, p. 60.
the critics focus on the extent to which they can fit
him into the new, rarely analyzing just what he does
with the old. Most consider the poet's immediate heritage
a curse from which he tries to become free by struggling
with the as yet undeveloped German language.

Rather than dealing again with these "new" aspects
of Günther's poetry, I have attempted to analyze chrono­
logically as isolated aspect of the old, the landscape
imagery. This imagery in the poems discussed reveals
that man and landscape operate in realms of existence
estranged from each other. Nowhere do we find interaction
between man and nature, nowhere is nature a benevolent
environment aiding man in his struggle to cope with
existence, nowhere is it a hieroglyphic in which man can
read the secret workings of God.

Often the landscape stands in relation to man
as a reflective parallel which betrays the pulse of life
in man and in nature: In May the landscape awakes to
new life and beauty, in May man stirs to new life,
joy and young love; in winter the landscape dies,
retaining its mournful look which reminds man to think
of his earthly departure and its consequences. Land­
scape never exists for its own sake. It bears a con­
stant relationship to something else, often to something
abstract, such as God, human fears, earthly love, etc. Of necessity my analysis has not been concerned with themes or with exhaustive explanations of given poems. In a sense the poems are taken for granted and the lyrical embodiment of image and the technique of image-function become central. The manner in which landscape, considered in its broadest sense, applies to or supports a central theme has been the substance of my investigation.

In the first two periods Günther employs landscape images in isolated fashion rarely furnishing even the semblance of a united scene. The technique is such that general statements are exemplified and supported by individual disconnected images drawn from various sources. Occasionally a series of independent images illuminates a central theme, each in a slightly different way. In a love poem to Flavie a central motif functions to illustrate the theme. This motif is the ideal landscape which is as old as literature but which retains prominence in the rhetorical shepherd traditions of every age.

The same ideal landscape combines in the third period to exemplify a lament in terms of one extended and consistently developed image which gains metaphorical
qualities at the hand of the poet. The central motif is a continuous image of desolation which is so arranged as to reflect the inner emotional mien of the subject who imaginatively creates it. Identification of image and personal lament molds the self-conscious metaphor to signify concretely what is abstract and rather incommunicable. The ancient motif is assumed but inverted to depict a pole opposite to traditional benevolent nature. A similar technique functions in a poem in praise of winter where images at first are assigned new meanings by implication, the more forcefully to deliver a message of brief mortal life and vain activity. A poem staged in a cemetery reveals a geographic place but no identification between figures and natural objects takes place. The scene is not synthetic or contrived, yet neither dies it play a vital role in the poem, for there is little interest in realistic portrayal of the cemetery. What is surprising is that the cemetery traditionally embodies a didactic message concerning the relative importance of a frivolous life and approaching death. But for Günther, a gap exists between the metaphoric scene of rhetoric and the concrete scene which shelters the lovers. Thus the scene emerges devoid of its earlier connotations concerning the ultimate
questions of life. The poet incorporates various meanings into existing modes of expression and rhetorical devices with the result that his complex and ambiguous relation to his poetic material acquires effective and personal significance. Individual poems and isolated features of other poems also have metaphorical representation bearing the distinctive stamp of Günther.

In the turbulent fourth period we find the ebb and flow of protest and acquiescence which is embodied in imagery of natural storms and biblical scenes exhibiting the power of God over nature. In the course of the period, the poet wrestles with religious truths and establishes by landscape metaphor awesome distances between God and man, while resigning himself now to stoicism, now to Christian faith. Object and idea, stimulus and emotional response gain figurative expression in the concrete imagery. In a love poem the landscape graced by the beloved's presence appears in terms of the ideal landscape while the city without her is described as barren and accursed. The technique of positive description re-enforces pictorially and through rhetoric what the poet feels but can not otherwise express.

Günther is perhaps less creative in the fifth period, although even here, in the modes of love-renunciation and love-lament we find old conventions
occasionally imbued with resourceful metaphors. They are admittedly constructed in the mind and lack lyrical intensity, yet the noun combinations and especially various reapplications of the sea metaphor do represent isolated salients of individual creativity.

More interesting is the sixth period in which the poet uses imagery to condition a traditional scene which introduces a prayer, then inadvertently fills the landscape with metaphoric life and lyrical activity. Again an ancient convention acquires a new cast while never breaking with the rhetorics of an evening song. Equally interesting is the long father-poem in which the metaphoric garden image reflects the poet's own growth to maturity. Günther depicts physically his own world and tries to justify on a natural basis what has intellectual and spiritual cause and effect. The tension resulting from the father-son relationship forces the poet to metaphorically come to terms with his fate by giving it poetic expression.

These advances in poetic expressiveness are retarded again in the final period where a wedding carmen as well as a lament poem are prosaic and quite repetitious. Yet here too metaphors undergird and
exemplify concretely what the poet initially attempts to express through broad general statements.

It is not possible to keep alive any illusions that Günther is a poet of any new era if judged by his use of what I have loosely called landscape imagery. Under scrutiny such theories begin to crumble when not buttressed by the vague considerations of feeling and subjective ego supplied by the science of psychology whose validity in Günther's case rests on the secondary source of biography. Nevertheless, Günther is not a poet who merely copies predecessors in the manner of a school boy. He manifests effusively and without pattern repeated metaphoric creativity which distinguishes his anxious aspiration to be himself an individual poet.
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