GEORG RUDOLF WECKHERLIN
AN EVALUATION OF SOME SONNETS

DISSERTATION

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by

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PREFACE

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INTRODUCTION

The majority of literary criticism dealing with the 17th century has examined it from a normative point of view. Calvinism, Catholicism, mysticism, pansophism, humanism, superstition, sensualism, asceticism, reason, absolutism, nationalism, materialism, violence passivity—these are not birds of a feather, yet all had a part in shaping that period known as the Baroque Age. Each of the above terms can be defined within certain limits, but each has something in common with one if not several of the other terms. Obviously, the grouping of such diverse concepts under one classification casts doubt upon the adequacy of the classification as a collective term. Yet this is what literary criticism has done in the attempt to fit such writers as Böhme, Gryphius, and Löwenstein into one rubric called "Baroque." This term, aside from the connotation of irregularity inherent in its etymology, tells us very little.

1 Kluge (Etymologisches Wörterbuch) derives the term "Baroque" from Federigo Barocci, a late 16th century Italian painter. The usual derivation of the word is from Portuguese barocco 'irregular pearl'. Wellek derives the word "Baroque" from the terminology of rhetoric (Rene Wellek, "The Concept of the Baroque in Literary Scholarship," Journal of Aesthetic and Art Criticism, V (1946), p. 77.)

With the normative nature of secondary literature, there is a corresponding dearth of criticism which deals with a
work—be it novel, poem, or drama—as a Ding-an-sich. Most of the critical energy is devoted to fitting the work into a pattern of literary tradition or "spirit of the age." This is perhaps truer of Weckherlin than of any other single figure. In fact, when Weckherlin is mentioned in the literature—and it is usually briefly—it is often in the same breath with Opitz, with whom he had little to do. Works dealing with Weckherlin specifically have been few and far between. This is surprising, for as one critic points out: "Bei keinem andern Dichter aus dem ersten Viertel des 17. Jahrhunderts könnten die Arbeitsbedingungen besser und ... günstiger sein als gerade bei Weckherlin."² A critical edition of Weckherlin's poems has been in existence for almost 80 years.³ The edition includes Weckherlin's first published


³ Georg Rudolf Weckherlins Gedichte, ed. Hermann Fischer (Tübingen 1894, 1895, 1907), Bibliothek des lit. Vereins in Stuttgart, vols. 199, 200, 245. All future references to Weckherlin's poems will be from this edition and will be indicated by the number of the poem, e.g. -221-.
Gaistliche und Weltliche Gedichte (A) 1648, and a well-organized, biographically oriented commentary.

The only book on Weckherlin is Leonard Forster's Georg Rudolf Weckherlin: zur Kenntnis seines Lebens in England (Basel 1944). Forster's work is biographical rather than critical, and depicts Weckherlin as a man who became increasingly pessimistic and bitter with age because of a growing loneliness which stemmed from never really belonging to a definite class or group:

Zwischen Hof und Bürgertum, zwischen England und Deutschland, zwischen Absolutismus und Demokratie schwebend, vermochte er nirgends festen Fuß zu fassen. Den Höflingen war er zu kritisch, den Bürgern zu höfisch; für die Engländer war und blieb er wohl immer Ausländer, den Deutschen war er aus dem Blickfeld entschwunden; die absolutistisch Gesinnten beklagten sich über sein "malicious barbarousness"; er selbst war mit den Demokraten nicht zufrieden.

Forster, p. 127.

By and large, Weckherlin's poems substantiate this brief character analysis as all the aspects mentioned appear in Weckherlin's poems. Forster's book abounds with factual information. The author has done a thorough job of researching Weckherlin's correspondence and official papers which consist of unpublished folios in private collections. The 17th century is noted for its comparative lack of personal documents --private correspondence, diaries, etc.--and Weckherlin is no exception. But despite this, Forster has done a creditable job of extrapolating the poet's character from the materials at hand. One wishes that Forster had turned his talents:
more toward interpretation, for Weckherlin research would have profited by it.

The secondary literature on Weckherlin can be divided into three general categories. The first of these deals with the metrical problem, the question of whether Weckherlin is to be read with strict alternation of accented-unaccented syllable or with a natural word accent. The first study which discusses this problem is by Aaron Schaffer.\(^5\) In general, this study is marred by half-truths and inconsistent scholarship. Schaffer attacks the problem from a preconceived notion rather than drawing conclusions from his analysis:

It is the intention of this study to treat Weckherlin's poems from the following two points of view: first, that Weckherlin gradually, although never entirely, abandoned the French metrical technique for that laid down by Opitz; and secondly, that his poetry is governed by the irregularly alternating principle of the "kurze Reimpaare", with the application of the theories of "hovering" and "secondary" accent to smooth out the accentual conflicts resultant from the desire to maintain rhythmical variation.\(^6\)

\(^5\) Aaron Schaffer, G.R.W.; The Embodiment of a Transitional Stage in German Metrics (Baltimore 1919).

\(^6\) Schaffer, p. 63. I cannot help viewing with mistrust the work of a critic who calls Hans Sachs "gifted with great metrical finesse" and Gottfried von Strassburg "monotonous."

In other words, Weckherlin's verse should be read with alternation of stressed-unstressed syllables, and where word accent does not coincide with the ictus, the conflict is resolved by reading a syllable receiving the word accent at a higher pitch so that the next syllable may receive the metri-
A more scholarly approach is the monograph by Lentz. A thorough review of the literature concerning the general problem of metrics can be found in his introduction. Lentz sees three possible alternatives: 1a) the number of beats in a line is unfixed—there is no definite meter; 1b) the number of accented syllables is fixed, but the accents are placed at random "wie im altdeutschen Vers"; 2) number and position of accented syllables is fixed, i.e. an alternating meter. The argument against 1b is threefold: how could Weckherlin and his contemporaries have been influenced in syllable-counting lines by the metrical laws of MHG poetry unless the laws came to them via the 8/9 syllable rhymed couplets of the 16th century? Why did Weckherlin resort so much to the French (and Italian) verse types and strophe forms if the old German metrical habits were so familiar to him? And why the Opitz reform? Lentz refutes the thesis in 1a on the grounds that descriptions of events at the Württemberg court similar to Weckherlin's (T) were written in doggerel and that the number of syllables in Weckherlin's verse is fixed as elisions like gnug and gnissen show. The question of an undetermined number of beats could be simplified if we had more definite knowledge of the rhythm of the contemporary French verse and could thus draw conclusions as to its German imitations. Finally, Lentz supports the thesis that Weckherlin's verse alternates accented and
unaccented syllables with the following arguments: it can be seen from Weckherlin's pointed remarks in his preface to a and A that he felt Opitz' criticism to include him. Also, planned alternation of iambic and trochaic lines within several poems shows that Weckherlin intended the lines to be iambic and/or trochaic. Lentz's most convincing argument is the fact that Weckherlin reworked many of the poems in T and 0 I and 0 II to give them a closer agreement between word accent and verse accent when they were reprinted in a and A. Lentz's documentation of the last point is extensive and convincing.

Weckherlin's poems which were written after 0 I and 0 II have a more even iambic character, that is, the word accent coincides more closely with the iambic accent. Perhaps Weckherlin did, as Lentz et al. suggest, feel the need to make his verse conform more closely to the standard set by Opitz, but this is still a moot question. The impressive compilation of statistical evidence which Lentz puts forth in support of his thesis loses some of its persuasion because it begs the question. Reading a line of verse, putting in stresses according to iambic meter, noting the discrepancies between word accent (which in some cases differs from modern practice) and sentence accent, and then saying that the line is accented in a manner which is "sprachwidrig" does not prove that the line was meant to be read iambically. Such a conclusion dictates the premise, and in so doing is bad logic.
This procedure simply proves that the line is not a good iambic line. The blanket statement that a poet is to be read with alternation which is "sprachwidrig" regardless of the context of the line does not take into account the inner law of the poem in question. Lentz derives his main proof of his thesis from a comparison of earlier poems to their revised versions in a and A. As he himself points out, however, there are a number of metrical inconsistencies in poems appearing in a and A for the first time (N.B. not revisions); Weckherlin simply did not have time to polish them:

So groß war der Unterschied zwischen a und A, was ihr Verhältnis zu Opitzens Forderungen betrifft, nun wieder nicht, daß der die mühsame Überarbeitung und teilweise Neuformung hätte lohnen können. Weckherlin hatte Mühe genug, wenn er die alten Gedichte aus 0 in A dem neuen Geschmack anpassen wollte.7

7 Lentz, p. 52.

However, this is a hypothesis, not a proof.

Lentz's monograph can also be included in the second general category, namely, statistical studies. A good example of a statistical approach to poetry is the Munich dissertation of Hans Gaitanides: Georg Rudolf Weckherlin: Versuch einer physiognomischen Stilanalyse (1936). Under the premise that the physiognomy of a poet's style, that is, the quantitative relationship of sentence elements to each other, determines what is individual about that particular style, Gaitanides applies proportional analysis to 2000 lines
selected from Weckherlin's poetry. This is a "positive" approach as it puts the emphasis on what is a common element in the totality of an individual's expression; an analysis which compares one poet to another is "negative" since the factors which distinguish (i.e., separate) the two are emphasized. Gaitanides' investigation is divided into two parts, analysis and synthesis. The results of the quantitative analysis can be summarized in what he calls Weckherlin's "uneigentlichen Stil." This seems to mean that the various elements of language are used by Weckherlin in ways different from their theoretical purpose. This achieves on all levels a dissolution of individual aspects into the general, the typical. The approximately 3 to 1 ratio of dependent clause to independent—which is "uneigentlich" as the independent clause theoretically should predominate—shows a lack of differentiation between the intellectual and the emotional, relationship rather than separation, and a "Entwertung der Einzelform." In the area of the word, the fusion of concrete and abstract concepts into a synonymous unity, the portrayal of a unity by describing its parts, the use of alliteration to indicate relatedness, the predominance of verbal expressions over nominal to show "das Dynamische, Offene," all of these show a "Verschiebung der logischen Schichten" and a "Verschmelzung der Wirklichkeitsschichten."

Gaitanides' work is thorough and yields a number of important insights into Weckherlin's style. It is perhaps
the most important single work on Weckherlin and deserves far more attention than it has hitherto received from critics of early 17th century literature. However, Gaitanides often mitigates his penetrating insights by obscurity of language. On occasion, he requires almost as much interpretation as the primary literature. Sentences like the following occur profusely:

Dem Versuch, das subjektive Welterlebnis zu absolutieren, geht in tieferen Bewusstseinsschichten der entgegengesetzte voraus, die subjektive Empfindungsweise auf ein absolutes Schema abzustimmen, den von dem Absoluten bestimmten Gedanken in das Gefühl für das Absolute umzusetzen.\(^8\)

Gaitanides, 83-84.

Also, the 2000 lines which are used as a basis for investigation are taken entirely from O I and O II on the grounds that they constitute Weckherlin's best efforts—which I seriously doubt—and because they precede any influence by Opitz. A similar study should be conducted with Weckherlin's later poems to see how valid Gaitanides' conclusions would remain.

A statistical survey of the imagery in Weckherlin's poems has been recently done by Jean Woods.\(^9\) The aim of her dissertation is to study Weckherlin's images with respect to their structure, subject matter, and patterns within individual poems. In the first part of the dissertation, the types
of images are listed according to category (metaphor, simile), and each category is subdivided according to the grammatical structure of the image. The conclusions from this part are that Weckherllin's later poems show increased use of antithesis in imagery and a more effective use of parallelism. The later images are also more concrete and vivid. The second part of the survey concerns the subject matter; the images are first divided into proper terms and analogous terms, and then further broken down into classifications such as precious metals, weather, etc. From this it is concluded that analogies in earlier poems are more abstract than in the later poems. The earlier poems show a disproportionately large number of images using rulers or military leaders as proper terms, and images using classical allusions, musical references, war, and weapons as analogous terms. The "middle" poems show an unexpectedly large number of images using heat and cold, precious metals, or crime and punishment as analogous terms. Poems from A make extensive use of natural objects as proper terms.

While Woods's study is valuable for its categorization of Weckherlin's images and several pertinent conclusions, it also shows several inconsistencies. After discussion the difficulty of dating Weckherlin's poems, she proceeds to divide the poetry into early, middle, and late poems.
The early poems are, obviously, those in the 1618-1619 collections. The middle period includes the poems appearing in a for the first time, and the late period includes the previously unpublished poems occurring initially in A. This last classification is justified as follows: "No matter when the verses were first written, presumably the poet had re-worked and re-cast them to his own satisfaction before they were included in either the 1641 or 1648 editions." While

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\[\]

this is true of many of the poems in 0 I and 0 II which were reprinted in the later editions, the changes Weckherlin made for the final edition in poems first printed in a were relatively minor and few. As Lentz's study shows, several of Weckherlin's revisions were incomplete, causing new problems to replace those which the revision solved. Thus the question of revision is not a reliable criterion for dating.

Another shortcoming of Woods's study is the misunderstanding of several images because of interpreting too literally. A case in point is the interpretation of 287, 490-492:

\[Wie\ \text{die flüü}\ \text{in das Meer sich ohn zunehmen giessen,}\n\]
\[Wie\ \text{aüü dem Meer die flüü auch ohn abnehmen flieissen,}\n\]
\[Also\ \text{ist ihm selbs gleich allzeit dein Helder-hertz.}\]

Woods questions this image: "While the changeless sea may well be used as an analogy for constancy, the fact that rivers do not in fact flow out of the ocean spoils whatever
effect the passage might have had."\textsuperscript{12} What Woods forgets

\textsuperscript{12} Woods, p. 184.
is that during incoming tides, the sea in fact flows into rivers. England has several famous rivers where this occurs and Weckherlin, living in England, would certainly be aware of it. Other instances of misinterpretation occur on pages 160, 210, and 245.

We also encounter sentences like "This comparison [to Gryphius] suggests that, as he grew older, Weckherlin moved toward the norm represented by Gryphius with respect to the subject matter of his images."\textsuperscript{13} The obvious questions here

\textsuperscript{13} Woods, p. 280.
are: did Gryphius represent a norm, and if so, what kind of norm? and wouldn't it be chronologically more correct to say that Gryphius moved toward the "norm" as represented by Weckherlin?:

The third category of the secondary literature is composed of "historical" studies, that is, studies which examine Weckherlin's relationship to his "models." The influence of England on Weckherlin's writing is somewhat exaggerated in Bohm's dissertation.\textsuperscript{14} At the turn of the century, Tübingen produced three studies\textsuperscript{15} (probably under the aegis of...
Hermann Fischer) which trace Weckherlin’s education and con-


clude that he did not use Greek sources directly, and that he stays fairly close to Biblical imagery in his religious poems. A later dissertation16 shows by an examination of


images, rhetorical devices, and strophe forms that Weckherlin was greatly influenced by his French predecessors.17 As

17 One critic even goes so far as to say with respect to Weckherlin and Opitz: "Son vers est un replique exact du verse francais." Ernst Tonnelat, "Deux Imitateurs allemands de Ronsard: G.R. Weckherlin et Martin Opitz," Revue de Littérature comparée, IV (1924), p. 564.

Woods points out in her good discussion of the source problem, it is difficult to say whether Weckherlin was influenced by, for example, Petrarch directly, or indirectly by way of the French poets. The same applies to his relationship to Classical Latin sources. In the chapters on rhetoric and mannerism, Curtius18 indicates that many devices commonly


labeled "Baroque" were in fact used in several countries long before the 17th century—this compounds the problem of
sources. Finally, a recent dissertation on the concept of love in Opitz and Weckherlin shows that with both poets, the concept of love is a combination of the Renaissance idea of a divine power manifested in the woman and thus unattainable, and of the sexually oriented love as seen in the 16th century. As a synthesis of the two never quite succeeds, sexuality and love remain in conflict and lead to a Baroque antithesis.

All three categories of the secondary literature approach Weckherlin from a general point of view. Such studies can and sometimes do yield valuable results, though they do not treat a poem as a work of art, a distinct unity. This dissertation developed from a disagreement with what I felt to be an unduly great emphasis on the normative aspect of the 17th century poetry in general and of Weckherlin in particular, as stated, for example, in the following quote:


One of the most frequent criticisms of the 17th century is that the abundance of literary concentrations leads to a lack of personal expression. We do not get to know the poet because he is hiding behind devices which cloak his real feelings. The idea that Weckherlin is perhaps not as conventional as most of the criticism would have us believe grew from an observation of several anti-traditional aspects in Weckherlin's occasional poetry. Subsequent study showed a related anti-traditional tendency in his later love poetry, and thus the dissertation grew to its present form, a close examination of a representative number of Weckherlin's sonnets.

This investigation is not intended to be a comprehensive study of Weckherlin as a poet and as a man—such an aim would go far beyond its scope. It is also hoped that the outcome will not be merely a number of negative results gained by refuting earlier criticism, but that some positive contributions can be made to the small amount of research on Weckherlin. Although each of the following interpretations can stand independently, the aggregate is intended to provide insight into Weckherlin's methods and aims. For this reason, more emphasis is occasionally placed on a descriptive exploration of a sonnet than on its evaluation, thus preserving the integrity of the sonnet as a unified whole.

The choice of the genre of sonnet for our investigation was not an arbitrary one. Although Weckherlin is primarily known for his introduction of the ode into German literature, he was also instrumental in giving the sonnet
the popularity it enjoyed in the 17th century. The sonnet is also Weckherlin's favorite strophe form, constituting approximately one seventh of his total literary production. 17 of his sonnets have the quatrain rhyme abba which Mönch calls the "artistic" construction.\(^{21}\) With few exceptions (147, 210, 212, 220), the remainder have the quatrain rhyme abab (Mönch: "volkstümliche Art"), the rhyme preferred by the Italian sonnet. Only one sonnet appears in the early collections, which means that Weckherlin turned more and more to the sonnet in his later poetry. It was felt that working with the later poems would be in order as they are relatively unexplored.


The matter of Italian—specifically Petrarchan—influence is another reason for choosing the sonnets as a basis for discussion in this study. It would not be difficult to prove that there is a good deal of personal Bekenntnis in Weckherlin's work as a whole if we look at his dialect poems, his satirico Grabschriften, the eclogues, and several of the last poems. The criticism of Weckherlin's conventionality, on the other hand, is justifiable when applied to some of the occasional poetry in 0 I and 0 II. Indeed, this early collection seems to have attracted the most critical attention. We would expect this criticism to apply also to the sonnets which seem to be obvious imitations of Petrarch.
Thus in selecting individual sonnets, two of them were chosen with an eye to the apparent Petrarchanism which they exhibit, "Schaiden und Lieb unsterblich" and "Ihr Hertz ist gefroren." These two are taken from a cycle of sonnets which the poet dedicated to his wife. In conjunction with these two sonnets is also the sonnet Weckherlin wrote on his wife's death. The aim of the first three chapters is to examine the three love sonnets with the use of convention in mind in order to see how valid the general criticism of superficiality is. The remaining three sonnets in this study are occasional sonnets, and as such, stand in a definite tradition. Here, too, the aim is to see how closely they adhere to the general tradition of Gesellschaftsdichtung. In fact, it was the evaluation of the latter three sonnets which led to the first part of the dissertation.

It is felt that the analytic approach to Weckherlin's sonnets as individual poems is significant. Too often, and particularly with the "normative" poetry of the 17th century, a convention (and subsequently its user) is condemned merely for its existence. Ascertaining the existence of a convention in a poem tells us simply that here is a device which has been employed by previous poets. In reality, the number of times a convention has been used previously is of slight importance with regard to a specific poem. What really matters is how the device is employed within a particular poem and whether its use is effective or ineffective. This
can only be found out by scrutinizing the poem. The question is therefore not whether Weckherlin uses poetic devices—he most obviously does—but how. In keeping with this approach, I shall not depend on Geistesgeschichte. It is

22 From this standpoint, we wonder how Weckherlin can be accused of tired "Baroque" conventions when he stands at the beginning of the period.

not the intent of this study to categorize Weckherlin on the basis of his adherence to a pattern, but to attempt to find out what his patterns are. An approach to a poet from the direction of general trends (Geistesgeschichte) necessarily involves a certain amount of literary bias which the analytical approach avoids.
Schaiden und Lieb unsterblich.

Muß es geschaiden sein? Ist dises dan die stund,
Die stund, ach nein, die wund, die uns will haben
schaiden?
Wiel schaiden muß ich dan? Ach nein, ich muß ver-
schaiden,
Dan ja zu groß mein schmertz, und zu tief meine wund.

Zwar nicht mein aigen laid, sondern, mein Rosenmund
(Mund, dessen süsse küß mein hertz gantz götlich
waiden)
Dein seufzen, weinen, klag mich zu dem tod beschaiden,
Und machen deinen tod mir, meinen tod dir, kund.

So laß mich nu von dir, thu du von mir, empfangen
Den letzten letzin-kuß. O süßer tod! Ach nein,
O newe lebens-krafft, die wir zu gleich erlangen!

Dan meine sehls in dich, in mich dein sehlelein
(VerwechPlend) haben sich durch disen kuß vergangen,
Daß unser tod und lieb nu muß unsterblich sein.

"Schaiden und Lieb unsterblich" is the 18th in a series
of 22 sonnets entutled Etlich Sonnet oder Kling geseng von
seiner Liebsten. Such series of sonnets celebrating the

1 In a, the series consisted of 19 sonnets, but was
increased in A to 22 sonnets by the addition of -317-, -318-, and -319-.
-317- became the new nu. 12 in the series, -318-
the new no. 19, and -319- the new no. 21.

object of affection were not uncommom among Renaissance poets.
As is the case with Weckherlin, such sonnets consisted of a
series of associative meditations on or images of the beloved, and were loosely connected by a title.

The title of the series to which "Schaiden" belongs is ambiguous as it does not name the beloved. Since, however, specific references do occur in -209- ("meine Nymff Myrjt) and in -218- ("Myrta"), there is no doubt to whom the series is dedicated as "Myrta" is the pseudonym Weckherlin used for his wife throughout their life together. Some sonnets in

2 In a passage hitherto completely overlooked by those critics who are still in doubt about the meaning of "Myrta", namely Berent, there is a conclusive reference: Myrta is called "die Nymf auß Albion." (69, 1)

the series effect the formality of distance to the beloved by means of various devices such as lack of direct address (i.e. referring to the beloved in the third person), or an address to a person or thing other than the beloved (-206-, -208-, -213-, -219-, -220-). Other sonnets are less impersonal, employ fewer grammatical and syntactical conventions which betoken a (superficial) distance to the one being panegyrized—such as use of a relatively straightforward sentence structure as in -222-. Still others vary in degree of formality.

The title sets the theme for the sonnet, not only in terms of semantics but also in terms of sound. The first word in the title is "schaiden" which begins with a sibilant, has the /ai/ sound in the accented syllable, and introduces the second syllable with the stop /d/. Turn-
ing to the poem, we notice that the sounds prefigured in the first word of the title constitute the dominant aural characteristic of the first line. Sibilance dominates the first half of the line, occurring in every word. This sonorous, repetitious sibilance has a retarding effect on the line which is further enhanced by the repetition of the diphthong /ai/ in the second and third accented syllables. After the caesura, the first word is "ist", which combines a sibilant with a stop. Thus a phonetic transition is established between the sibilance of the first half line and the alveolar stops which make up the main phonetic characteristic of the second half line. The cadence of "dies dan die stund" serves further to draw out and lend gravity to the first line. Such alliteration plays a significant role in the composition of Weckherlin's verse. We shall discuss this point again later in the argument.

Rhetorically, the first half line is in the form of a question as to the necessity of parting. However, the personal aspect is missing, for the question asks "must there be parting," not "do we have to part." The phrasing of the question by means of the indefinite es broaches the subject of parting on a general level. It is thus a questioning of the necessity of parting. This is borne out by the very first word of the poem "muß", and it is with the first word that we must consider metrics. The primary topic of discussion in previous Weckherlin scholarship has been
the question of how the poet is to be read. The most re-
cent work on Weckherlin's metrics opts for a strictly al-
ternating reading,\(^3\) which in my opinion is highly question-
able. Putting the accent on "muß" here rather than on "es"
emphasizes the necessity of parting and is, I believe, sup-
ported by several other considerations. Such a use of meter
often makes the difference between a poet and a writer of
mere verse. We shall return to the metrical question later.

The second half line of line 1 restates the question,
and again the phraseology is significant. It is the hour,
the time which wills the separation of lover and loved one.\(^4\)

\(^3\) Hans Lentz (of. introduction, p. 5).

\(^4\) The phrase "will haben schaiden" is a peculiar con-
struction which admits of two possible explanations; either
"schaiden" is an abbreviated past participle, i.e. geschaiden,
or "haben" is used as a pseudo-modal in the manner and mean-
ing of lassen. Fischer (v. 200, p. 526) points out that
Weckherlin regularly drops the participial prefix ge with
werden and verbs having an "explosive" initial stem conso-
nant (bildet = gebildet, geben = gegeben, kommen = gekommen),
but says nothing of other verbs. The grammatical and syn-
tactical use of haben in the sense of lassen is unattested
in Grimm's Deutsches Wörterbuch (henceforth referred to as
DW), in Firscher's Schwäbisches Wörterbuch (SW), or else-
where to my knowledge. Rather, I believe it is a question
here of an Anglicism. As Fischer correctly observes (v. 200,
p. 536): "Von einer bedeutenden englischen beeinflussung
ist also auf sprachlichem gebiet nicht die rede" (italics
mine). However, there are several clear cases of Anglicisms
in Weckherlin's poetry--this is not a surprising fact con-
sidering the length of time he spent in England. The inter-
pretation, therefore, of "will haben schaiden" as a literal
translation of English "will have (us) part" seems to be the
most sensible with regard to the context and external evi-
dence.
The second line is connected to the first by the repetition of the last two words, "die stund." Syntactically, "ist dies dan die Stund" is a complete sentence. The repetition of "die stund" serves not only to retard the flow of thought, but also to herald a forthcoming expansion on the concept of time. The phrase "die stund" does not adequately express the poet's feelings, does not give a sufficient definition of his grief over parting. A new term becomes necessary. Thus "die stund" is negated by the exclamation "ach nein" and the desired expression appears, "die wund." The synonymity of "stund" and "wund" is indicated not only by grammatical apposition, but also by sound—the two concepts literally rhyme on all levels here. Just as a wound is a separation of the flesh on the concrete level, so does the use of the word here indicate a separation of the flesh (i.e., the two lovers) in the reality of the sonnet. A further connecting device which binds the second line to the first is the repetition of the /i/ and /u/ sounds. This occurs three times in line 2: "Die stund" "die wund" "die uns."

At this point let us again pick up the question of metrics. As Lentz would have us believe, the third line

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Lentz, p. 105.

should be accented as follows: "Wie! schâiden müß ich dän? Ach nein, ich müß verschâiden." Such a blind obedience to the rule of alternation overlooks the fact that the first word in the line is an exclamation and is punctuated as such.
To read it as if unaccented is to disregard the nature of an exclamation—rhetorical or no. In this vein Trunz:

Denn es geht darum, ob man um 1600 von allen guten Geistern verlassen sinnlos daherdeklamierte 'Nymphen, deren anblick... (I, 3) oder ob der Grundcharakter deutscher Verse, der Zusammenfall von Sinn, Wortakzent und Verston, auch damals galt; und es geht darum, ob man Weckerlin, den einzigen Deutschen, der zwischen Lotichius und Gryphius ein wirklicher Dichter war, zu Stumper macht oder nicht.6

Moreover, we are not dealing with a pure and simple exclamation here, by which token all the more attention is focussed on it. The word "wie" is actually an interrogative, but the fact that it is used as an exclamation intensifies its effect. No longer is merely information sought or a mere question put but a certain incredulity expressed. The poet's dismay and disbelief at having to part is thus directly conveyed in the first word "wie" which is all the more effective due to its brevity in contrast to the preceding sentence. It represents a peak in the intensity which has been building up.

To be sure, an exclamation serves as an emotional discharge,7 but the extent to which it functions as a kind of poetic grounding device depends on what immediately follows. The word "wie" is also a rhetorical device since it not only

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expresses disbelief but leads to the next question, thus is not merely an outburst of feeling. But the following question does not actually decrease in intensity. The feeling accumulated in the first two lines is not discharged in the exclamation "Wie!", for the question originally put to the poet's beloved is now repeated. The level of intensity is further raised by the introduction of two new factors in the rephrasal. The question is now no longer general, as in the first half line where the subject is an indefinite, nor impersonal as in the second question where the parting is willed by a personified abstract. Now the "I" finally appears, the "I" which was implied in the "uns" of line 2. The matter of parting is no longer general ("es"), nor does the necessity emanate from an abstract source ("die stundwund"). Now the verb has a concrete personal subject, I. The progression to the 'I' shows the imperative nature of the situation. Furthermore, the question now appears in an inverted form: "schaiden muß ich dan/". The infinitive "schaiden" comes first, emphasizing thereby the parting, ranking the actual separation before the necessity of it, the deed before the modal aspect under which it occurs. The transfer of emphasis from mode to action accomplished by the inverted word order, coupled with the fact that line 3a (the first half line of line 3) contains four accented syllables due to the necessity of accenting "Wie", thus serves to bring the intensity of feeling in the first
quatrains to a new peak.

We noted that in line 2, the negation retarded the flow of the verse but did not break the tension because of the synonymity of the concepts preceding and following it. Because the negation occurred syllabically in the middle of the sentence, it served as a resting point in the flow of thought before the introduction of a concept greater in magnitude. The exclamation "ach nein" in line 3 has a similar effect in that it invalidates as insufficient the idea of a temporary parting in order to supplant it with the thought of permanent departing. Just as the "ach nein" in line 2 served as a device to replace the concept of "stund" with that of "wund", so also does the "ach nein" in line 3 dismiss "schaiden" in favor of "verschaiden."

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8 This is, of course, an example of identical rhyme and as such stands on the list of Opitz' taboos. However, identical rhyme should not be casually dismissed as undesirable without some deliberation about its nature and function. In language, the basic function of identical rhyme is to play on words, but this does not necessarily have to be a base function. In almost all cases, identical rhyme occurs between two words in the same paradigm, i.e. etymologically related. By adding a prefix, for example, the meaning of a word can be changed considerably (kommen-bekommen) or the prefix can indicate another aspect of the word (either abstract or on another level), as in the case of "schaiden" "verschaiden." In other words, identical rhyme is a device used to emphasize a relationship between two different levels of a concept, or on the other hand, to bring out a contrast between variations on a basic theme. It is the poetic device most aptly suited to accomplish such an aim and therefore should be used when the situation demands, although naturally, like any other poetic device, with discrimination. I have the feeling that the main objection (both historical and contemporary) to identical rhyme is the unspoken criticism that the poet who uses it is taking the
Identical rhyme is an aspect of annominatio, a rhetorical device having its origins in antiquity. Annominatio was commended in the medieval arts of poetry (cf. Curtius, European Literature and the Latin Middle Ages, 278-279).

The role of "ach nein" in line 3 is more than this—it is the turning point in the first quatrain. The tension which has been building up to this point is now broken. The phrase "ach nein" not only begins a new sentence but also a new half line as it immediately follows the caesura; it heralds the more serious matter of permanent departure in addition to answering the question previously posed. What the poet is now saying is "if it then be necessary that we part and if we have to part now, it will be the death of me." The word "verschaiden" contrasts in aspect to its (identical) rhyme and is also the direct answer to the "schaiden" in line 3a.

Weckherlin, however, does not permit the accumulated intensity to be discharged all at once with the proclamation of his fate if forced to part from his beloved, but lets it ebb away after the initial release by means of the fourth line. There is a comma after the "verschaiden" where we would be tempted to put a period or even an exclamation point for dramatic effect. The comma foreshadows the substantiation in line 4 where the poet succinctly states why separation would cause his demise. The pain of parting is too great to endure, and the wound too deep. In bringing the quatrain to a conclusion, "wund" has a different mean-
ing than in line 2. There it was used as a metaphoric synonym to "stund" in order to expand upon the significance of the hour of parting. Here in line 4 it is also used in an abstract sense but is no longer a metaphor for an abstraction but for something real, namely the poet's pain or grief. The realness of "wund" is further underlined by its occurrence in an asyndeton. There is no verb in the fourth line; concomitantly, the subjects "schmertz" and "wund" are in juxtaposition with their attributive words "gross" and "tief." These two adjectives describe concrete qualities. In so juxtaposing the subjects with them, the real aspect of the situation is emphasized.

The composition of the first quatrain can be likened to that of a wave with respect to dramatic effect. Threefold repetition of the word "sohaidan", the first three sentences being questions, four beats in line 3a—all these elements build up to a crest which breaks at the caesura in line 3 and rolls away in line 4. Appropriately enough, the quatrain ends in the same /u/ sound ("wund") with which it began ("muß").

If the first quatrain can be thought of in dynamic terms, the second quatrain must be seen as a static situation. The surface is much quieter here, in fact, the whole quatrain is composed of a single long flowing sentence. The expository nature of the last line of quatrain 1 is continued and expanded upon in the second quatrain. It is no
coincidence that the first word in quatrain 2 is a conjunction serving as a connecting device not only by reason of its grammatical function, but also because of its meaning. The word "zwar" in the sense of 'to be sure' or 'indeed' heralds some sort of explanation or enlargement upon a preceding thought, and such is the case here. The "schmertz" and "wund" are recapitulated in the word "laid," thus establishing a direct continuity between the first and second quatrain:

The function of the "ach nein" in lines 2 and 3 of the first quatrain, namely, to replace an expression with one deemed more suitable by the poet, is an example of correctio. Generally, the device is used with respect to images:

9 Woods, "Imagery in the Secular Poetry of G.R.W.", p. 311. The authoress notes that Weckherlin did not use the device in the 1618 edition at all, 11 times in poems appearing in a for the first time, and 7 times in poems appearing initially in A. Since correctio is a device employed by Classical authors and also in medieval Latin poetry, it is likely that Weckherlin was influenced in this respect by Petrarch, whom Woods et al. see as primarily influential in the middle years of Weckherlin's production. Cf. also Hans Sperber, "Die Sprache der Barockzeit," Zeitschrift für Deutschkunde XLIII (1929), p. 680.

The use of correctio in connection with images is a highly self-conscious method of emphasizing the fleeting nature of 17th century imagery. The striving for superlatives is reflected in the series of statements, negation, and replacements. The figure provides an opportunity for the greatest speed in shifting from one image to another. Of types of kaleidoscopic imagery, this one shows most clearly the momentary nature of the relationship between two terms in any given image. For in a single line an image may be established, destroyed, and replaced by the insertion of a new analogous term.
Woods, p. 313. Woods has coined the term "kaleidoscopic imagery" to denote the finding of many analogies from so many unexpected sources, an "admirable" ability in a 17th century poet.

A "not this, but this" type of construction as in "Zwar nicht mein aigen laid, sondern, ...dein seuftzen, weinen, klag" is not generally considered to be an example of correctio. Strictly speaking, the figure should have the form "this, no, this." However, a closer look at line 5 shows that we are in fact dealing with a variation of correctio. The statement which is being negated by the "nicht" is, of course, "laid," but as we have shown above, "laid" is a synonym to "schmertz" and "wund" in line 4. Thus we have the structure "this, not this, but this," i.e. "my suffering ("mein schmertz," "meine wund"), not my suffering ("mein aigen laid"), but your suffering ("Dein seuftzen, weinen, klag"). Weckherlin uses correctio not only to facilitate shifting from one image to another but also to serve an enjambatic function on the structural level. The two quatrains are brought together, the limitations imposed by the nature of the sonnet are transcended here.

Although the second quatrain consists of one long sentence presenting a much calmer surface than the first, it is not without tension. In the first quatrain, tension is produced and released by means of question and exclamation; in the second, tension is brought about by an act of with-
holding so as to heighten the reader's expectation. The replacement term of the correctio connecting the two quatrains does not occur immediately after "laid" and not even in the following line. Rather, it is the third line which finally presents the alternative. Prolonging the resolution of the correctio is the spostrophe "mein Rosenmund" in line 5 followed by a parenthesis which takes up all of line 6. The length of Weckherlin's parentheses varies from one word to two entire lines (cf. -204-) as does their function:

Ihrer syntaktischen Natur entspricht ein ergänzender, näher bestimmender, differenzierender im Inhalt die nender Gehalt; ...Weckherlin dagegen gebraucht diese tertiäre Form um ein inhaltlich Sekundäres oder gar Primäres zu erfassen; er bringt in ihr nicht nur Steigerung oder Ergänzung des Vorangehenden, sondern ganz Neues, manchmal Gegensätzliches, als spräche er mit zwei Zungen.  

This particular parenthesis is representative of Weckherlin and calls for closer examination.

The first word in the parenthesis is "mund", here an example of anadiplosis. Since the (rhetorical) function of anadiplosis is to emphasize and to draw attention, "mund" is an important word and must bear the accent. Also by reason of the punctuation (the comma after "mund"), the argu-

Cf. Woods, p. 151. The rose is one of Weckherlin's favorite metaphors.


See Fischer, v. 199, pp. v-ix.
ment for accenting the first word in the line rather than the second is strengthened. Moreover, an antecedent ("Mund") is always more important rhythmically than a following relative ("dessen"). The dominant vowel sound in line 6a is the dark u/u sound which is thrice accented: "Mund, dessen süsse küß." These two factors draw out the half line and lend it a euphonious quality. The second half line also relies on sibilance to bring about an overall retardation: "hertz" "gantz". Weckherlin employs a unique combination of consonants and alliteration to retard this half line. The words seem to attract one another, to merge by the repetition of the /ts/ sound ("hertz" "gantz") and the alliteration in "gantz götlich." Each of these words is aurally related to its neighbor, thus necessitating a slow, careful declamation in order to pronounce them distinctly. The retardation is also a means of emphasis:


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14 Fritz Strich, "Der lyrische Stil des 17. Jahrhunderts," in Deutsche Barockforschung, ed. Richard Alewyn (Köln 1965), p. 244. Strich is perhaps slightly romantic in the comparison to Germanic poetry, but that need not challenge the essence of his words.

Line 5 of this sonnet is perhaps the best example in Weckherlin's poetry for this principle.
Most of the parenthesis is a relative clause modifying "Mund," which in turn is in an anadiplositic relationship to "Rosenmund." As such, "Mund" has the overt purpose of enlarging upon "Rosenmund." However, as Gaitanides has noted (cf. above quote, p. 31, footnote 12), the expatiation introduces something new, something in contrast to its environment. In the lines preceding and following the parenthesis, the talk is of dying, of grief. In the parenthesis we encounter the opposite thought, life and happiness. The kisses of the beloved sustain the poet ("mein hertz...walden") in a most felicitous manner ("gantz götlich"). The image as expressed by "walden" occurs elsewhere in Weckherlin—even infrequently—but primarily in the nominal form wald. 15

15 Cf. the relatively common occurrence of Waide in this usage in NHG literature, particularly the early Minnesang where the synecdoche for the poet is usually the eye: ougen-weide.

is used only once in 0 I and 0 II (98, 23) and very few times in a and A. The fact that Weckherlin does not employ it often and that it is not a part of the Schatzkammer used by 17th century poets contributes greatly to its effectiveness in the parenthesis.

The second term of the correction as heralded by "sondern" 16 in line 5 finally occurs in line 7 in the form of

16 Again, "sondern" shows the folly of trying to impose upon Weckherlin a strict metrical rule. This word has been cited as an example of Weckherlin's metrical weakness (cf. Lentz's reading of sondern in 82,20 on p. 37 of his mono-
graph). However, a non-statistically oriented approach to Weckherlin shows that he regularly accented sondern on the second syllable in contrast to modern practice. Cf. e.g. 49, 117; 204, 120; 218, 10; 225, 9.

the asyndetic accumulation (Häufung) "dein seuftzen, weinen, klag." We come to this second term in a periphrastic manner due to the one and one-half line digression which serves to heighten our expectation. When the correcting part of the correctio does materialize, it is effective due to the asyndeton. In contrast to the legato expatiation is this staccato statement of fact "seuftzen, weinen, klag." An asyndeton is generally characterized by the synonymizing function of its terms, which is also true here. The words "seuftzen" "weinen" "klag" are, to be sure, semantically related, but the asyndeton gains in intensity here as it progresses, each term representing an intensification of the one preceding. Gaitanides refers to this process in a slightly disparaging manner:

Der Mangel qualitativer Treffsicherheit sucht er [Weckherlin] nun durch eine quantitative Bezeichnungsweise auszugleichen; da er den Gedanken nicht in einer reinen und genauen Fassung wiederzugeben vermag, nimmt er seine Zuflucht in den mengenmäßigen Mitteln des Massigen und Wuchtigen, um mit ihnen einen getreueren Verwirklichungsgrad für seine Intention zu erzielen.17

17 Gaitanides, p. 51.

The question here is not the poet's lack of ability to find a single suitable term in which to couch his thought, but rather why he chose to express himself in the way he actual-
ly did as opposed to our atating what we feel he should have done. If after a careful investigation we find, or believe to find, no reason or at best an inadequate reason for a poet's particular instance of expression, then and only then are we justified in broaching the question of alternatives by way of criticism.

Also indicative of the explanatory nature, the enlarging function of the second quatrain is the fact that the predicate of the sentence does not begin until line 7a: "mich zu dem tod beschaiden." Yet another occurrence of the paradigm schaiden is seen in "beschaiden" which harkens back to the first quatrain where the paradigm was so often employed, and thus points up further the expatiatory nature of the second quatrain. The poet is being directed toward death, first implied in line 3, here expressed overtly. Once stated, the point is driven home forcefully by the two-fold repetition in line 8. The predicate, however, is a compound predicate: "beschaiden,/ und machen..." By reason of the passive role of the addressee, the beloved, the sonnet is relatively I-centered up to line 7 (cf. "ich...ich" in line 3, "mein" "meine" in line 4, "mein" "mein" in line 5, "mein" in line 6). According to Sperber, the "egocentricity" would seem to be in contrast to common practice:
vornehmen achtet man darauf, dass es sich nicht vor die Substantiva oder Pronomina drängt, die die Person des Angeredeten bezeichnen.18


Granted, the first personal pronoun in the sonnet is "uns" and the first 8 occurrences of the first person singular pronoun fall on unaccented syllables. However, the very frequency of the I-paradigm and the almost complete absence of other personal pronouns make it prominent.19 Because of

19 Cf. also -48-, a lengthy panegyric to "Herrn Grafen von Hohenlohe," where ich is the very first word and the first person singular paradigm occurs seven times before the count in question is finally mentioned. Weckherlin was very conscious of himself, Gaitanides also notes this phenomenon:

Seine [Weckherlins] Vitalität sprengt die gesellschaftliche Einschränkung, er verstößt gegen Konvention und Schicklichkeit, indem er, selbst in den höfischen Loboden, seine Person in den Vordergrund spielt. (p.--140)

this I-centeredness, the information imparted by the second part of the predicate (line 8) represents a new aspect. Not only is the poet driven to death by the parting, but also his beloved is. At this point the emphasis of the poem shifts from the "I" to an "I-you" relationship. Putting "beschaiden" at the end of line 7 effects a direct confrontation of subject and object: "Dein seufzen, weinen, klag" : "mich". The shift in emphasis is reinforced in line 8 by the parallelism of the structure "deinen tod mir" : "meinen tod dir." The "I-you" motif occurs very often in Weckherlin's poetry, in fact, so often that it may be considered as characteristic
of his style.

In the first quatrain, the necessity of (permanent) departure was substantiated by the reasons given in line 4. The word "beschaiden" in line 7 reiterates this necessity, but now no further reiteration is necessary. The verb in itself suffices by reason of its strength. It is as if the poet were being commanded to die by his beloved's lament—this is one more reason for transcending normal word order and putting the finite verb at the end, whereas the situation dictates that it follow "klag."

The beloved's lament not only dictates the poet's death but as stated above, also announces the mutual death of lover and beloved. The important thought here is the mutuality of death, and with the parallel structure "meine tod dir" "deinen tod mir" we must perforce take up the subject of metrics again.

Following the alternating principle of declamation, the line would read thus: "Und machen deinen tod mir, meinen tod dir, künd." It is apparent that such a reading makes two errors, one of a formal nature and one of interpretation. In Alexandrine verse, the caesura falls after the third accented syllable. Weckherlin, despite the multitude of grammatical and poetic shortcoming attributed to him ("Er ist zu sehr cavalier, zu wenig Schulmeister"²⁰),

was very conscious about this aspect of his verse. In his apology of his verse, Weckherlin has stated that he doesn't consider the iambic line as "convenient" in other languages as in English and Dutch, but also that whoever can do it in German, more power to him as long as he doesn't do the following:

Viel weniger auch viel schöne, und insonderheit die vielsyllabige, und zusammen vereinigte Wort von einander abschaffe, oder jämmerlich zusammen quetsche, oder gar verbanne, und in das ellend und die ewige Vergessenheit verstosse: Und also dem so lieblich fallenden, und (meiner meinung nach) gantz künstlichen Abbruch in der mitten der langen Versen, sein merckliches wehrt vielleicht gar benehme.21

21 Fischer, v. 199, p. 293. The word "künstlich" is used here in the sense of 'artful,' not 'artificial.'

The caesura falls in a semantically logical spot in the line. In putting the caesura after "töd" according to an alternating reading, the word "mir" would then serve as the first upbeat for the second part of the line. However, there is a comma after "mir" which indicates a pause. Thus the strict iambic reading would have an unaccented syllable between the caesura (a formally implied pause) and the comma (an actual pause in declamation). Weckherlin rarely does this (unless, of course, it is a matter of a Wortändung as in 220,14: "Und meines lebens hand, band, brand, pfand, wolstand bleiben"). Such a reading would tend to isolate the word "mir," which is wrong also from the standpoint of interpretation. It is imperative that "mir" be rhythmically part of the par-
allel structure to which it semantically belongs, as the argument on the interpretative level above has shown. To fulfill Weckherlin’s semantic requirements of the Alexandrine line and to heed the inner dictates of the poem itself, the line should be accented thus: "Und machen deinen tod mir, meinen tod dir, künd."

The octet of the sonnet has stated and described the reason and necessity for parting; the sestet now tells what the lover and beloved are going to do, and is appropriately introduced by the substantiating conjunction "so." The first line of the sestet bridges from octet to sestet by means of structural parallelism. The "I-you" relationship in line 8 ("meinen tod dir" : "deinen tod mir") is repeated in line 9: "mich nur von dir, thus du von mir." The token of this bilateral relationship is the receiving of the farewell kiss, not merely the farewell kiss, but the last farewell kiss (den letzten letzin-kuß) as stressed by the internal rhyme "letzten" "letzin."22 This term implies one of two things: either there have been farewell kisses at other farewells, or this farewell kiss is the last in a series of farewell kisses at this departure. The former alternative would imply that such partings are rather commonplace and would impart a much more conventional meaning to the

22 The term "letzin-kuß" seems to be an original coinage with Weckherlin. Grimm (DW) quotes this passage as the sole example of its use.
poem than I believe to be the case here. The latter alter-
native is preferable on the grounds that this kiss is unus-
ually significant. We must imagine that the kiss has occurred
at the caesura in line 10, as seen by the following exclama-
tion and subsequent reference to it as an act which has
already transpired as opposed to a conjectured act (line 13).

After the kiss, the poet is moved to the ecstatic out-
burst 'o sweet death.' This is by no means an unusual
formation in Baroque or Renaissance poetry. Within the con-
text of this sonnet, however, it takes on an added dimensions.
The word "tod" seems to have a different implication in line
10 as compared to its threefold usage in the second quatrain.
This raises the natural question: what is the exact nature
of the death mentioned here? In the second quatrain we are
led to believe that the death in question is a serious matter
since the poet is being driven to it by the spectre of hav-
ing to part from his beloved and since it is also to be a
mutual event. In line 10, death is used in an exclamation
with a positive attributive adjective, death is sweet. More-
over, the exclamation is used in analogy to departure kiss,
a conjecture which is supported by the fact that the adjec-
tive 'sweet' is applied to 'kiss' in line 6, resulting in
a triad of asscoiative meaning: "süße küß" : "letzin-kuß" :
"süsser tod." This would mean that Weckherlin has been
toing with the concept of death, that it in reality is no
more than a slightly frayed convention used in an effort
to find an appropriate superlative to express the ecstasy of love etc. etc. It would be very easy to believe this if we disregard the fact that the exclamation "O süsser tod" is but the first term in another occurrence of *correction*, which means in turn that we must correct our conclusion as to the artificial meaning of death.

The general structure of the first tercet resembles that of the first quatrain. Just as the first quatrain consisted of several sentences and employed exclamation and overt *correction*, so also does the first tercet. In the quatrain, the correcting "ach nein" occurred in the middle of a line (cf. lines 2 and 3), whereas here in the tercet it occurs at the end. Because of this, and because in line 10 it constitutes a masculine ending to the line, it is much stronger in import. The correction of the proceeding is more emphatic here, and rightly so, because the replacement term of the correction is the key, in one respect, to the whole sonnet. It is the replacement which redefines the meaning of death. The kiss is not death but a vital force. The synonymity of these two concepts is also implied on the level of language as we see by comparing the first two half-lines of lines 10 and 11. The second and third beats in each half-line are filled by "letzin-\(\text{kुβ}\)" and "\(\text{lebens-kraft}\)" respectively, whereby each compound consists of three syllables, first and third syllables accented, and the accented syllables begin with the same consonants, l and k. Thus in the con-
stellation "letzin-kuß" (süsse küß) : "süßer tod" : "lebens-krafft" we have the original term, a synonym, and the corrected (i.e. replacement) term respectively. The compound "lebens-krafft" is modified by the attributive adjective "neue" which serves here to put emphasis on the replacement. The adjective "neue" underlines the fact that it is life (renewed) and not death which the couple attains by way of the kiss. As such, the word "neue" stands in direct contrast to the attributive adjective modifying "letzin-kuß." The word 'last' signifies the end or termination of something, 'new' heralds a beginning. The concept of "letzin-kuß" is not an erotic formula in its usage here. Weckherlin is original in his use of the kiss as a symbol of transition as will be further discussed below.

We have discussed above the "I-you" relationship as evidenced in the parallel constructions using the first and second person singular paradigms. In the first tercet the "I-you" is seen to attain a synthesis in the 'we.' The poet receives a kiss from his beloved, the beloved one from the poet, a kiss that is not death but life which they both attain: "wir...erlangen." The adverb "zu gleich" represents the culmination of this synthesis. It means in this context not only 'simultaneously' but also 'to the same degree' or 'in the same manner.' The implication of mutuality as seen in the "I-you" parallelisms reaches its climactic expression in "zu gleich"--the goal of new life is attained simultane-
ously and to the same degree by lover and beloved. So im-
portant is this point that the correction is punctuated by
an exclamation point as opposed to the two previous examples.

Ideally, the first tercet would seem to be a fitting end
to the poem (aside from the fact that it is a sonnet). The
poet has described the crisis to which the necessity of par-
ting from the loved one has brought him, then the farewell
kiss, and finally the ecstatic realization that it is not
death but new life which results from the kiss. The last
tercet would seem to be anti-climactic in terms of pathos,
were it not for the important new information it brings and
also for its structural necessity. However, in contrast to
Forster, we cannot speak of a turn in the last tercet:

The structure of the Baroque lyric, building conceit
upon conceit up to a final expected, yet unexpected
point, aims at an effect for the moment. The epigram
which holds a dominating place in the literature of
the century, is a clearer example of the same ten-
dency; so also is the sonnet with its carefully arti-
culated structure and its climax in the last tercet.23

23 Leonard Forster, The Temper of 17th Century Litera-

As we shall see, the explanation of what has preceded is
neither expected not is it a climax.

The first tercet represents the keystone in the arch,
so to speak, as it ties the whole sonnet together and rounds
it out on the structural level. Just as the second quatrain
was an enlargement upon the statements made in the first,
so also does the second tercet expatiate upon the first. The second quatrains give the reasons why the poet feels compelled to die; the second tercet explains why new life is attained and thus stands in the same functional relationship to its preceding strophe as does the second quatrains to its own. This similarity is further pointed up by the fact that the second tercet consists of a single sentence and contains a parenthesis as does the second quatrain. The second tercet also has a structural relationship to the first tercet. Just as in line 9 we have an "I-you" "you-me" parallel, so do we have the like situation in line 12 where the exchange of souls takes place: mine into yours-yours into mine. The "I-you" of the first tercet is seen to reach its synthesis in line 11. This process is repeated in the second tercet through the pregression "Mich-dich-sich" and is further emphasized by the caesura rhyme: "Dan meine seh in dich/" : "(Verwechselend) haben sich." Finally, a link with the first quatrains is established through the last half-line of the poem. The very first half-line asks a question: "Muβ es geschaiden sein?" The very last supplies the answer to the problem initiated by the parting, namely, that "death" and love "muβ unsterblich sein." The close acoustical resemblance of these two half-lines lend a unifying effect to the whole. On the level of sound we have thus come full circle whereby "geschaiden" is replaced by "unsterblich," and this is what the sonnet is about.
The relationship of the second tercet to the second quatrain can also be discerned on the interpretive level. The second tercet serves to explain just how this new life is attained, to wit, by the exchange of souls. Weckherlin frequently uses the word 'soul' in place of the name of the beloved to gain a more intimate effect, but here it does not stand in lieu of the beloved. It is meant literally.

The exchange of souls is much more than a convention here--it is that which gives immortality. Soul of the beloved, not soul equals beloved. To be sure the implication is metaphorical:

Die höchste Intensität, die eine solche Liebe erreichen kann, liegt in der Ausdrucksweise der an petrarkistischen Formeln so reichen Sprachgebärde der Zeit dann vor, wenn das Herz des Liebenden bei der Geliebten weil, wenn der Liebende sie Seele der Geliebten in sich fühlt oder wenn sich die Liebenden gegenseitig seelisch durchdringen.

Eberhard Berent, "Die Auffassung der Liebe bei Coitz und Weckherlin," diss. U. of Cornell (1960), p. 126. Berent follows this statement (which in itself is true) with this curiously contradictory note: in reference in an unpublished letter by Weckherlin ("My fairest and dearest soule and body"), Berent states that Weckherlin in his passionate love often used the word 'soul' to emphasize the intensity of his love, but then goes on to say (p. 127): "Dass es sich bei einer solchen Anrede um mehr als eine modische Phrase handelt, mag daraus erhellen, dass Weckherlin diese Anrede in seinen späteren Briefen, die nicht mehr von jugendlichem Liebesfeuer durchglüht sind, fallen lässt und sie durch das nüchterne 'my dearest' ersetzt."

Berent, p. 128.
The soul of the poet has transferred to the beloved by means of the kiss and vice versa, as emphasized by the parenthetical expression "verwechslend." In terms of Petrarchan convention, the exchange of souls signifies love's highest intensity, but above and beyond that, it is symbolic of the highest union, the ultimate mutuality. However, it does not represent the moment of highest intensity in the poem by reason of its structure. What we have in the second tercet is a statement (lines 12 and 13) followed by a consequence, both of which support and substantiate the first tercet.

The consequence of the kiss is that the death and love of lover and beloved will be immortal. Perfectly predictable is the conclusion that love would have to be immortal, a very common feature of all love poetry of all ages and countries. What seems to be contradictory is the thought that death is immortal in as much as immortal means never dying. Also somewhat confusing is the fact that death and love are viewed here as a binary constellation, inseparable, belonging together, as indicated by the singular verb in line 14. What gives rise to this apparent inconsistency (immortal death) is forgetting the fact that death is a term which has been "corrected." After the "ach nein" we may no longer read death as literally death but perforce must in-

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26 The word "muß" in its usage here, as often in Weckherlin, implies the future tense along with present necessity.
sert the replacement term given in line 11. Thus the true meaning of line 14 is "so that our new life and our love will now be immortal." The word "nu" implies that this was not always the case, that love's immortality has come about as a result of the departure: kiss/exchange of souls.

Particularly interesting with respect to this sonnet is the comparison of several opinions on the significance of death in Weckherlin's poetry. In a study devoted entirely to the question of death in 17th century poetry, Wentzlaff-Eggebert does not view Weckherlin as ever having come to grips with the problem. Weckherlin has not confronted death seriously as has a Fleming or a Gryphius:

Bei Hock, Weckherlin und Opitz können wir den Todesgedanken in die Dichtung übernommen sehen, wenn auch nur als Bild, als Dichtungsmittel, als Kontrast, ohne dass sein Vorhandensein ein bewusstes Nachdenken über Lebenseinstellung oder Jenseitsvorbereitung hervorriefe.27


In fact, Weckherlin is thought to treat death very unproblematically:

Vergleiche zwischen Liebe und Tod werden zu Dichtungsanlässen...Schliesslich gewinnt man den Eindruck, dass Weckherlin Gedanken- und Wortspielereien mit dem Tod in seinen Liebesgedichten bevorzugt.28

28 Wentzlaff-Eggebert, Das Problem des Todes, p. 58
Wentzlaff-Eggebert quotes the sonnet "Die Lieb ist Leben und Tod" (-317) as an illustration of the preceding statement.

Berent agrees with Wentzlaff-Eggebert in principle, although he discerns a difference between Opitz and Weckherlin:

Während in den Gedichten, die Opitz als Vorbild zu seinen Nachschöpfungen wählt, der Tod als letzte Konsequenz einer aussichtslosen Liebeswerbung ist und der Todeswille somit die in der Liebe wesende Tragik zum Ausdruck bringt, benutzt Weckherlin das Todesmotiv in leichterer, fast scherzhafter Weise, mehr um eine traurige Stimmung anzudeuten oder um seiner Liebessehnsucht grösseren Nachdruck zu verleihen, als um eine innere Liebesnot zu bekunden.29

29 Berent, p. 173.

In such a concept and poetic utilization of death, both Opitz and Weckherlin (but particularly Opitz) were greatly influenced by the Petrarkan death motif.30 On the other hand,


Woods seems to interpret Weckherlin’s treatment of death more seriously:

The life and death of man were the chief concern of Weckherlin, and aspect of human life and death make up the overwhelming majority of proper terms found in his images. Only rarely did he use them in analogous terms.31

31 Woods, p. 241. The value of this statement is questionable. I can’t think of a single poet in any language who doesn’t concern himself chiefly with aspects of human life and death (a fairly all-inclusive area).
Pyritz' opinion of the rhetorical function of death is similar to that of Berent:

Besonders bedeutend ist, dass jetzt auch, gleichfalls von Ovid vorbereitet, die Todesvorstellung in das typische Inventar der erotischen Seelenschilderung einzudringen beginnt, als rhetorisches Mittel, der Werbung stärkeren Nachdruck zu geben; der nicht erhörte Liebhaber muss sterben.32

32 Pyritz, Paul Flemings Liebeslyrik, p. 127.

One of the functions which death admittedly serves in "Schaiden und Lieb unsterblich" is that of contrast to life (Wentzlaff-Eggebert). It heightens the intensity of the poet's expression (Pyritz, Berent). In these respects it can be said that death has conventional aspects here. However, as we have shown above, its significance runs far deeper than Petrarchan convention.

Death is also used for structural purposes as well. In this sonnet, the word death occurs explicitly in three out of four strophes and implicitly in the fourth (quatrain 1). It is one of several unifying elements which make the sonnet the tightly organized poem it is. Wentzlaff-Eggebert's criticism of Weckherlin's apparent casualness in dealing with the concept of death in -317- has substance if we accept the premise that the concept of death is to be used only with commensurate gravity in poetry and if we disregard the fact that Weckherlin made it clear in the first tercet of that sonnet (i.e. -317-) that he was speaking of two
different deaths:

Ach Lieb! verleyh mir doch numehr ein anders leben,
Wann ich ja leben soll, oder den andern tod,
Dan weder disen tod lieb ich, noch dises leben.

In "Schaiden und Lieb unsterblich," death also has more than one meaning. In the octet, death signifies a state of existence rather like a vacuous limbo brought on by sadness or grief. In the sestet, it is used as contrast and actually (due to the correctio as discussed above) as a synonym for renewed life.

The question of death and separation is also taken up in -278-

1.

Ach! dises ist der böse tag,
Tag? Nein. Die tödlich-schwere plag,
Was? soll ich sagen deines schaidens?
Nein, Filodor. Es ist die nacht
Und unverhinderliche macht,
Tag, plag, nacht, macht meines verschaidens.

2.

Mit deinem schaiden schaidet sich
Von mir mein hertz und gaist: und ich,
Ich? Nein, mein Körper soll umschweben.
Doch kan gewiß mein Körper nicht
(Verlierend sein hertz, seh, gesicht)
Umschweben, weil Er nicht kan leben!

and in -286:

1.

Empfindlicher ist kein verschaiden,
Als von der liebsten abzuschaiden:
Dan sunst der allgemeine Tod
Vollendet alle pein und noht,
Und pfleget sie seh durch das sterben
Ein newes leben zu erwerben.
In -286-, death also has two meanings; in fact, death as a state of emptiness and pain is contrasted to the actual death which ends pain and grief, and enables the soul to attain new life—by comparison, then, a much more felicitous occasion. With respect to our sonnet, it is not so much a question of "Gedanken- und Wortspielereien" as of plain and simple metaphor in Weckherlin's use of the concept of death. He is perfectly capable of treating death "seriously"—and more frequently does—as we shall see in the discussion of -299- "Über meiner Myrten seeligen Abschid."

Whether death is purely a convention or not depends on how it is used in the sonnet. Here it serves to unify as do several other elements. As this sonnet aptly demonstrates, Weckherlin is well aquainted with Classic rhetorical devices. They are used, however, not merely as gestures of conciliation to the reigning literary vogue (which is the true significance of the term "mannerism") but to make the sonnet, on the structural level, a cohesive, tightly-knit unit of expression. Convention is convention if it serves no other function than to be fashionable or to pay homage to a certain literary tradition. As our analysis has shown, such is not the case with Weckherlin.
Ihr Hertz ist gefroren.

Gleich wie ein armer mensch, aus irdischem verstand,
Vermeinet, horchend zu des Aberglaubens lehren,
Ein schön-gemahltes bild, als seines gaists hayland,
Mit bitten opfern, lob und ander dienst zu ehren:

Also, und mehr fehl Ich (witzloß) durch mein begehren,
Wan ich für euch erhob mein hertz, gesicht und hand,
Wan ich mich darff ab euch beklagen und beschwehren,
Da schuldig doch allein mein aigner unverstand.

Ja. Göttin, deren gnad mich könt allein erlaben,
Euch klag Ich an umbsunst, umbsunst hoff ich den lust,
Daß ewer hertz mit lieb werd meine lieb begaben.

Dan, solt ich, als ich sah ewrer schnee-weissen brust
Bezauberende bühl, nicht (klüger) gedacht haben,
Daß unter solchem schnee ein hertz von eyß sein must?

"Ihr Hertz ist gefroren" is the eighth sonnet in the same series as "Schaiden und Lieb unsterblich." As Fischer has pointed out in his commentary,¹ the series as a whole is indebted either directly to Petrarch or indirectly to him by way of the Renaissance poets. In terms of convention, this sonnet seems to be a classic example of Petrarchan influence as the poet is describing a hopeless goal. The attitude of the object of his devotion is indifferent to say the least, and "ihre Rolle ist spröde Abwehr ohne Mitleid und ohne Aus-

¹ Fischer, v. 200, p. 492.
sicht einer Änderung; sie gleicht dem Eis, und ihr Herz
ist Stein"² (cf. the preceding sonnet -211- "Sie ist stei-

² Pyritz, Paul Flemings Liebeslyrik, p. 141.

nin"). However, a closer examination of the sonnet will
reveal that there is more to it than meets the eye at first
glance.

According to the dictates of modern literary criticism,
a work of art is a thing complete in and unto itself. Whatev-
er is said by way of interpretation of the work must be
substantiated from within the work itself and not be extra-
polated from external factors (e.g. the artist's biography).
This method of criticism is of course correct in theory
since it obviates a montage of false assertions which do not
evolve from the inner law of the work of art itself. On
the other hand, as every critic knows, the situation in
actual practice is a little different. To see this, we need
only bear in mind the many esoteric references in Goethe's
Faust and the minute details pertaining to milieu which a-
bound in Jean Paul (for which reason he finds it necessary
to footnote himself). In practice, interpretation thus de-
pends on a synthesis of deriving the commentary on a work
of art from within the work itself and the judicious employ-
ment of information from without, providing that any exter-
nal factors so used in interpreting are not at variance with
the statements based solely on the work itself, but serve
only to add another dimension. Such factors must not change an interpretation, but enhance it.

The title of the sonnet seems to be entirely within the confines of Petrarchan convention in that it is a comment on the cold-heartedness of the beloved (see above quote to footnote 2). This is also borne out by the last line of the sonnet: "Daß und über solchem schnee ein hertz von eyß sein must?"

However, we are struck with an apparent dichotomy in proceeding to the last line. The first line of the sonnet, "Gleich wie ein armer mensch, auß irrrdischem verstand" sounds more like the first line in a religious poem than the first line in a stylized salute to one's beloved. The terms "armer^3

3 The word "arm" also has medieval (Armer Heinrich) and Pietistic connotations.

mensch" and "irrrdischem verstand" conjure up the whole spectrum of 17th century preoccupation with vanitas, the transitory nature of things of this world. The vocabulary of the first quatrains corroborates the religious ambience which seems to be extant in the first line: "des Aberglaubens lehren," "seines gaists layland," "bitten, opfern, lob," "ehren." We shall return to the matter of religious implications at a later point in the argument.

The first quatrains consists of an extended simile as heralded by the introduction "gleich wie." Moreover, the quatrains consists in turn of a single sentence, i.e. an incomplete sentence due to the nature of a simile.4 Each
The simile is a type of image as pointed out by Woods (p. 110). Weckherlin does not use the device often, but when he does, he generally explores its ramifications much more thoroughly than in his metaphors as is the case here.

Line of the quatrain can be divided into two parts: (1) a word or phrase which belongs to the main thought and (2) a modifying phrase. This can be shown by enclosing the modifying phrases in parentheses:

Gleich wie ein armer mensch, (außer irdischem verstand),
Vermeint, (horchend zu des Aberglaubens lehren),
Ein schön-gemahltes bild, (als seines gaists hayland),
(Mit bitten, opfern, lob und andern dienst) zu ehren:

Demonstrating the binary nature of each line in the quatrain reveals another point. It is interesting to note how closely our hypothesized schematization approaches the explanation of Weckherlin's use of parentheses given by Gaitanides. (however, unless the parentheses truly do introduce a new bit of information, there doesn't seem to be much difference between the parentheses and the enclosing commas with regard to the separation of modifying phrases from the sentence elements which they modify.)

If the modifying phrases in the first quatrain were disregarded, the main thought would read thus: "gleich wie ein armer mensch vermeinet, ein schön-gemahltes bild zu ehren." This stripped-down version, i.e. the statement
without its modifying phrases, does not have the disparaging connotations which the simile in its entirety exhibits. The image of poor man venerating a well-painted picture is itself neutral with respect to an intended affirmation or denial, and it is not clear from the simplified version whether the comparison is intended to point up a positive or negative aspect. This qualitative judgment lies in the modifiers "auß irridischem verstand," "horchend zu des Aberglaubens lehren," "als seines gaists hayland," "Mit bitten, opfern, lob und anderm dienst." Here we must again take exception to the accusation of "lack of qualitative accuracy." It is not a

question of Weckherlin's so-called inability to make a succinct qualitative statement for which the compensation is quantity, but rather a critic's inability to discern why the poet expressed himself in the manner chosen. Modifiers set limits on a statement, they describe more closely a set of conditions which pertain to a situation, they qualify. In other words, modifiers constitute the move from the general to the specific. What the structure of the first quatrain tells us, then, is that the veneration of a picture is a neutral (general) act. However, doing it under certain circumstances of from a particular point of view makes it a non-neutral (specific) act.

In saying that the modifying phrases lend disparaging
overtones to the first quatrains, i.e. color the neutrality of the main statement in a negative manner, the argument was somewhat anticipated. Let us now ascertain exactly wherein the supposed disparagement lies. Taken individually, the modifiers in and of themselves are not negative (with one exception); the implication in "außerirdischem Verstand," "als seines Geists Hayland," "Mit bitten, opfern, lob und andern Dienst" accrue only in relationship to each other (i.e. the area whence they stem) and in relation to the elements of the main thought which they modify. The one exception is the term "Aberglaube" in the phrase "horchend zu des Aberglaubens Lehren." For several reasons, harking to the teachings of superstition can only be meant as a criticism here. The first argument is that of simple common usage--the term "teachings of superstition" is traditionally used to descredit a concept or practice. In terms of the intellect, it signifies a conclusion that is not intellectually viable, and in terms of theology superstition stands for a statement without Scriptural verification. In terms of literary criticism, however, the reason for interpreting this phrase as disparaging must lie within the sonnet itself. The one specific word in the main thought which can be construed as negative in implication is the attributive adjective "arm" in line 1. Man is 'poor' because he harks to the teaching of superstition. Similarly, another word in the main thought can be seen to have a negative overtone,
namely, "vermeinet." It is to be read not only in the sense of 'believes' or 'opines' but also with the implication of believing futilely.

By association to the phrase "horchend zu des Aberglaubens lehren," the other modifying phrases take on added meaning. The term "irrdisch" as commonly used in 17th century literature has a negative connotation. It is the polar opposite to the eternal kingdom, it signifies all that is transitory and doomed to perish. The phrase "auß irrdischem verstand" thus indicates a comprehension which is limited.

When man thinks or believes out of incomplete comprehension, the implication is that his thought will be erroneous. The delusion implied does not consist in the veneration of a picture, but in the veneration of it as something other than it is, namely, "seines gaists hayland." In that the picture

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7 This is one instance where Weckherlin can perhaps be legitimately reproached for metrical error. The word "hayland" must be accented on the second syllable as the line has to have a masculine rhyme. A look at other occurrences of the word shows that Weckherlin also frequently accented it on the first syllable. For Weckherlin, then, the demands of the sonnet as a whole supercede those of accent alternation within a line.

becomes the savior of the spirit, we must also read irony in the adjective "schön-gemahlt." The worship of a thing in place of the Deity is, of course, idolatry, one of the traditional Protestant reproofs of Catholicism. Although

8 We shall go into this point in greater detail in the
Weckherlin was religiously tolerant as far as keeping away from theological polemics is concerned. His relatively doctrinaire Calvinistic belief in God would preclude veneration of all but the Deity directly.


The bulk of Weckherlin's religious poetry is based on the Old Testament psalms, but even in the poems not using the Psalms as a model, the deity invoked is always God.

This word "hayland" of course broaches the religious sphere unmistakably and compels us to look upon the fourth line in a similar manner. The acts of "bitten, opfern, lob und anderm dienst" are more than means of showing admiration or respect; they are specifically acts of worship in a religious context. Man, "der arme Mensch," errs when he worships a picture as a deity in ways which are usually reserved for religious worship. At this point the fourth line becomes suspect for another reason. The concept of "opfern" is not an integral part of Protestant belief, to say nothing of Calvinism in particular, but belongs more to Catholicism. Thus the modifier in line 4 can also be construed as a criticism (albeit somewhat oblique) of Catholicism. The word "Aberglaube" in line 2 must also be re-examined with respect to specific import beyond its obvious negative connotations.
It is modified by the definite article, which means that we are dealing with the teachings of a particular "superstition." Weckherlin uses the word elsewhere, e.g. in 142, 61-64:

Ja stoß aus allen zorn auff die trewlose hayden,
Die, deren aberglaub
Will dein volok, Herr, von dir und deinem word abschaffen,
Als zu dem sie gantz taub.

In this context, the word "Aberglaube" is used to denote the belief of faithless heathens, which can mean only one thing for Weckherlin.11

11 The poem -284- is ostensibly an ode to an old friend but in actuality is a paean to virtue as embodied in several of the Protestant heroes (Gustav Adolphus, Bernhard von Sachsen). Here virtue is the only stay against death and the mainstay of truth. It is sorely needed in Weckherlin's Germany:

Hat schon des Aberglaubens wuht
Des Teutschlands haupt und hertz getroffen,
Daß es von seinem eignen blut
Mehr dan zuvor mit wein besoffen: (lines 148-151)

Weckherlin uses the term "Aberglaube" in this context to specifically denote what he considers the peril of the Catholic forces. In all three instances of the word, the meaning is unequivocal, and these are the only three times the word occurs in Weckherlin's poetry.

The first quatrains thus constitutes the comparative term of the simile. It is a generality hypothesized for purposes of explanation. The second quatrains constitutes the concrete term of the simile; just as the comparative is introduced by "gleich wie," so is the concrete term introduced by "also," which clearly signals the second part of the simile. The transition from comparative to concrete term is also marked
by the shift from the third person of the generality to the first person, the specific, the poet himself. The relationship between the comparative and the concrete term is not one of equality. As we have seen, the implication of the first quatrain is negative. In the concrete term, the implication is made explicit by use of the word "fehl." The relationship between the two terms is seen to be one of degree also in the word "mehr." The poet errs to an even greater extent than the "armer mensch" to whom he compares himself.

Superficially at least, the transition from the first to the second quatrain is from an overtly religious situation to an apparently secular one. Whereas the first quatrain speaks of the inefficacy of venerating "ein schön-gemahltes bild," so now does the poet lament the frustration of devotion to an unresponsive lover, a classic Petrarchan situation. The first line in the second quatrain is actually the high point in the octet. The drawn-out comparison in the first four lines, retarded in flow by a modifier in every line, is abruptly brought to a conclusion in the word "also" which stands as if by itself since it is separated from the following by a comma. In reading the sonnet, we must make a marked pause after the semicolon in line 4, utter the word "also," pausing again at this turning point, and then go on. The first half of line 5 is the high point not only from the standpoint of declamation but also by vir-
tue of the fact that it is the independent clause in this eight-line sentence. Here is the crux of the octet: "ich fehl." All the rest is enlargement and substantiation. The emphasis is also on the "I" as it receives the caesura accent: "aß, und mehr fehl ich."

The poet does more than lament the cold-heartedness of his beloved. As the reason for his error in venerating his beloved, he gives his desire (with emphasis on the "his"). The poet does not berate his beloved for failure to return his devotion, but rather himself. This is indicated already in line 5 by the parenthetical statement "witzloß." Instead, the poet blames himself for his frustrating situation. His desire has clouded his power of reasoning and he errs when he acts upon his wish. Lines 6 and 7 describe the condition by and in which the poet goes astray. The act of supplication "wan ich für euch erhöβ mein hertz, gesicht und hand" and the emotional description of the hurt of rebuke "wan ich mich darff ab euch beklagen und beschwehren" are mistakes, the latter particularly so since the poet is literally taking a risk by complaining ("darff" means here 'I dare to!'). The blame for these errors is to be attributed solely to the poet's lack of mental presence ("mein aigner unverestand") and not to anything else, as is reiterated in the word "aigner."

It is the element of self-reproach which distinguishes the situation in this sonnet from other, more typical, in-
stances of the struggle between love and reason. Traditionally, the love-reason antithesis is expressed in the complaint that love robs the poet of all his reason, e.g. 94, 5-9:

Sag Ihr wie mein geist tag und nacht
Von ihr nichts dan klagwort erdichtet,
Und wie Amors zu große macht
Alle meine vernunft vernichtet. 12

12 The revised version of the poem in A is quoted here.

Thus in an age of reason, love is at best a dubious power. 13


In the lines cited above, the poet also complains about his beloved. She is the implied cause of all his grief. In our sonnet, however, the cause lies in the poet himself. Weckerlin does not write from within the situation in our sonnet, but from without, from a vantage point where he can discern just where the problem lies. In other words, we have a certain intellectualization of the problem in that the poet is removed from it and can regard it with some degree of dispassion.

The love-reason struggle can also be seen in the structure of the octet. As we have indicated, the octet consists of an independent clause one-half line in length and seven and one-half lines of dependent clause. This is of course an overly exaggerated reversal of the normal relationship between an independent and a dependent clause. In elevating the status of the dependent clause to that of the independent
with respect to predominance and content, Weckherlin employs what Gaitanides calls "paratactical hypotaxis":

Wie die unmittelbare Anschauung und der unmittelbare Gefühlsausbruch in einem Nebeneinander erlebt wird und erst auf dem Umwege über die Analyse zu einem In- und Nacheinander vordringt, so entsteht in der parataktischen Hypotaxis eine Ausdrucksform, in der ein Streben nach Ordnung unentschieden ringt mit der Unmittelbarkeit impulsiver Emotionalität.\(^{14}\)

Im hypotaktischen Satz kommt die Tendenz des Abwägens und des Ordnens zum Ausdruck. Eine Vorstellung wird analytisch dargestellt.\(^{15}\)

\(^{14}\) Gaitanides, p. 17.
\(^{15}\) Ibid., p. 13.

Such an intellectualization of the problem is seen in the predominance of the hypotactical type of sentence. The long involved sentence and the complex arrangement of its elements reflect a certain distance to the problem on the part of the poet.

Despite the fact that the first and second quatrains are clearly distinguished (comparative term vs. concrete term, general vs. specific), there exists an internal relationship between the two on the level of language. Each element of the comparative term (first quatrain) has a corresponding lament in the second quatrain. The "ich" in line 5 is analogous to "ein armer mensch." The phrase "auß irrischem verstand" finds a parallel in the parenthetical "witzloß" and also in the last line of the octet where "unverstand" is the equivalent of human reasoning power. Listen-
ing to the teachings of "superstition (line 2) is what causes man to show his devotion in the wrong way, desire (line 5) also leads the poet to pursue the fruitless goal of requited love. The phrase "ein schön-gemahltes bild," as the object of veneration in the first quatrain, is in and of itself (i.e. without its modifiers) neutral as is its related term in the second quatrain, "euch," the object of the poet's desire. The phrase "Mit bitten, opfern, lob und anderem dienst" has a concrete parallel in line 7, "wan ich für euch erhöb mein hertz, gesicht und hand." Actually, the first two lines in the second quatrain contain all the elements corresponding to the first quatrain. Lines 7 and 8 bring the new aspects of complaint about the beloved (a mistake) and of self-reproach prefigured in line 5 through the word "witzloß."

The two quatrains are also related, almost united, by external structure. This sonnet—and also —are the only two sonnets by Weckherlin which have the inverted rhyme scheme abab baba. Such a departure from his usual abab abab serves an appropriate function in this sonnet. Structurally, the abab baba-scheme arranges the eight lines in perfect symmetry so that the rhyme scheme of the second quatrain is a mirror image of the first. The last line of the first quatrain thus rhymes with the first line of the second, but is distinct from the first and last line of the octet: "ehren" and "begehren" as opposed to "verstand" and
"unverstand." The octet consists of a whole comprised of two equal but non-identical parts as befits the nature of a simile. The rhyme scheme begins with the word "verstand" and comes full circle to end in its antithesis "unverstand," thus rounding out the octet.

Since the octet is comprised of a single lengthy sentence, the beginning of the sestet presents a greater contrast. The second statement in the sonnet consists of a single word: "Ja." This terse statement serves as an affirmation, a sort of philosophical reflection upon what has just been said. It simultaneously affirms what is to come, thus functioning as a transitional device between the octet and the sestet. Whereas the emphasis in the octet was on the act of veneration, the first tercet is concerned with the reward, the fulfillment of the poet's adoration. Concomitantly, there is a change in the type of sentence employed in the tercet. With the exception of the introductory "Ja," the tercet reveals a more equitable proportion between independent and dependent clause. The tercet actually consists of two sentences (excepting "Ja") which are symmetrically arranged and joined by a comma: line 9-dependent clause; line 10-independent clause, independent clause; line 11-independent clause. Here the poet is not as far removed from the problem, there is not the same intellectual dispassion as in the octet. The anadiplosis in line 10 indicates a greater degree of emotion, particularly when the second "umb-
sunst" follows the first with no intervening word or phrase. The two independent clauses joined by the anadiplosis act as a dual deploring of the speaker's lot. The utter futility of his situation is shown by the fact that the verbs in the two independent clauses, "anklagen" and "hoffen," a negative and a positive, are both "umbsunst."

For the first time in the sonnet, Weckherlin refers directly to the beloved with an address rather than a personal pronoun. The apparently manneristic appellation "Göt-tin," linked alliteratively to "gnad," depicts her as unattainable. Accusing her is useless, and therein lies the poet's error. There is also no reason to entertain the notion that his love will be rewarded. The indirect "ab euch beklagen" of line 7 is supplanted by the more direct "euch klag ich an," further evidence of a more immediate confrontation of the problem.

The first tercet connects with the octet by means of several word repetitions or related concepts: "allaein" in lines 8 and 9; "beklagen" and "beschwehren" in line 7; "anklagen" in line 10; "hertz" in lines 6 and 10; "opfern" in line 4; "begaben" in line 11; "hayland" in line 3, "gnad" and "erlaben" in line 9. The second tercet does not exhibit the same word relationship to the preceding strophe as does the first, but relates on another level. Until line 12, the sentences have tended to become less complex and involved. The adverbial modifying phrases and appositions
of the first quatrain have given way to the simplified one-clause-per-line of the second. The first tercet goes one step further through the even distribution of independent to dependent clause. Now in the last three lines we see a reversion to the first quatrain in sentence structure. Again the whole tercet is composed of a single sentence, and it changes the aspect of the sonnet on the grammatical level. So far, the narrative tense used was the present tense. Actually, the octet in its simplest form ("Ich fehl, wenn..."
) is a hypothesis and as such timeless. It constitutes a universal, something that under given circumstances will always be true. The poet is always in error when he makes such a plea to his beloved. In the first tercet, the tense is also present, this time used in a straightforward statement of fact. The second tercet shifts into the subjunctive which connotes a certain distance to the subject. The poet is meditating upon his error, he is examining it in retrospect. The subjunctive tense is past (past perfect subjunctive), which describes a contrary-to-fact situation already having taken place (e.g. "if I had done this! fact is, I didn’t). Furthermore, the verb in the enclosed dependent clause, "sah," is past tense. The poet should have known from the beginning when he first beheld the décolleté charms of his beloved.

The second tercet presents the substantiation for the first tercet. The accusation of the beloved along with the
fey hopes of the poet are seen to be fruitless because of the poet's oversight. He did not perceive the heart of ice. The fact that the last sentence of the sonnet is a question further underscores the element of self-reproach. The poet has now reached the subtle yet most devastating form of self-torture, namely, agonizing over what he should have done but didn't do. Although the question can be interpreted as rhetorical, it nevertheless remains unanswered, and the poet is left pondering how he could have been spared his pain. That the poet is actually torturing himself is also seen in his wanting something which was a priori impossible. Were the lady really so cold-hearted, then his venture was doomed from the outset. Moreover, the poet is asking of himself complete presence of mind ("solt ich nicht gedacht haben") when simultaneously bedazzled by his beloved. On the level of language, the alliteration "brust/Bezauberende bühl" has a lulling effect on the senses, thus emphasizing the entrancing sight. The clause "als ich sah ewrer schnee-weissen brust/Bezauberende bühl" is enclosed by the independent clause "solt ich nicht gedacht haben" and reflects on the level of language the simultaneity of these two opposing concepts: being under an obfuscating spell and being or clear mind, "bezauberende" vs. "klüger gedacht." In the confrontation between emotion and reason, reason lost, and the poet suffered the consequences.

There are three possible readings of line 12 as regards
metrical accent:

1) Dan, sólt ich, às ich sāh ewrēr schnee-weīssen brūst
2) Dan, sólt ich, às ich sāh éwrer schnee-weīssen brūst
3) Dan, sólt ich, às ich sāh ewrer schnee-weīssen brūst

The first reading follows the principle of strict alternation and yields a correspondingly unwieldy result. The ictus falls on the second syllable of "ewrer" with the resultant harsh sound "rer." Weckherlin has too good an ear to have intended this, as can be seen in his extensive use of alliteration and assonance. Furthermore, the ictus in the case of alternation would fall on the second part of the compound "schnee-weīss" at the expense of the first, almost equally important word "schnee." The second reading is more natural with respect to proper syllable accent ("éwrer"), but accents the compound on the first word "schnee," thus causing "weīssen" to carry no accent. Due to the nature of such a compound, both members should be accented, "schnee" perhaps a little more strongly. There are also syntactical arguments for the third reading: accenting both "schnee" and "weīss" puts an accent on the word directly modifying "brūst" ("weīss") and also on the word which is to serve as a synecdoche in line 14, thus emphasizing it by anticipation. The word "schnee" is a key concept in the last tercet, indicating not only the whiteness of the beloved's breast but also (later) exactly what it is. Snow has not only the attribute of coldness but is in addition a covering, something which cloaks the true nature of whatever it falls upon. In this
case, it hides the cold-as-ice heart of the beloved, and we may see one more manifestation of self-reproach here. The poet again berates himself for not having been wiser ("klüger") so as to have realized such an obvious thing as snow (white breast) stemming from ice (heart). This brings us back to the title wherein the poet's problem is neatly and succinctly prefigured—her heart is frozen. A final argument for the third reading is a rhythmical consideration. The word "brust" in line 12 is connect to "bezauberende bühl" in the following line by means of alliteration and also by the fact that both together constitute a simile, "brust" being the concrete term and "bühl" the comparative term. The third reading enhances this relationship: "schnee-weissen brüst/ Bezauberende bühl."

The last three lines of the sonnet broach an entirely different ambience than do the first four. Having begun on a religious note, the sonnet has moved into the sphere of eroticism in the last tercet. Berent views instances similar to this one as a combination of the spiritualized (intellectualized) Renaissance concept of love and the sexuality of the 16th century:

Gegenüber dem rein geschlechtlichen, brutalen Begehren kommt in der Dichtung eine gewaltige Erweiterung der Empfänglichkeit für Sinnesreize und Gefühle zum Ausdruck. Durch eine poetische Darstellung, die sich von dem Obzönen distanziert, wird dieses Begehren in den Bereich des Ästhetischen gehoben und damit gewissermassen vergeistigt. Das geschlechtliche Begehren wird zur sinnlichen Liebe, zum gesellschaftlichen Spiel und damit zur Erotik. Somit ergibt sich zusammenfassend, dass in der vorliegenden sittlichen Renaissanzliebe
In this sonnet as in many other of Weckherlin's poems, eroticism is not used merely for its own sake or just as a type of social convention. Berent has shown that such frivolity in matters erotic is also apparent in contemporary customs, especially amongst the nobility where it was perfectly acceptable, even to the point where noblewomen permitted themselves to be painted in the nude:

Die frivole Haltung aber ist das Resultat eines neues Sprachwollens, das sich aus dem Geiste einer historisch bedingten Unbefangenheit allem Sexuellen gegenüber die Aufgabe gesetzt hat, die Zeugungs- und Werdenschätze in einer eleganten und geist-, d.h. witzreichen Sprache, die Bildungswerte vermittelt, zu verherrlichen.17

In his Epigrammaten, Weckherlin shows himself to be possessed of a cosmopolitan, occasionally very sharp wit and a very well-rounded sense of humor. Not a few of his Grabschriften would border on lubriciousness were it not for the "saving grace" of his artistry and humor. In the preface to A, Weckherlin himself made a rather half-hearted attempt at justifying the inclusion of some of his bawdier poems in this later collection:

Weiters war etliche gailestücke, die leyder! in
diesem Büchlein hin und her auch mit laufen, betrifft, darf ich allein für solcher antwortung und beschützung, nicht so kühn seyn: Allein weil sie für grosse Herrn, oder auf ihren Befehl gedichtet worden, und also schon vor diesem Druck in andere hände gekommen, verhoffe ich, der freindliche Leser werde darumb mein Leben, als denselbigen Dichtungen gleich gar nicht verdammen, sondern mich vilmehr für fromb (inmassen mit Gottes hilf, ich mich zu seyn, allzeit höchstlich beflissen) zu halten geruhwen.18

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18 Fischer, v. 199, p. 295.

I rather suspect this rationalization was for the benefit of the more restricted minds in Weckherlin's audience than derived from a genuine need to justify the inclusion to himself. We may take at face value Weckherlin's apology of his piety which is all too apparent in his works in toto: "Aus diesen Epigrammen spricht nicht die höfische sondern die bürgerliche Moral,..."19 Judging by bulk alone, the major por-


tion of Weckherlin's writings is in a more serious vein (about one third alone is religious poetry). Most of his eroticism—when he does use it—is of a euphemistic nature. This is not out of fear of speaking frankly, but because such indirectness demands greater artistry and puts greater demands on the reader: "Die frivole Sprachgebärde ist daher nicht der Ausdruck einer ungesunden Lüsternheit..."20 The rather mild instance of
eroticism in the last tercet serves a purpose quite integral to the sonnet as a whole. The enchanting hills of the beloved's snow-white breast are the equivalent to the "schön-gemahltes bild" of the first quatrain. In both the religious and erotic spheres, man is confronted with an illusory experience and is led down a wrong path thereby. The teachings of "superstition" are paralleled by an implied teaching of Eros.

In the discussion of the first quatrain, the relatively apparent fact was pointed out that the vocabulary is religious in tone. Not quite so apparent is the situation in the second quatrain. Here also we are dealing with words of religious import, words which in and of themselves are not necessarily religiously colored but acquire religious overtones within the context of Weckherlin's work as a whole. Investigation of Weckherlin's psalms and other religious poems shows that several words and phrases used in "Ihr Hertz ist gefroren" also occur repeatedly in his religious writings.

fehl: Verzeihend meine sünd und fehl (124,19)

Hassz und verlassz zugleich der welt lust, undanck, fehl (128, 3)

Und kom, O starcker Got, mir schwachen beyzustehen, Belebend meinen leib und sehl Behüt sie von weitterm fehl! (141, 138-140)
erlaben: Und auch mit purer lieb, lust, frewd 
(Die zwar ohn zittern, forcht und laid, 
Gefahren halben, nicht zu haben) 
In solchem dienst euch selbs erlaben. (110, 93-96)

Wan dan mich allzeit zu erlaben,... (112, 71)

Du höchster Richter, hast gerecht
Mein schwaches hertz erlabet,... (116, 17-18)

Dein gaist wöll meinen gaist in angst, in qual, 
in staub, 
Als tod, nach deinem wort beleben und erlaben: 
(131, 25.)

begaben: Wan dan mich allzeit zu erlaben, 
Wan mit was mir vor nöthen ist 
Mich allzeit reichlich zu begaben,... 
(112, 71-73)

Sondern Du hast sie, Herr, aus lauter lieb und 
trew 
So väterlich begabet. (120, 19-20)

Dein ohr zu meiner beicht und bit war miemahl 
tau, 
So wirst du mich auch ietz mit deinem trost 
begaben. 
(131, 26.)

hertz, gesicht und hand:

In aller noht ruff Ich zu Got, 
Zü Got ruff Ich in dieser noht, 
O höchster Got zu dir mein aug, hand, hertz sich 
wenden: 
(124, 7-9)

Alsdann, Herr, nach gebühr will ich auß lust, 
lieb, trew, 
Dir meine händ, mund. hertz, auffhöben, öffnen, 
über,... 
(131, 47.)

Dan ja mein gaist, hertz, hand, kühn eyferig, 
getrew, 
Herr, dein wort, lehr, gebot, betrachtet, ler- 
net, haltet: 
(131, 167.)
Ach! daß der schwere schmertz, damit ich nu geschla-
gen,
Und der mein hertz, aug, mund, mit trawrer, thranen, klagen,

Erfülltet, vilmehr meine schuld
Bezeuget dan was ich erduld! (141, 1-4)

Und sein gesicht, sein hertz und hand
Mit meinem blut, geschray, und band
Erquickend,... (238, 35-37)

erheben: Zu dir, mein schöpfer, Herr, mein vatter, zuver-
sicht

Erhöb ich nu mit flehen
Mit dem gesicht des leibs, auch meines gaists gesicht.
(132, 3-5)

0 Höchster Herr, ohn welchen trostloß Ich
Solt gäntzlich bald verzagen,
Zu dir allein mein gaist erhöbet sich,...(252, 1-3)

Erhöb dich, meine sehö, erhöb zugleich mit fleyß
Got, der dein heyl und hort: Erhöb mit lob und preyß

Die gnad und die wolthaten,
Damit die allzeit Got geholffen und gerahnten.
(264, 5-8)

beschwehen: Umbfaß mich, Herr, mich dessen sehö beschweret
(243, 7)

Weil ihre wort mich stehts beschweren (259, 76)

Und für die dienstbarkeit, die es unlangst beschweret (265, 193)

Und ihren stoltzen muht hat ein mehr stoltzer schmertz
Erniedrigend beschweret: (266, 99-100)

begehren: Dan (Herr) dein hayl allein mein gaist allzeit begehret: (124, 3)

Waferr Sie sich nicht bald bekehren,
Gnad und barmhertzigkeit begehren, (238, 96-97)
O Menschen, O ich selbs, die wir was wunderbar
Und sunderbar
Mit wunder, ruhm und wohn zu mercken stehts
begehren;
(258, 70-72)

The phrase "hertz, gesicht und hand" and its several variations are used almost like a formula to denote the entirety of the poet's being. The latter three words (erheben, beschweren, begehren) do not occur quite as copiously as do the first three. This is merely a representative sampling of the frequency with which the cited words occur in the religious poems. In addition, the word "Göttin" in line 9 acquires meaning above and beyond that of a form of address common to Petrarchan convention and before that, Minnesang. Also, words like "schuldig" and "gnad" are so patently religious that attestation can be foregone.

The question remains: exactly what is the significance of this juxtaposition of eroticism and religious terminology within the confines of the same sonnet? It would be all too easy to explain it via the catch-all of "Baroque paradox," a phrase by which polar opposites can be happily united into a whole. Although this is true to a certain extent, the admixture of such diverse elements shows above and beyond the Baroque paradox how closely the two types of devotion mentioned in the sonnet are related when the object of devotion is a false one. The structural analysis has shown how the strophes are interrelated; however, within
the composition we may see a movement from the overtly religious (quatrain 1) to the overtly secular (tercet 2). This shift is accomplished by lines 5-11 wherein we see the coexistence of the apparently secular and the covertly religious. Thus the juxtaposition of religious and secular elements also serves the purpose of transition on the structural level. Finally, the juxtaposition points up Weckherlin's tendency to mix his genres in his sonnets. Very often he does not write a strictly political sonnet, a love sonnet or religious sonnet (per se) but rather a sonnet which combines aspects of all three. We shall return to this point in the chapters on Weckherlin's "herioc" sonnets. The mixture of religious and secular elements and the aspect of self-reproach remove "Ihr Hertz ist gefroren" from the sphere of the Petrarchan convention in which it seemed to move.
Über meiner Myrten seeligen Abschid.

Sonnet.

In welche sich mein hertz, und deren hertz in mir
(Durch brunst der wahren Lieb entzündet) einverleibet,
Die lebet nu mit Got und in mir, für und für,
Hat der Tod (blind und taub) schon leyder! mich entweibet.

Des Himmels Engel-Chor in purer Lieb mit ihr,
Und fröhlich sie mit ihm die zeit ohn zeit vertreibet,
Weil seelig sie zugleich, und gantz unseelig wir,
Und Er durch sie gantz reich, ohn sie die welt arm
bleibet.

Schaw seelig-schönste sehl, wie doch in meiner brust
Der heyligen Lieb glut kan mit den Aschen dawren,
Und was zuvor nur Got, ietz auch der welt bewust.

Dir aber, dem mein leyd kan deine frewd versawren,
Wer du auch bist, wünsch ich, daß für hin kein verlust
Mach dich, wie diser mich, der ich allzeit muß, trawren.

In the beginning of 1616, Weckherlin was commissioned to

1 Triumph newlich bey der f. kindtauf zu Stuttgart gehalten (T)

commemorate in verse the baptism of the young prince Fried-

bergh asked him to produce an English version² for the Elect-

rich von Württemberg. He acquitted himself so successfully

2 Triumphall Shews Set forth lately at Stuttgart (t).
ress Elizabeth.\(^3\) Weckherlin's work apparently impressed

\(^3\) Elizabeth was the daughter of James I of England. She was married to the Elector Palatinate, Frederick V, the later "Winter King" of 1619.

proper circles at court and he received a long-sought position at the court of Württemberg as "Secretarie to the Duke of Württemberg." His new post with its corresponding increase in salary enabled him to marry his fiancé, Elizabeth Raworth, daughter of Francis Raworth, the city clerk of Dover. Weckherlin was a devoted husband throughout the 29 years of their marriage, and the death of Elizabeth in July of 1645 was a bitter blow, particularly since at this time Weckherlin was treading a precarious line between the Parliamentary and Royalist parties at court.\(^4\)

\(^4\) Weckherlin's dilemma was that was was for the king—he had grown up in an absolutistic milieu (Forster, GRN, p. 101) and armed opposition to the ruler could have been unthinkable—and yet against the doctrinaire, almost autocratic Archbishop William Laud, whose policies smacked too much of Catholic influence for Weckherlin's taste.

"Über meiner Myrten seeligen Abschid" is one of three poems in which Weckherlin mourns his wife's passing. The sonnet is the last of the three, being preceded by two "Sechster."\(^5\) Syntactically, the first two lines are some-

\(^5\) Weckherlin wrote a total of three "Stände," the other one being -163-. It is interesting to note that all three were elegies.
what unusual in that the first reference to the poet's deceased wife is made by a relative pronoun "welche." There is no antecedent for "welche" within the sonnet proper, the first direct reference being the demonstrative "die" in line 3. It is as if we must supply the antecedent out of the title of the sonnet, for the poet does not unequivocally state the deceased beloved is his wife until line 4: "entweibet."

In his love poetry Weckherlin customarily uses the title to give a brief summary of what the poem is about, and in this particular instance the title assumes the added function of introducing the first line. In the preceding poem (-298-), the title likewise supplies the first direct reference to the beloved—in fact, it gives the only direct reference. Myrta is not even mentioned until line 29. We would not even know that the poet is mourning someone's death— to say nothing of his wife's death—if we were to proceed solely on the basis of the poem itself without taking the title and knowledge from external sources into account. When Weckherlin does mention Myrta, the word occurs in a metaphorical meaning rather than as a pseudonym for his wife: "Wan prächtig Amor mich mit Myrten pflag zu krönen" (298, 39). Again in the concluding line: "Durch des Tods kurze Macht mit Myrten ewig krönen" (298, 39). This metaphor, coupled with the knowledge gained elsewhere that Myrta is a pseudonym, thus makes clear the meaning of line 7: "Demnach der schonöde Tod mich meyder kont entkrönen." The title of -298-, "Über vorgemelten Tod," necessarily refers us to the preceded-
ing poem, -297-. It alone of the three elegies contains within the poem a line (besides 299, 4) which positively states the cause of the poet's grief. It is apparent from this evidence that the three poems constitute a unit and are intended to be read in relation to one another. In light of the relationship, we shall make occasional reference to -297- and -298- in our discussion of -299-.

The first line of the sonnet contains the Petrarchan formula used to indicate love's intensity; the poet's heart is with his beloved and vice versa.\(^6\) In fact, the lovers' hearts are literally incorporated ("einverleibet") into each other. In beginning the sonnet with an expression which signifies a depth of feeling, and in referring to the beloved initially with a relative pronoun, the poet seems to take for granted that it is obvious who the beloved is. This can, of course, be read in the title, but the fact that the poet does not deem a specific reference necessary until line 4 gives the impression that it is obvious who the beloved is. The parenthetical expression "durch brunst der wahren Lieb entzündt" further underscores the intensity of the love borne by the poet for his beloved and of her love.

\(^6\) Cf. p. 45, quote to footnote 25. This sonnet was written somewhere between 1645 (the year of Elizabeth's death) and 1648 (when edition A appeared), thus it is one of Weckherlin's last (published) poems. As the poet is now in his sixties, one would expect (with Berent) that the "flames of love" be somewhat subsided, but the three elegies show an intensity of love as great as that of his youth.
for him. The phrase 'aflame with the fire of true love' is ambiguous with respect to exactly what it modifies. The possible modified words are "mein hertz," "deren hertz," or even "welche" and "mir." Because it is not syntactically clear which phrase or word is specifically modified, it is reasonable to conclude that both hearts are meant—a conclusion in agreement with the mutuality of the love in question. The effect of the parenthetical phrase is further enhanced by the adjective "wahr." This is no passing fancy but the genuine passion, and as such can pertain to only one person, Myrta—another reason why positive identification of the beloved is not forthcoming until line 4. The word "brunst" is used metaphorically here, but its use is even more effective by virtue of its alternate meaning of 'aroused passion' in Weckherlin's Swabian dialect.

The question is metrics is pertinent to the interpretation of lines 3 and 4, and must be taken up again at this point. In an alternating déclamation, line 3 would be accented thus: "Die lebet nú mit Göt und in mir, für und für." The ictus falls on the unimportant preposition "in." The word "mir" should bear the accent rather than the preceding "in" not only because it is a pronoun but because the phrase "in mir" is in apposition to "mit Göt"—accenting "mir" emphasizes the apposition. Also, accenting "mir" reinforces the rhyme "für" (line 3) : "mir" (line 1) by establishing an echo rhyme: "und in mir, für unf für." Similarly, strict
iambic accenting of line 4 gives the following: "Hat der Tod (blind und taub) schon leyder! mich entweibet." Again, the article "der" bears the accent at the expense of the more important substantive "Tod." The accent belongs on "Tod" since the poet is bemoaning the fact that Death has taken his beloved away, hence the outcry is against Death as indicated also by the parenthetical adjectives "blind" and "taub" which show Death's impartiality and deafness to the poet's keening. Since Death is the object of the poet's complaint and thus integral to the sentence, it would be most curious not to give it appropriate corresponding emphasis on the level of language. Accenting it would also put it in an alliterative relationship with its modifier "taub." Line 4 is an unpleasant sounding line due to the many hard stops (10 out of 13 syllables contain a stop). This is entirely in accord with the unpleasant information the line gives, and the alliteration "Tod (blind und taub)" further emphasizes it.

The first quatrain contains a statement (line 3) modified by two clauses. The first clause (lines 1 and 2) modify the subject "die" while the second (line 4) modifies the predicate "lebet nu mit Got und in mir, für und für." The second quatrain enlarges upon line 3 as a whole, it serves
as an expansion on the thought of the beloved dwelling in heaven. In the second quatrain, the structural principle is that of parallelism consisting of both positive comparison and antithesis. Lines 5 and 6 represent an expatiation on line 3a in the first quatrain: "Des Himmels Engel-Chor in purer Lieb mit ihr, / Und frölich sie mit ihm die zeit ohn zeit vertreibt." The "Engel-Chor mit ihr" and "sie mit ihm" correspond structurally to "mit Got und in mir" and also to line 1. The antithetical parallelism is seen in line 7 "seelig sie" "unseelig wir" and in line 8 "Er... reich" "die welt arm." Parallelism thus serves as a linking device between the first quatrain and the second.

Lines 5 and 6 constitute the independent clause of the second quatrain and specifically enlarge upon the independent clause of the first quatrain. These two lines are a description of the beloved dwelling in heaven, and contain an example of parallelism on the semantic level: line 3 initiates the mention of the earthly ("in mir") and heavenly ("mit Got") spheres of existence. In the second quatrain, "des Himmels Engel-Chor" and "sie" are the parallel terms for the two spheres as are also the adjective "pur" and adverb "frölich." In contrast to earthly love, the love of the heavenly hosts is pure, while "frölich" pertains more to

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8 Cf. 138, 1-3: O Engelische schaar, ihr himmels Legionen, 0 die ihr über schand und sünden gantz sigreich, Und seelig; schon mit Got (durch Gottes gnad) zu wohnen,
the sphere of human existence. Through Myrta, however, the two spheres are united. She lives both with God and in the poet (line 3). In the second quatrain, this is shown by the fact that she and the heavenly hosts "pass time" together.

The phrase "Und fröhlich sie mit ihm die zeit ohn zeit vertreibet" merits particular attention because of the use of language. Actually, the phrase moves on the secular level. "Passing time merrily" with someone is more reminiscent of pastoral poetry than appropriate to an elegy. However, it is not merely time which is being passed, but 'time without time.' Through the use of this metaphor for eternity which strongly resembles a relatively common phrase Zeit vertreiben, Weckherlin achieves a synthesis of the heavenly and earthly spheres. Through the use of the metaphor "zeit ohn zeit;" a phrase which belongs overtly to the milieu of love poetry attains a transmundane dimension and by reason of its conjunction with "des Himmels Engel-Chor" enters the religious sphere.

While the heavenly and earthly spheres are merged in the figure of the beloved, they remain disparate for the poet. The parallelism used to show the unification of the beloved with the heavenly sphere is a reciprocal comparison (line 3), while the parallelism which shows the separateness of the two spheres is antithetical in nature (lines 7 and 8). In line 7, the antithesis can also be seen through the use
of alliteration. The second half-line is alliteratively linked to the first but at the same time in reverse order: "Weil seelig sie zugleich, und gantz ungeelig wir." The /v/ sound begins and ends the line and the /s/ sound and /g/ sound supply the internal links. The antithetical parallel "seelig" "unseelig" also provides a connection between the two half-lines. The words "seelig" in its usage here means 'happy'—line 7 states that the beloved is happy at the same time everyone (cf. "wir") is miserable. The secondary meaning of "seelig," 'deceased,' gives a double meaning to line 7a, thereby heightening the effect of the antithesis. The antithetical parallelism of lines 7 and 8 is also emphasized by the caesura rhyme "Weil seelig sie zugleich" "Und Er durch sie gantz reich." The caesura rhyme accentuates the relationship between the first half-lines of lines 7 and 8, both of which pertain to the heavenly sphere. A similar relationship between the second half-lines is brought about in the syntax. The use of the first person plural pronoun "wir" is the only instance in the sonnet where Weckherlin deviates from the singular form "ich." The "wir" indicates a collective consisting of not only the poet but of the world in general. In line 8, this is stated explicitly: "ohn sie die welt arm bleibet" (cf. 297, 36: "...weil die welt mit Mir in gleicher Noht"). The contrast between thesis (heavenly sphere) and antithesis (earthly sphere) in lines 7 and 8 is further augmented by
the fact that the only verb in these two lines occurs at the end of the quatrain. Thesis and antithesis encounter each other directly without the mitigating effect of a conjunction or verb, and the effect of the contrast is thus increased.

The situation described in the second quatrain is also found in 192, 37-48:

Dan meiner Myrten aug, vertreibend alle Noht,
War ja der gantzen welt ein rechte zierd und frewd,
Der Lieb und jugent Liecht, der zucht und Tugent Tag:
Darumb solt der Erdkreyß mit allgemeinem Layd
Bezeugen dankbar auch sein allgemeine Klag,
Beraubet seines Lusts und Liechts durch ihren Tod.

Gleichwie das Erdreich nu durch diser Tugent Tod
Gerahten würdiglich in grosser Armut Noht,
Weil ihrer es nicht whert, und wehrt daß es nu Klag;
So ist der Himmel ihr, und sie des Himmels frewd,
Und beed, dieweil sie dort, seind frey von allem Leyd,
Und scheinen seelig beed mit doppel-klarem Tag.

Here also the human sphere of existence is impoverished by the loss of virtue as embodies in the poet’s beloved, but her death is to the gain and delight of heaven. Weckherlin has masterfully condensed these 12 lines into 4 through use of parallel construction in lieu of expansive narrative.

The octet is narrative in style and informative in nature. We are told of the death of the beloved with the resultant enrichment of the heavenly sphere. The first tercet marks a change in the mode of expression. We are now dealing with a dramatic situation. The transition from narrative to dialogue is achieved by means of a direct address to the deceased beloved: "Schaw seelig-schönste sehl." There
is also a concomitant alteration in the pace of the sonnet. Each word in line 9a begins with a sibilant: "Schw seelig-schönste seh." This marked alliteration serves to retard the half-line considerably in comparison to the octet. The internal rhyme "seelig" "sehl" and the alternation of sibilants /ʃ/ /s/ /ʃ/ /s/ magnify the effect of the protraction of the sibilance. The *ritando* in flow also serves as a demarcation to the following where the flow of the line picks up again. Thus the alliteration in the first half of the line effectively augments the role of the half line as an introduction to the tercet by disengaging it from the rhythmic progress of the sonnet.

A direct address to the beloved occurs only in this sonnet. In the preceding two elegies, Myrta is mentioned only in the third person. When the direct address finally does occur, its advent is forceful not only because of the emphasis brought about by alliteration, but also because of the superlative modifier "schönste." But even the superlative alone is not sufficient to express the emotion which has been building up over a span of two poems, so it in turn is modified by "seelig." The word "seelig" has already been used in line 7 with reference to Myrta. Its repetition here establishes a connection between the second quatrain and the first tercet. In addressing the beloved with the noun "sehl," the poet is not using the literary device of a synecdoche, although "sehl" is of course used hypodora-
tically. The address is actually realistic, for that is precisely what the beloved has become, a soul.

The address to the beloved is a reassurance that the poet's love for her has not ceased: "wie doch in meiner brust / Der heyligen Lieb glut kan mit den Aschen dawren." The first half of line 10 must be accented "Der heyligen Lieb glut" rather than "Der heyligen Lieb glut." By putting the modifying phrase "Der leyligen Lieb" before the noun which it modifies, it is elevated in importance to a status almost equal to that of "glut." This importance must also be reflected metrically, and accenting the adjective ending "en" instead of the following substantive "Lieb" fails to accomplish the appropriate emphasis on the metrical level. Putting the accent properly on "Lieb" also retards the line, lending it a gravity which more aptly expresses the poet's sincerity in reassuring his Myrta that his love has not decreased.

By means of line 10, the first tercet is linked to the first quatrains as it returns to the motif of passion. The phrase "Der heyligen Lieb glut" is parallel to "brunst der wahren Lieb." The first half of line 10 also represents an aggrandizement of the parenthetical phrase in line 2, "heylig" being a heightening of "wahr." The heavenly and earthly spheres are still disparate for the poet, but he is now cognizant of the heavenly sphere by reason of his love for Myrta. She in whom the spheres are united is the
vinculum for him through the sanctity of their love. Their love has not died, thus Myrta can dwell eternally with God and at the same time in the poet ("Die lebet nu mit Got und in mir, für und für"). The "in mir" in line 3 is paralleled by "in meiner brust" in line 9. This serves also to explain line 10a: "kan mit den Aschen dawren." The image of embers enduring with ashes shows metaphorically that the beloved lives on in the poet despite the termination of her earthly existence.

Of interest with respect to the logic of Weckherlin's images is this statement by Gaitanides:

Solche rationale Unbekümmertheit ist äusserst charakteristisch für Weckherlin, der die bildhafte Impulse seiner Vorstellungskraft unanalysiert, unter Ausschaltung der logischen Kontrollinstanz, sofort in den Ausdruck einwirken lässt.9

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Gaitanides, p. 97. Such a statement illustrates the drawbacks in deriving a general statement supposedly applicable to a body of poetry as a whole from an early stage of the poetry.

As a specific example, Gaitanides cites these lines: "Von seiner nasen und bart / Fliessen viel Wasserzapfen lang und klar" (43, 23-24). Here the nominal image is static ("Wasserzapfen") while the verbal image is dynamic ("fliessen"). However, this criticism is too narrow in that it proceeds from the supposition that previous ages should have used their literary tools as we think they ought to be used today. Woods points out the 17th century penchant for ornamentation
and a multitude of metaphors. The type of analogous term

This was just as essential then as is now our modern logical consequence which, within the framework of 17th century poetry, could be considered as an example of reductio ad absurdum.

which calls to mind a proper term uniquely and inextricably associated with it isn't yet in use. Frequently a single quality of the analogous term is used regardless of the other qualities being inappropriate (e.g. a hand is likened to ivory because both are white, the hardness of ivory is ignored). In the example cited by Gaitanides (43, 23-24),

Woods, pp. 292-293.

it is a question of the poet comparing water streaming down to the form of an icicle (there is an intended linguistic association between "wasserzapfen" and Eiszapfen). The fact that a Zapfen is static in nature is immaterial. Similarly, the fact that in this instance "dawren" denotes permanence and "glut" carries the idea of something which by its nature cannot last is beside the point. The question is, what does the poet accomplish in using them?

The function of "doch" in line 9 is to give assurance that the poet's love will last, and herein lies the explanation to the somewhat cryptic 11th line: "Und was zuvor nur Got, ietz auch der welt bewust." The meaning of the whole line depends on what is meant with "was." On the level of
the sonnet, what was previously known only to God was the extent of the purity of Myrta's virtue. As such, line 11 is not far removed from Petrarchan convention:

Vollends geht nach ihrem Tode die Geliebte in reinste himmlische Verklärung ein, wird schliesslich, fast Maria gleich, ein Symbol des Ewig-Weiblichen, das hinanzieht, den Zurückgebliebenen nach sich reisst. 12

12 Pyritz, Paul Flemings Liebeslyrik, p. 135. Cf. also 297, 19-22:

Ach! aber wie kann ich mit taugenlicher Klag,
Mit gnungsam tiefem leyd begehen disen Tag,
An welchem auf einmahl die Höchste Schönheit, Frewd
Und Tugent in das Grab gebracht der schnöde Tod,
and also 298, 37-39:

Alßdan solt mein verdruss mich bald nach diser nacht
Auß der LEB über-fluß widrumb mit frewden-thränen
Durch des Tods kurtze macht mit Myrten ewig krönen.

However, Weckherlin's feelings toward his wife are amply attested in his correspondence as well as his poetry, as reported by Forster:

An sie Elizabeth schreibt er schlicht und treu bis zu ihrem Tod als "thy constant Filodor," und dieser graziöse Name aus der Brautzeit versinnbildlicht auch die zarte Liebe, die er ihr vom ersten bis zum letzten Tag entgegenbrachte. 13

13 Forster, GRW, p. 73.

It is thus inconceivable to interpret line 11 as mere convention without personal involvement.

Line 11a states that what was known only to God previously is now also known to the world. Here "welt" is used is much the same sense as in line 8, namely to denote a
collective. So keenly does the poet feel his loss. The world doesn't realize what it has lost in Myrta until her death, only then comes the knowledge which heaven has had all along. We may view line 11 on the interpretive level in addition to the level of the sonnet. Weckherlin is also saying that the world only now realizes the extent of its loss because he, the poet, is telling them.14

14 In this direction, cf. 297, 70-72:

...und ich will hierfür mit newer Klag
So lang ich ahtem hab den Myrtischen Jahr-Tag
Begehen, und der Welt ernewern unsre Noht.'

Like the first tercet, the second is also a direct address. However, whereas the poet addressed himself to his departed beloved in the first tercet, he now turns directly to the listener.15 To bring out the contrast between the two types of address, it is necessary that the first word in line 12 be accented: "Dir aber, dem mein leyd kan deine frewd versawren." The remainder of line 12 is a relative clause which has "dir" as its antecedent. The clause is separated from its antecedent by the conjunction "aber" which not only isolates "dir" from the following relative clause but also serves to contrast "dir" to "sehl," thereby marking the transition in addressee more definitely.

15 Cf. Gaitanides, p. 30: "Es ist der seltener Fall, daß er unmittelbar zu seinem Hörer spricht, innerhalb des Gedichts schafft er meist sich selber ein Publikum." It is significant that Weckherlin does make a direct address here.
As the relative clause states, Weckherlin is not addressing all listeners, but only those who are in a position to understand the magnitude of the poet's grief. There is a relationship between this line and 297, 31-36:

Dan kein mensch, wie ich hat, hat iemahl Lieb und frewd,
Nu aber hat kein mensch, wie ich, verlust und Leyd;
Kein mensch war ie wie ich verlojzet durch den Tod.
Daher solt billich ich ein so schall-reiche Klag,
Dar ab der umbkreyß solbs solt trawren, an den Tag Fürbringen,...

In -297-, the poet states (hyperbolically) that no-one has had joy or grief to such an extent as he, and it is only proper that he mourn to such a degree that other grieve also. It is to those touched by his grief that he addresses himself in our sonnet, those who empathasize to the extent that their joy also turns to sorrow. The poet is concerned only with their empathy, not their identity: "Wer du auch bist." That he is concerned with empathy here, and not with impressing his audience, can be seen in the rather unpoetic expression "versawren." The clause "Wer du auch bist" also serves to reinforce the direct appeal to the listener. The second address "du" further emphasizes the difference between the last tercet and the preceding 11 lines by tending to cancel the apostrophic effect of the relative clause in line 12. The "du" directs the listeners attention to the fact that he is addressed directly. The "dich" in line 14 serves the same end.
As the antithetical parallelism in the second quatrain illustrates the separation of the earthly and heavenly spheres for the poet, so does antithesis in the second tercet show the gulf between him and those who have not been so sorely tried. The most decisive example is in line 12: "mein leyd" vs. "deine freud." The remaining two lines reflect the same contrast between speaker and listener: "du" vs. "ich"; "dich" vs. "mich." The use of antithesis emphasizes the difference between the poet's unhappy lot and the less unfortunate circumstances of his audience.

The last strophe of the sonnet has the same general structure as the first: naming of the person, relative clause modifying the person, reiteration of the person, independent clause, dependent clause. As stated above, the last strophe varies in that the person in question is spoken to, not of, and the person is a listener, not Myrta. There is also a difference in rhythmic flow. With each successive line, the last tercet moves more and more slowly until it comes almost to a standstill. In line 12, there is a pause between "aber" and "dem," but for the most part the line flows easily due to the length of the relative clause. Line 13 is broken by two pauses which separate the independent clause "wünsch ich" from the preceding repetition of addressee and the following dependent clause. On the level of sound, the hiatus in "du auch" adds to the retardation. The last line slows even more due to the pauses necessitated by the in-
creasing complexity of the syntax. There is a pause be-
tween the parallelism "(verlust) dich" : "diser mich",
between the "mich" and the following relative clause "der
ich allzeit muß," and between the apposition and the main
verb toward which the clause has been pointing, making a
total of three pauses. The relative clause in line 14
also retards the line on the syntactical level as it not
only modifies "mich" but also is in apposition to the pri-
mary dependent clause "daß...kein verlust mach dich...trawren."
The verb "trawren" is served by both "mach" and "muß." The
gradual retardation is aurally reflected in the increasing
predominance of the /i/ sound which occurs on one accented
syllable in line 12, in three in line 13, and on four in line
14. The /i/ sound is all the more effective because of its
association with the "ich" "mich" "dich" constellation.

The result of the retardation in the last tercet is to
isolate the last word "trawren" since the pause between
"muß" and "trawren" is the longest of the pauses on account
of syntax. This device is extremely effective, for that is
precisely the theme of the sonnet, namely, mourning. In
addition to the connective devices already mentioned, the
aspect of eternity also plays a role. There exists in each
of the four strophes a word or phrase denoting or implying
eternity: "für und für" (line 3), "zeit ohn zeit" (line 6),
"dawren" (line 9), "für hin" (line 13) and "allzeit" (line
14). The double reference in the last strophe as well as
the preceding ones add to the effect of "trawren" by putting emphasis on its duration.

From the standpoint of convention, the sincerity of the poet's feelings can be questioned on the basis of the exceedingly complicated syntax of the last strophe. In actuality, it is precisely the syntax which gives the gravity to the poem, a gravity which befits the poet's lament. By slowing the movement to a funereal pace and placing the accumulated momentum pent up by the retardation on the last word "trawren," the poet ends the trio of elegies on that most elegiac of notes, grief. By the same token, the structure of the two preceding elegies may be questioned, as Forster has done:

Das erste Gedicht ist eine Doppelsestine mit drei Reimen, die durch das ganze Gedicht hindurchgehen. Nicht nur die Reime; sondern auch die Reimwörter bleiben die gleichen, so dass Not-Tod, Freud-Leid und Klage-Tag die Leitmotive des ganzen Gedichts bilden, die zwangsläufig in jeder der zwölf Strophen erscheinen. Das nämliche gilt auch für das zweite Gedicht, eine einfache Sestine, in dem die Reime Verdruss-Fluss, Macht-Macht, Tränen-Kronen die Leit motive bilden. Wir können wohl annehmen, diese Be griffe seien dem Dichter besonders wichtig, wenn er sie in zwölf- bzw. sechsfacher Abwandlung bringt. Aber auch das kann den Eindruck von Künstelei nicht aufheben, den die Gedichte machen. Hier ist nichts von der Erschütterung zu merken, die aus seinen Briefen nach Myrtas Tod spricht. Hier scheint er sich absichtlich von seinen Gefühlen distanziert zu haben; anderenfalls wäre die Durchführung der Sestinen unmöglich gewesen.16

16 Forster, GRV, 111-112.
To be sure, the form is highly stylized. In each of the "Sechster" the same rhyme words occur in strophe after strophe. There is also a definite sequence which is used in both poems: the rhyme word in the first line of the first strophe becomes the rhyme word of the second line of the next strophe, the rhyme word of the second line becomes the rhyme word of the fourth line of the next strophe, the third becomes the sixth, the fourth becomes the fifth, the fifth the third and the last rhyme word is used as the initial rhyme word of the next strophe:

\[
\begin{align*}
a & \rightarrow f & c & \rightarrow e & \rightarrow d & \rightarrow b \\
b & \rightarrow a & \rightarrow f & \rightarrow c & \rightarrow e & \\
c & \rightarrow e & \rightarrow d & \rightarrow b & \rightarrow a & \\
d & \rightarrow b & \rightarrow a & \rightarrow f & \rightarrow e & \\
e & \rightarrow d & \rightarrow b & \rightarrow a & \rightarrow f & \\
f & \rightarrow c & \rightarrow e & \rightarrow d & \rightarrow b & \rightarrow a
\end{align*}
\]

As previously noted, there is also the matter of the word play in -298- where the poet refers to himself not as being "entweibet" but as "entkrönt," i.e. the crown of myrtle (=Myrta) has been taken away.

As Forster indicates, the form of the sestine goes back to Petrarch. Also the device of antithesis is a hallmark of Petrarchan influence. Petrarch created a love poetry manifesting itself in antithesis, in which

irdische Liebeslust und Liebesleid einander gegenüberstehen, in welcher die göttliche Liebesmacht die Frau in ihrer unvergleichlichen Schönheit laut gepriesen wird und in der zugleich die Liebesklage ertönt, der
Triumf über die Liebe angestrebt wird und in der der Todeswille schliesslich siegt.\textsuperscript{17}

\textsuperscript{17} Berent, p. 166.

The envoys of both sestinas would seem to substantiate this statement:

\begin{quote}
Also soll meine Noht, und mein verlorne Frewd
In mir von Tag zu Tag vermehren alles Leyd,
Biß endlich meine klag sich endet durch den Tod. (\textsuperscript{-297-})

Alßdan solt mein verdruß mich bald nach diser nacht
Aüß der Lieb über-fluß widrumb mit frewden-thränen
Durch des Tods kurtze macht mit Mýrten ewig krönen. (\textsuperscript{-298-})
\end{quote}

It is not a question of Weckherlin's having distanced himself from his feelings, it is a question of how he chose to express them. Instead of saying "distanced," the term "disciplined" would be more appropriate, and discipline is admittedly necessary to subjugate oneself to the demands of such strict forms as the sestina and sonnet. Furthermore, to say that the shock of Elizabeth's death did not manifest itself in these elegies as it did in Weckherlin's correspondence is to ignore the difference between poetry and prose, and Weckherlin made a definite distinction. There is certainly personal confession in the sestinas—the manifold use of "ach nein" in \textsuperscript{-298-} is not rhetorical. The generality that an individual in times of stress and strong emotion tends to express himself in the manner most natural to his character holds true even with Weckherlin. However,
it is erroneous to assume that such expression must be tantamount to simple syntax in the case of a poet. For Weckherlin, a complicated sentence structure and the employment of the tools of rhetoric were second nature, as Forster himself has noted in reference to Weckherlin's earlier poems to his wife written very simply\(^\text{18}\) because of her sparse knowledge of German:

\begin{quote}
An der Einfachheit der frühen Kyrla-Lieder kann man ermessien, wie tief sein Erlebnis war, nicht etwa, weil dieses Erlebnis sich in der Einfachheit am unmittelbarsten ausdrückt, sondern weil der Dichter bereit ist, absichtlich auf die Kunstgriffe zu verzichten, mit denen er sonst arbeitet. Dies fiel ihm nicht leicht, war es doch gerade im 17. Jahrhundert schwieriger, einfach zu schreiben als kompliziert, und manchmal misslang es ihm auch.\(^\text{19}\)
\end{quote}

\(^\text{18}\) Cf. 70, 1-4: H. Filodor, sag mir doch frey
Liebst du mich mit wahrer trew?
F. Ja Kyrla, ich lieb dich sehr,
Und ich lieb dich mehr und mehr.

\(^\text{19}\) Forster, GRW, p. 47

In a very significant passage, all the more important because it occurs in the elegies in question, Weckherlin himself attests his predilection for what is ostensibly Petrarchan convention:

\begin{quote}
Wie sehr mir unlangst lieb das Lieb-geborne Leyd,
Wie gern ich unlangst sang ein Lieb-gezeugt Klag:
Und wie gern ich beschrieb ein Lieb-geliebte Noht:
So dunkel ist mir ietz ohn meine Sonn der Tod,
Und ohn mein leben ietz wär mir willkom der Tod,
Und nichts verdrußlicher ist mir ietz dan die freud.
(397, 25-30)
\end{quote}
In a very personal sonnet to an old friend, he also writes:

Was ich nun sydher wolt (von geitz und ehrgeitz frey)
Das wolt ich, nur mein hertz von leyd zufreyen,
schreiben, (313, 9-10)

Forster has remarked—very appropriately indeed—to this last passage: "ein beinahe Goethescher Auspruch?" In the one other sestina which is an elegy (-163- "Über den frühen tod der Jungfraw E.T."), it is significant that Weckherlin does not mention himself at all. Thus in our sonnet, the use of convention does not indicate superficiality. On the contrary, it expresses a depth of feeling and a pathos entirely in accord with the poet's character. The religious element in the sonnet bears this out. The references to 'God' and 'soul' are definitely not manneristic in their usage. We are not dealing with gods of convention as derived from mythology but rather with the Christian God.
Traum.

Ich sah in meinem schlaff ein bild gleich einem Got,
Auff einem reichen thron gantz prächtiglich erhaben,
In dessen dienst und schutz zugleich auß lust und noht
Sich die Torrechte leut stehts hauffen weiß begaben.

Ich sah wie dieses bild dem wahren Got zu spot
Empfieng (zwar nicmahl sat) gelübld, lob, opfergaben;
Und gab auch wem es wolt das leben und den tod,
Und pflag sich mit raach, straf und bößheit zu erlaben.

Und ob der himmel schon offtmahl des bilds undanck
Zustrafen, seine stern versamlete mit wunder;
So war doch des bilds stim noch lauter dan der dunder:

Biß endlich, als sein stoltz war in dem höchsten schwanck,
Da schlug ein schneller plitz das schöne bild herunder,
Verkehrend seinen pracht in koht, würm und gestanck.

1 I am using the version which appeared in Weckherlin's last edition, A. The revision concerns only the eighth line where the original read "Und pflage sich mit raach und bößheit zuerlaben."

The first quatrain of the sonnet is composed of a single sentence. Line 1 is a statement followed by an adverbial modifier (line 2), while lines 3 and 4 constitute a relative clause. Structurally, the composition of the quatrain is evenly balanced; the first two lines comprise the independent clause, and the last two the dependent clause. This struc-
tural balance also extends to each line individually in that each second half-line compliments the first. In line 1, the two-syllable phrase "ich sah" is followed by the four-syllable modifier "in meinem schlaff," while in the second half-line the two-syllable object "ein bild" is modified by the four-syllable simile "gleich einem Got." Also in line 1, the sibilant alliteration "ssah" "schlaff" is balanced by the /g/ alliteration "gleich" "Got" following the caesura. The second line maintains compositional equilibrium on the conceptual level; the idea of "reich" is reiterated and intensified in "prächtiglich," and "erhaben" relates to "thron" as it describes an attribute of a throne, namely height. Line 3 shows balance through the parallelism of the phrases "dienst und schutz" and "lust und noht." The word "lust" describes the disposition in which people enter the service ("dienst") of a ruler, and "noht" describes the condition under which protection ("schutz") is necessary. Emphasis is put of the parallel construction also by reason of the marked pause at the caesura due to the hiatus; "zugleich" begins with the same consonant in which "schutz" ends, thus necessitating a complete break in declamation.

The last line of the quatrain differs somewhat from the preceding three lines since the balance between the half lines is not seen so much in the structure as in the syntax. The phrase "hauffen weiß" depicts the mode in which the ruler's service is entered—foolish people enter in droves.
The element of disapprobation implied in "torrecht" and "hauffen weif" further distinguishes line 4 from the preceding. The quatrain presents an image of a ruler enthroned in splendor whom the people seek out by virtue of his function as a ruler. The description is neutral until line 4 where it is implied that the ruler is perhaps not deserving of the adulation he receives. This causes us to reconsider the simile in line 1: "gleich einem Got." In retrospect, it is apparent that the comparison to a god was motivated by the magnificence of the personage, but in as much as the people are foolish, the validity of the comparison becomes questionable. The word "stehts" also has negative connotations: in modifying "hauffen weif," "stehts" implies that continually flocking to the service of such a ruler shows lack of judgment. The intellectual distance brought about by deliberation is missing on the part of the people in such a blind action.

The first quatrain describes the image in a passive state, merely sitting on the throne. In the second quatrain, that state changes from passive to active. The ruler is now receiving the tokens of veneration offered him by the people: "empfieng (zwar niemahl sat) gelobd, lob, opfergaben." The first line of the second quatrain is directly connected to the first line of the first quatrain by the repetition of

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2 Woods, p. 322.
the introductory phrase "ich sah." Further linking devices are the words "bild" and "Got." Whereas the insinuation in the phrase "gleich einem Got" in line 1 could only be ascertained in retrospect, the censorious meaning of line 5 is clear. The image is errant in nature—it is a false god: "dem wahren Got zu spot" (italics mine). The second half-line of line 5 thus represents an intensification of line 1a by means of the qualifying words "wahr" and "zu spot."

Line 6 takes up the idea of "dienst" in line 3 and enlarges upon it by specifying the nature of the service. The image in the first quatrain is that of a secular ruler, his accoutrements derive from the secular realm: "einem reichen thron," "prächtiglich erhaben," "dienst und schutz." In line 6 however, the ruler's sphere of jurisdiction is no of a strictly secular nature but also extends into the religious sphere; while "gelübd" pertains more to a secular sphere and while both secular and ecclesiastic sovereigns can receive praise ("lob"), the word "opfergaben" is distinctly religious in import.

Line 5 implied that the ruler is a false god. Line 6 enhances this implication by inferring that the image is insatiable. Line 7 defines the pseudo-divinity of the ruler fully. The giving of life and death is a prerogative belonging, strictly speaking, only to the Deity, and when man (i.e. the false god) purports to take over this function indiscriminently ("auch wem es wolt"), he oversteps his
bounds. Line 8 represents a further intensification of line
5 in that it describes the wantonness of the image. There
is a definite progression in the evil nature of the image
from line 5 to line 8, each line describing an aspect greater
in magnitude than the one preceding. Line 6 refers to the
avarice of the image, line 7 tells of its complete lack of
concern for discharging one of the most important duties of
a sovereign, the decision of life and death, and line 8 des-
cribes how the image finds habitual pleasure in 'rage, pun-
ishment, and evil.' The last line of the octet reveals the
real extent of the spite against the true god. It is sig-
nificant that this line is the only variation from the ver-
sion in a. Originally, the line read "Und pflage sich mit
raach und boßheit zuerlaben." By changing it to "Und pflag
sich mit raach, straf und boßheit zu erlaben," Weckherlin
has increased the intensity by adding one more negative
aspect of the self-indulgement of the image. The change
also contributes to the intensity by retarding the line: the
addition of "straf" augments the dominant /a/ sound of the
line ("pflag" "raach" "erlaben"). This addition also brings
about an alteration in declamation. From the standpoint
of strict alternation, the original version of the line was
smoother: "Und pfläge sich mit raäch und boßheit zuerläben."
Iambic declamation of the revised version would read: "Und
pflág sich mit raach, straf, und boßheit zu erläben," whereas
the first half-line ought to be accented "Und pflág sich mit
"raach, straf." This places the accent on the syntactically more important substantive "raach"—thereby also enhancing the a-vocalism—and effect a definite pause between "raach" and "straf" because of the pronunciation difficulty in shifting from the /ʁ/ sound to the following /s/ sound.

On the structural level, the second quatrain resembles the first in that the first two lines constitute the primary statement and the next two line expatiate. In the second quatrain, however, lines 7 and 8 are a compound predicate belonging to "dieses bild" of line 5. The continuity of expression is brought out by beginning lines 7 and 8 with "und," indicating that there is more to come. Thus in addition to the progression in intensity on the syntactical and linguistic levels, the structural level also contributes to the depiction of the ruler as the very antithesis of the true god whom he believes to emulate.

The transition from the octet to the sestet is marked in several ways. In the octet, the activity described is done by the false god; in the sestet, heaven acts in attempting to castigate the image: "Und ob der himmel schon oft-mahl des bilds undamock / Zustrafen, seine stern versamlete mit wunder." The degree of the false god's transgression is indicated by the implication that several attempts have been made to punish the image, albeit unsuccessfully: "So war' doch des bilds stim noch lauter dan der dunder." The first tercet also represents a certain mitigation of the
severity in the description of the image given in the second quatrain, or rather, what seems to be a mitigation at first glance. The various aspects of the wanophon nature of the false god are summarized in the curious euphemism "undanck." In understating the magnitude of the evil which the image represents by using the term 'ingratitude,' the poet does not break the accumulated intensity but heightens it. The use of "undanck" is ironic, and constitutes a continuation of the negative description in the second quatrain. This continuation is also apparent in the end of line 9. Repetition of the idea of punishment in line 8 ("straf") is seen in line 10 ("zustrafen").

In order to punish the false god, heaven gathers its stars together "mit wunder." Obviously, "stern" and "wunder" are metaphors with several levels of meaning. The use of "stern" is consistent with the general theme of the firmament initiated by the words "himmel" and "Got." Besides the theological meaning of the realm of God, the word "himmel" stands for what the poet believes to be the true and just power (in this case the Protestant cause—we shall discuss this conclusion in greater detail later in the argument). The word "stern," accordingly, is used to signify the representatives of heaven, the luminaries of the just cause. However, the full significance of "stern" can be brought to light by comparing it with other instances in Weckherlin's poetry with political or polemic intent.
In the trio of sonnets celebrating the Swedish Chancellor Axel Oxenstierna, "stern" is used in association with

Weckherlin, discouraged because a long-awaited advancement at the English court did not materialize, wrote four times to Oxenstierna between January and May of 1642 (cf. Forster, GRN, p. 102 and Fischer, v. 200, p. 489, v. 245, p. 127) in the attempt to secure a position as the Swedish agent in England. Oxenstierna did not reply. These three sonnets, however, cannot be considered as a means to an end as they were written nine years earlier, c. 1633.

"stirn" in a word-play on the chancellor's name:

In Weckherlin's later occasional poetry, word-play on the name of the person celebrated is frequently employed. Actually, the word "occasional" is somewhat inappropriate as Weckherlin wrote more out of genuine admiration—although sometimes with an ulterior motive—than out of duty as a court poet. Cf. Forster, GRN, p. 89: "In seiner Dichtung erlebt er die wechselnden Geschicke seines Vaterlands mit, auf dem sein Blick immer haften blieb. Er schreibt nicht für Haak, Hübner, Küeffer, Rusdorf, wie er früher für den Hof schrieb. Er ist nun sich selbst überlassen—er schreibt für sich selbst und für das gesamte protestantische Deutschland."

Man findet kein gestirn, das mit so klarem brand
Und starckem gegenschein als diser Nordstern
scheinet,
Stracks wider die zu weit und hart-greiffende hand,
Darunder das numehr gejochte Teutschland weinet.
(156, 1-4)

Er kan mit solcher krafft, und wunderreichem schein
Die forcht in unserm feind, den muht in Uns vermehren,
Daß in als eine Sonn, nicht einen Stern gemein
Mit wunder möniglich muß sehen, segnen, ehren.
(157, 1-4)

In other instances, the usage of "stern" does not owe its genesis (even in part) to a convenient word-play but stands independently, as it does in our sonnet:
Ich steigend nicht so hoch, glaub, uns solt der gewalt, 
Den diser Erden Stern außgiessen, wolvergnügegen, 
Als deren Gegen schein und würkungen gestalt 
Das Volck verblinden kan, die Weisen nicht betriegen.

Darumb alßbald ich sah mit wunder und mit lust 
Der Weißheit und Manheit Gestirn einander grüssen, 
als Hänßfelds hertz gewan des König Jacobs brust: 5
(310, 5-11)

5 The reference is to Ernst von Hänßfeld and King James I.

Damahl ist unser Held (sprich ich) uns zu entfahren, 
Als wahrer Hercules dem Himmel zugefahren, 
Da Er dan leuchtet klar ein Newes Nord-gestirn. 6
(italics mine)
(287, 652-56)

6 the Swedish king Gustav Adolphus

The word "stern" is used in "Traum" with the same meanings 
as in the above two passages. Weckherlin uses the word as 
a metaphor for champions of the Protestant cause. In "Traum," 
the motif of heaven gathering its stars in order to punish 
the false god is emphasized by the pronounced sibilant alli-
teration linking "stern" with "strafen": "Zustrafen, seine 
stern versamlete..."

Although the word "stern" can be interpreted on several 
levels, I do not see in it any implications pertaining to 
astrology: "An implication of astrology is present in the 
signs and wonders associated with the stars."7

7 Woods, p. 322.
There is no evidence elsewhere in Weckherlin's works that would support such an inference. The above-cited statement is apparently based on a misunderstanding of the word "wunder," which does not mean strictly 'wonder' or 'miracle,' but is used in its Old Testament sense with the connotation of threat. The idea of threat is developed in the following line: "So war doch des bilds stim noch lauter dan der dunder." The use of "dunder" to connote 'divine wrath is reminiscent of Old Testament imagery and is utilized by Weckherlin in his religious poetry:

Des Herren stim gar nicht ohn wunder
Erschüttert die welt mit gefahr
Wan durch schnell-knallend-starcken dunder
Sein zorn und grim wir offenbar: (256, 41-44)

Again, by ending the tercet on a stentorian note, "dan der dunder," the poet uses alliteration to emphasize the menace of thunder. The rhyme scheme of the sestet, in deviating from Weckherlin's customary cdcdcd, also serves to bring out the aspect of threat by positioning the words "wunder" and "dunder" (which rhyme in theme as well as sound) in consecutive lines.

The false god does not heed the threat, and its voice is louder than the thunder. But its defiance does not go unchecked. The sestet is composed of a single sentence,
thus linking the two tercets. The sentence continues in line 12 with "biß endlich," and the use of "endlich" implies that what is to come was expected. Just as thunder tells of an impending storm, so also does the word "dunder" in line 11 foreshadow the lightning which destroys the image: "da schlug ein schneller plitz das schöne bild herunder." The use of lightning as a weapon of heaven (both in the Old Testament and in Greek mythology) reestablishes the divine supremacy, and also answers the question of why the false god's defiance was tolerated for so long. In order to show the ultimate impotence and vanity of the image, vengeance was forestalled until the image had reached the zenith of its earthly power: "als sein stoltz war in dem höchsten schwanck." By striking down the false god at the height of its power, the full scope of the contrast between the mundane and transmundane is revealed. The disparity between the true and the false god is also shown by the fact that the reign of the false god—which needed time to establish itself—is destroyed by a single bolt of lightning. The drama of heaven's sudden and complete vengeance against the usurper is enhanced by retardation of the line through the use of /ʃ/ alliteration: ("schwanck") "schlug" "schneller" "schöne."

The second tercet is linked to the preceding strophes by word repetition. The splendor of the image as described in line 2 ("prächtiglich") is repeated in line 13, "schöne," and in line 14, "pracht." The word "höchsten" alludes again
to the lofty status of the image as seen in "erhaben." In the single word "stoltz" we see a recapitulation of lines 6-8, and "plitz" represents a further development of "dun­der."

At the same time, the tercet provides a contrast to the three preceding strophes. The word "herunder" implies the opposite of "erhaben," and the instantaneousness of the image passing from existence as opposed to the implied dura­tion of its reign is seen in the word "schneller" and in the use of a present participle verb "verkehrend." The greatest contrast, however, is in the last half-line of the sonnet where the earthly splendor of the false god is transformed into the lowliest, most despicable matter imaginable ("koht, würm und gestanck") which summarizes the whole spectrum of 17th century imagery used to designate the transitory nature of earthly things. To bring out the full impact of this asyndetic accumulation, the accent must lie on the substan­tives, "Verkehrend seinen pracht in köht, würm und gestänck," rather than on the conjunction "und," where the alternating method of declamation would have us put it. The proper ac­centing retards the last half-line, thus ending the sonnet by emphasizing those words which serve as a reminder of the true nature of those who attempt to gain power on earth by claiming to represent the power of heaven.

The sonnet as a whole is unified by vocalism. Of the vowels in the accented syllables, over one fourth is the
/a/ sound. Together with the /o/ sound, the /a/ vocalism gives a dark vowel quality to almost one half of the total number of accented syllables, thus lending the sonnet a somber quality which befits the theme of vanitas. The use of consonants also serves as a unifying device. A sibilant consonant occurs in fully one third of all accented syllables and constitutes to an unusual degree the predominance of a single consonant class.

The four strophes are linked also by the occurrence of the word "bild" in each strophe. This is in one respect indicative of the atypical nature of this poem as viewed from the standpoint of Weckherlin's literary production as a whole. As previously stated, Weckherlin generally employs only one or two attributes of a particular metaphor while disregarding any aspects which do not suit the immediate purpose. This is entirely permissible in 17th century poetics, but is not in line with modern practice. However, in its use of metaphor, "Traum" is an eminently modern poem in that the possibilities afforded by the metaphors "Bild," "stern," and "himmel" are more thoroughly explored.

It is perhaps for this reason that "Traum" is the one Weckherlin poem invariably included in anthologies of 17th century verse large enough to permit representation of the "minor" poets.
"Traum" differs from most Weckherlin poems also in that the syntax is fairly straightforward. The device of enclosing a clause within a clause (Einschachtelung) is used without sacrificing structural clarity—as opposed to the structural complexity of the last tercet of "Über meiner Nyrten seeligen Abscheid" and labyrinths like 287, 523-526:

Got weiß, auch wisset ihr, daß ich nicht meinen Nutzen, 
Sondern des Höchsten Ehr und Kirchen zu beschützen

Alhie such und verhoff, daß es auch ewer muht,

Und ewer auch der sig.

and 164, 1-12:

Der Menschen wohn ist falsch, betrüglich die verjähung,

Als ob des Glicks allmacht, der ewigkeit versehung,

Und des himmels gesatz (mit zwang der Götter hand

Verkürztend) ohn ihr schuld veränderten den stand

Der Menschen und der Welt. Das werok recht zubesehen

So muß der Mensch, daß er die ursach selbs, gestehen.

Dan ja ein ieder mensch, dem grösten König gleich,

Hat der Anmuhtungen und der begrirden reich

(Die seine vernunfft stehts solt maistern) zu regieren:

Und Sie, was farb und schein Sie auch in dem schilt

führen,

Zu büssen ihren lust (als schmaichler) ihres thails

Vergessen oft des Reichs und ihres Fürsten hayls.

"Traum" is also entirely narrative in character—there is no direct address or even an implied audience (although its existence is not necessarily precluded). These exceptions to Weckherlin's general poetic procedure do not mean that "Traum" is a better poem than his endeavors more directly indebted to contemporary literary tradition, for the critic's opinion of what constitutes "good" or "inferior" poetry is
often determined by personal taste and current criteria. It does mean that "Traum" is simply an atypical poem with regard to Weckherlin's work as a whole. "Traum" remains within the Baroque tradition—as witness the Alexandrine verse, the motif of vanitas, and the examples of asyndetic accumulation. However, the use of metaphor and the clearer distinction (for Weckherlin) between the paratactical and hypotactical sentence, as well as the use of traditional literary conventions as discussed in previous chapters, shows that the poet is capable of an individuality which has hitherto been granted him only in the form of general statement.

In "Traum," Weckherlin denounces those individuals (or individual) who try to assume a god-like role. He shows that the attempt will ultimately be vain since what is created...
of man must perish. Yet the sonnet is the description of a dream. What is told in this dream has not taken place, thus it remains for all practical purposes wishful thinking on the speaker's part. Weckherlin generally wrote with a specific person or group of individuals in mind. We must also bear in mind that Weckherlin was by vocation a statesman; poetry was his avocation (albeit not by his own choice). The depth and intensity of his feelings about politics is prolifically attested in his correspondence as well as his poetry. The question thus remains: at whom is "Traum" directed?

As previously pointed out, the only change which Weckherlin made in "Traum" for the 1648 edition is in line 8. He did, however, make an addition, namely, the subtitle "Von den H. v. B." Goedeke believes that this refers to the Duke of Buckingham, Georg Villiers. Forster supports Goedeke: "Die La Rocheller Niderlage zeigte ihm [Weckherlin] Buckingham in seiner wahren Gestalt" (a quote from "Traum" follows). Fischer's position on the question is unclear:

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15 Forster, GAW, p. 58.

Goedekes beziehung auf den herzog von Buckingham, der 1628 (nicht 1629) ermordet wurde, ist sehr bestechend. Dann wäre aber diese beziehung Weckherlins eigene zu-that; denn das gedicht eine freie nachbildung von Spenser, The Ruines of Time, v. 491-504 (Globe ed, 494) ist, zeigt Bohm, 63 f.; Spensers gedicht erschien 1591.

The fact that the poem is a free imitation of Spenser, of course, does not prevent Weckherlin from adding a subtitle (if, indeed, he did); thus Fischer's objection is irrelevant.

The possibility that "Traum" may refer to the Duke of Buckingham is not to be excluded completely, but I believe that the true target of the poem lies elsewhere. In the first place, the historical figure of the Duke is an ambivalent one at best. In general, he gives the impression

17. The Duke was a favorite of James I, who depended on him during the years of the Parliament's dissolution (1611-1619). James fachoed himself the leader of Protestantism, but also thought himself capable of healing the rift between Catholics and Protestants. He gave his daughter in marriage to the "Winter King," thus permitting the assumption that he would support the acknowledged leader of Protestantism in Germany. Yet at the same time he could endeavor to gain the hand of the Spanish Infanta, Anna of Austria, for his son and heir Charles (the so-called "Spanish match"). Buckingham was sent with Charles to woo Anna in Spain and was subsequently humiliated by his master's rejection as a suitor. Charles, however, married Henrietta, the (Catholic) sister of the French king Louis VIII in 1625. At this time Buckingham created a scandal by declaring himself to be in love with Anna, now queen of France, and staging a romanesque courtship to the horror of Louis. Through Richilieu's instigation, Buckingham was declared a persona non grata at the French court, and in an attempt to gain personal revenge (and also because his situation in England was deteriorating—he was burned in effigy in London), he set sail to aid the French Huguenots at La Rochelle who were extremely hesitant to receive him, and the venture proved abortive.

of a rather foolish and headstrong man. While it is easy to see why Weckherlin, a serious and politically acute individual, could dislike the Duke, it is difficult to recon-
The last tercet ("ein schneller plütz") could refer to the Duke's assassination, but he was hardly a sovereign of the magnitude depicted in the sonnet, specifically in lines 2-4 and in the first tercet.

Instead, I believe "Traum" to be directed against Rome. 18

18 Cf. Geschichte der deutsche Literatur 1600-1700, v. 5, ed. Klaus Gysi, Kurt Böttcher et al., Volk und Wissen Volkseigener Verlag (Berlin 1963): "Immer wieder erkennen wir auch seinen glühenden Haß gegen die katholische Kirche, in der er Hort und Hauptstütze der Reaktion sah. Dichterisch stärksten Ausdruck fand diese Einstellung in dem Sonett 'Traum' aus der Sammlung von 1641; es ist die freie Nachdichtung eines englischen Autors. Die konkrete inhaltliche Gestaltung aber ist Weckherlins eigenstes politisches Bekenntnis: die Hoffnung auf den endlichen Sturz eines 'falschen Gottes,' womit deutlich die römische katholische Kirche gemeint ist." (p. 72) Thus also these authors arrive at the same conclusion. I would lend their conclusion more credence, however, if it stemmed from an analysis of the poem itself rather than from the political convictions of the authors. The ten pages devoted to Weckherlin in this East German history of German literature view Weckherlin mainly as a man suffering under class conflict. Although they note Weckherlin's freshness of language, they consistently describe him from a class-oriented point of view: "Weckherlin gehörte zur wachsenden Schicht der bürgerlichen Intelligenz, die im Dienst eines Hofes stand...." "Der Bürger Weckherlin hatte auch Blick und Gefühl für die leidenden Schichten des Volkes, mehr noch, er mass die herrschenden Klassen an deren Not und verurteilte sie." (p. 72) "Weckherlins dichterisches Werk, erfüllt von bürgerlichem Ständestolz und Patriotismus, entstand im Bereich absolutistischer Höfe." (p. 78) It is true that there is a class conflict in Weckherlin's works, but not of the kind described above. In his later years, Weckherlin grew increasingly disenchantment with life at the English court for several reasons. He did not receive the advancement which he felt that his work merited and consequently vented his despleasure in several poems criticizing the hypocrisy of court life. He was also displeased at the lack of active support of the Protestant cause on the continent and felt that England should have done much more. The class conflict which Weckherlin felt derives from
his own particular situation; by education, experience, and office he belonged to the court, and through his marriage he was firmly rooted in the bourgeoisie. He was a man living in two worlds, never completely belonging to the one or the other.

Within the sonnet itself, the use of "stern" as discussed above supports an anti-Rome sentiment. There is a striking parallel in -285-, an ode to a friend, which employs the same image as line 1 of "Traum" in specific reference to the Pope. Also the idea of insatiability in line 6 of the sonnet finds a parallel in the allusion to lack of self-control:

Hie einer auf den Hohenschul
Will Doctor oder Cantzler werden;
Dort einer auf dem Predigstul
Erhobet sich hoch von der erden;
Doch nur so hoch, daß er einmahl,
Als Bosohof oder Cardinal
Ja Bapst (Got gleich) mög dominieren,
Und andre, nicht sich selbs, regieren, (285, 37-44)

A close friend of Weckherlin, Theodor Haak,19 made the

19 Haak's position in England was that of intermediary between the German refugees from the Palatinate and their English patrons. His continual travel between England and the Continent brought him frequently into contact with Weckherlin concerning matters of passports and mail. Haak was interested in the idea of a union of Protestant churches (as was Weckherlin) and was active in the circle of irenicists around J.A. Comenius,

arrangements for the 1641 and 1648 editions of Weckherlin's works. In 1637, Haak asked the poet about "verses against the papists."20 In a, "Traum" appeared in the section of
the *Weltliche Gedichte* entitled *Heroische, Und andere Gedichte*. All the poems in this section except "Traum," the first poem (-144-"Sonnet. An das Teutschland."), and the last poem (-165- "Ode") celebrate an individual. This section was considerably expanded in A (mainly through the lengthy paean to Amelia, Countess of Hessen), and "Traum" was positioned between two virulently anti-Catholic sonnets which Forster believes were written before 1641, but which did not appear until 1648 because of possible repercussions at court. 21 One of the two sonnets, -315-, is addressed seemingly to a group of bishops apparently watching a play in which a priest falls into the jaws of Hell. 22 The word "play" has a double meaning in the sonnet as it also refers to this life (as opposed to the hereafter), and Weckherlin warns that when the "play" is over, the "hohe Pfaffen-witz" will wind up in the Devil's grasp just as in the "play.

The other sonnet (-316- "Von der Catholischen Lig") makes a play on the word "Lig" to refer both to the Catholic League.
and lying:

Darumb dem schweren schwarm, als dessen hertz, hand, mund,
Für seinen eignen sack betrieget, krieget, lieget,
Wirt mit der welt Abgot und seinem stoltzen Bund
Der allgemeinen Lig titul wol zugefüget. (316, 5-8)

Again we see a parallel to "ein bild gleich einem Got" in the phrase "der welt Abgot." From the repositioning of "Traum" between these two sonnets, it is clear in what sense all three are to be interpreted.

As was indicated before, "Traum" is supposedly an imitation of Spenser's "Ruines of Time," which in turn is believed to be inspired by images in Du Bellay's "Songe."

Lines 491-504 in "Ruines of Time" pertain to "Traum":

I saw an Image, all of massie gold
Placed on high vpon an Altafe faire,
That all, which did the same from farre beholde,
Might worship it, and fall on lowest staire.
Not that great Idoll might with this compaire,
To which th' Assyrian-tyrant would haue made
The holie brethern, falslie to haue praid.

But th' Altare, on the which this Image staid,
Was (C great pitie) built of brickie clay,
That shortly the foundation decaid,
With showers of heaven and tempests wore away:
Then downe it fell, and low in ashes lay,
Scorned of euery one, which by it went;
That I it seeing, dearlie did lament.

As can be seen, Weckherlin's poem has a different import than Spenser's; in the "Ruines of Time" the fall of the idol is lamented, whereas in "Traum" it is viewed as in-

\[
\text{23 Cf. also l. 76: "O Rome, thy ruines I lament and rue."}
\]
evitable and good. If Weckherlin used Spenser as a model, he merely borrowed the image of the "Image" in its external appearance. The ultimate source of "Traum" and also Spenser's image in "Ruines of Time" is the Old Testament. The description of Spenser's idol is found in *Daniel* 2, 32-33. The "Assyrian-tyrant" is a reference to Nebuchadnezzar, king of Babylon. Lines 495-497 of Spenser's poem refer to Nebuchadnezzar's edict which stated that the people must bow down and worship the idol he had built. Actually, Weckherlin's poem is closer to the Old Testament than to Spenser's poem. The Biblical version and "Traum" both have in common the idol, people flocking to pay homage to it, and the motif of punishment of false pride. Nebuchadnezzar does repent of his false pride and is redeemed, but that is beside the point of what Weckherlin wishes to accomplish in "Traum."
An Herren Theodor de Meyern.
Rittern und Königl. Raht und Artzt, etc.
Meinen (der Grossen und Kleinen Welt kundigen)
Hochgeehrten freind.

Der leib des grösten Reichs des menschen leib sich gleichet,
In beeden sihet man, wie durch müßigkeit schand,
Durch schand uneinigkeit, Durch zertrennung auffstand,
Durch entpörung schwachheit, durch schwachheit der Tod schleicht.

Doch wan durch Gottes gnad das böß dem guten weichet
Auff guten raht und hilff des haupts und auch der hand,
Alßdan gesundheit, frid und frewd zugleich das land,
Wie auch des menschen leib lieblich wider bereichet.

Ach nem das Teutsche Reich, das ietz in seinem blut
Gantz zaghafft, trostloß, schwach mit des tods band umbfangen,
 Mayerne deinen Raht alleln getrew, weiß, gut;
So solt es nicht allein trost, hilff und hail empfangen.
Sondern sein hertz, hand, him, von zagheit, schwachheit, ruht,
Gefreyet, solten noch Unsterblichkeit erlangen.

In line 1, an empire is likened to a human body. The simile is meant to be all-inclusive through the use of the superlative "grösten"; the comparison is valid for all realms, from the smallest to the largest. The first line states the thesis and the remaining lines of the quatrains document the statement. The poet proceeds with the explanation of the pint of line 1 in a didactic manner, intro-
ducing the proof with "In beeden sihet man." The remaining five half-lines in the quatrain list the five stages an empire goes through on the way to its ultimate downfall.

The first stage in the gradual decay culminating in death is a state of leisure, passiveness, "müssigkeit."

It is significant that Weckherlin regards inactivity as the initial step in the process. As will be pointed out in greater detail in the following chapter, activity in the exercise of moral virtue is a characteristic of Weckherlin's later occasional poetry, and its absence here is to be seen as a sign of decay. Forster detects a note of wistfulness in Weckherlin's almost Goethian admiration of the Tatemensch and speaks of Weckherlin's "Sublimierung seines Tatendrangs":

Er war im Ausland und musste zusehen, ohne selbst eingreifen zu können. Je untätiger die englische Außenpolitik war, desto eifriger arbeitete Weckherlin in der einzigen Weise, die ihm möglich war—"laut mit dem Mund". Auch die Verherrlichung der Feldherren lässt sich erst so recht begreifen. Es war ihm nicht beschrieben, wie er gehofft hatte, seinem Vaterland als Beamter zu dienen; dafür stellt er sein Dichter- genie restlos in den Dienst der protestantischen Sache.  

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\[1\] Forster, p. 95.

For Weckherlin, then, passivity is the beginning of the end.

The next step in the progression is disgrace: "durch müssigkeit schand." The concept of disgrace as the next stage in the development of sickness seems somewhat peculiar
at first glance. However, when we consider disgrace as a
sin of omission and as such the logical consequence of in-
activity, its place in the progression becomes clearer.
The word "schand" describes the degenerate condition which
"müßigkeit" brings about. On the level of interpretation,
the term "disgrace" applies to the situation of the Protes-
tant states of Germany, as one of Weckherlin's earlier
sonnets already reveals:

Darumb ihr deren will (des Teufels willen gleich)
Und deren lust allein ist Gottes volyk zu schaden,
Wie ewer zorn, grim, wuht, sein wort, sein volck,
das Reich,

Mit schmach, mit qual, mit schand, verbrant, verbant,
beladen:
Also in ewerm blut zu stehter schand soll Euch
Noch zwingen mein Marggrav Georg Friderich
zu baden.2


As a result of "schand" comes lack of unity. With the
word "uneinigkeit" Weckherlin undoubtedly has in mind the
lack of unity in the Holy Roman Empire resulting from dif-
ferences in religious belief. Overtly, this would mean the
Catholic-Protestant hostilities, but Weckherlin may also be
thinking of the factions in the Protestant camp.3 How strong-

3 There was a great deal of friction between the Luth-
erans ans the Calvinists. The latter pursued the Protestant
cause much more militantly and were critical of the Lutherans
for lapsing into what they considered placid passivity.
ly Weckherlin felt about the question of unity can be seen from the second half of line 3. Instead of relating this half-line to the preceding half-line by repetition of the last-named step in the progression (that is, instead of proceeding by the use of anadiplosis), the poet uses an intensified form: "zertrennung." The word "uneinigkeit" describes the state of being un-united, but in "zertrennung" the emphasis lies on the act of "dis-uniting," that is, division. The concept of lack of unity is stressed by this shift from the static to the dynamic.

The stage which follows division is insurrection, which describes the act of one part of a unit rising up against another. As in the previous half-line, line 3a is also connected to the next half-line through an intensified form rather than mere word repetition. Whereas the word "aufstand" generally is used to indicate the outbreak of a revolt, "entpörung" in its shade of meaning indicates more the spread of revolt. The natural consequence of parts of a unit being at variance with one another is weakness, "schwachheit." Even the most casual acquaintance with the grim statistics of the Thirty Years' War shows how aptly this term is chosen. In turn, weakness ultimately leads to death.

The whole quatrain is exemplary in nature. It is intended as a generality as there are no specific references to any particular empire. However, our comments relating
the steps of progression from lack of unity to death to the Thirty Years' War are justifiable as this war is obviously the model for Weckherlin's train of thought.

As stated in the beginning, the quatrains is a comparison here. The five stages of political decay are also metaphors for the course of an illness in the human body. Lack of activity on the political level is akin to the lack of exercise of the body—degeneration commences with such a lack in both cases. The word "schand" as applied to the human physiology signifies the degenerate condition of an unexercised body which is then prone to illness. The body is no longer at one with itself in a state of harmony. The faulty functioning due to "schand" leads to different degrees of health, hence "uneinigkeit." The next stage in the illness is inflammation "entpörung," leaving the body in a state of weakness "schwachheit." In such a weakened state, the body is in grave danger.

The second quatrains is in contrast to the first. Whereas the first quatrains describes the course of illness, the second prescribes its cure. The cure, however, is not automatic—it is dependent on several factors, first and foremost, the grace of God: "Doch wan durch Gottes gnad das böß dem guten weichet." The word "böß" summarizes the process related in the last two ans one-half lines of the first quatrains. Evil yields to its antithesis, good, through the grace of God, and the constellation good : grace : God is
united linguistically through alliteration: "Gottes" "gnad" "guten." However, God's grace alone does not suffice to bring about recovery, although it is a necessary condition. As we see in line 6, positive action is needed on the part of the head and the hand. In order to make a recovery, the mind and its instrument, the hand, must play an active role based on counsel and help ("raht und hilff"). Metaphorically, the word "haupt" and "hand" denote the ruler of a political unit and its people respectively. The two half-lines of line 6 counter-balance each other; "haupt" is related to "raht" and "hand" is linked to "hilff." Through alliteration, the two half-lines are brought more closely together ("hilff" "haupt" "hand") and the balance thus emphasized.

The second quatrain contrasts to the first also within the simile political body vs. human body. In the first quatrain, the political body is the analogous term and the human body the proper term, the term to be illuminated. In line 6, the situation is reversed and the human body becomes the analogous term. The words "haupt" and "hand" are used concretely with respect to the human body and metaphorically with regard to the political body.

When the two conditions are fulfilled, namely, when God's grace is given and positive steps toward (self-) help taken, then the body (both political and human) can regain health. The first two lines of the second quatrain state
these conditions ("doch wan") and the last two lines give the conclusion ("alßdan"). The asyndeton in line 7, "gesundheit, frid und frewd," represents a merger of the political and human bodies. The word "gesundheit" properly pertains to the human body and metaphorically to the political body whereas "frid" presents the reverse situation in that it is properly applied to a political situation.

In the word "frewd," the two bodies are on metaphorically neutral ground. Joy does not belong more to one area or the other, but to both. A realm rejoices at peace just as a man enjoys regained health. The equality in application of the word "frewd" is emphasized in "zugleich," meaning both 'at the same time' and 'to the same extent.' The concept of activity implicit in the words "hilff" and "hand" is reiterated in the last word of the octet "be-reichet." Enrichment is the result of productive endeavor.

The progress of decay traced in the first quatrain is gradual, as is apparent from the five steps it is envisioned to go through. We are likewise confronted in the second quatrain with a gradual process. The healing takes place over a period of time. Indeed, the picture which this quatrain presents is reminiscent of the organic process of ripening, as of a harvest. Several elements suggest this image. The first suggestion comes in line 5 through the word "weichet." Just as one season "yields" to the next, so does evil "yield" to good. The concept of "des grösten
Belchs" in line 1 recurs in line 7: "das land." Here the empire is not referred to specifically as a political body. Instead, the term used gives the picture of a geographical unit, acreage, tilled land. The words "lieblich" and "be-reichet" in line 8 strengthen this thought—the land, lovingly tended by "gesundheit, frid und frewd," grows bountiful. The word "wider" suggests that the process has happened before and can happen again, like the change of seasons. With the implicit picture of organic growth, the poet compares the healing process to the ripening process which is a universally positive symbol. The subtle image of ripening is particularly apt as it in turn implies thought and watchful care, positive action toward a productive end. A rich harvest presupposes man's attentive care ("guten raht und hilff") and also God's grace manifested in favorable weather. So also does the healing of a sick body require care and grace.

The octet is narrative in character, which is in keeping with the slightly didactic, slightly moralistic overtones contained in it. No personal pronouns occur, with the exception of the impersonal "man" in line 2. The two processes of languishment and convalescence are demonstrated through description. In the sestet, a different tone appears, as heralded already by the first word "ach." This interjection carries the message of the whole tercet. The word "ach" generally precedes a wish or desire but with the tacit im-
lication that it will remain unfulfilled. The second word in the sestet, "nem," expresses by its grammatical form what "ach" expresses in syntax. The word "nem," as well as "solt" in line 12 and "solten" in line 14, is a subjunctive form and describes an unreal situation, a wish which remains unfulfilled.

Having made a general statement in the first quatrain, the poet now turns to the specific in the first tercet. The realm which finds itself in the straits described in lines 1-4 is "das Teutsche Reich." As the octet is meant to be an exemplum, we find no indication of a time element in it which would limit its validity; in the first tercet this, too, has been made specific—the time is now "letz." The phrase "deinen raht" and its modifiers "getrew, weiß, gut" also represent a specific manifestation of the general phrase "guten raht" in line 6. The word "zaghafft" is related to the concept of "schand" in lines 2 and 3, "trost-loß" is loosely connected to "uneinigkeit"-"zertrennung," and "schwach" to "schwachheit."

Line 9 thus identifies the particular situation the poet wishes to discuss as a correlative to the preceding general thought. The octet painted a descriptive picture by means of substantives naming concepts. In the first tercet, the poet uses adjectives to describe the German Empire. The Empire is seen to be in the last stage of wasting away as described in the first quatrain. The external
sign of the Empire's infirmity is blood, "in seinem blut," while its general condition is diagnosed in line 10: "Gantz zaghaft, tröstlos, schwach mit des tods band umfangen." The sickness has advanced nearly to a terminal point as the Empire is in the grips of Death. As previously noted, \(^4\)

\(^4\) Cf. p. 34.

we are not dealing with a lack of accuracy on the poet's part as regards the adjectival asyndeton in line 9 describing the plight of the Empire. Each adjective is necessary because it describes a different aspect of the illness: "zaghaft" refers to the moral decay, "trostlos" to intellectual decay, and "schwach" to the actual physical degener-

\(^5\) By "intellectual" I mean the lack of hope which comes from evaluation of circumstances. In interpreting the word "trostlos" as signifying a bleakness in outlook, a pessimistic philosophy in dealing with the reality of the situation, I take it to mean a breakdown of the intellectual process.

The simile stated in line 1 is realized here in line 9 through the personification of the German Empire as a human who bleeds and possesses moral as well as physical attributes.

As the title of the sonnet indicates, this is ostensibly a poem celebrating an individual. But it is not until line 10 that any indication of this being an occasional poem is given. We do not expect the appearance of a proper name
due to the absence of any and all signs leading up to it. Because of the title, we expect some words either praising or mentioning Mayerne. The anticipation which has thus been building up for ten lines is heightened by the sentence structure within the first tercet. The clause stripped of apostrophes reads "Ach nem das Teutsche Reich deinen raht." Forestalling the completion of the clause by means of a relative clause (lines 9b, 10) adds to the anticipation brought about by the absence of any direct celebration of Mayerne, the individual to whom the sonnet is dedicated. Indeed, when he is finally mentioned, it is almost incidentally—the name is simply interjected into the middle of the clause. The words "Mayerne" and "deinen" are the only two words which ostensibly show at all that this is an occasional poem. On the basis of this brief reference alone, the honorific aspect is thus far outweighed by the polemic aspect. Line 11 is the only line of the fourteen lines which has anything to do with overt praise.

The sestet is composed of a single sentence. The conditional part of the subjunctive sentence is presented in the first tercet, and the second tercet constitutes the conclusion. The two tercets are related to each other in the same manner as the two quatrains: in the first tercet, a description of illness is given; the second describes the healing.

As a result of heeding Mayerne's loyal, wise, and good
counsel, the Empire would recover from its diseased state: "So solt es nicht allein trost, hilff und hail empfangen." The words "trost, hilff und hail" represent a more specific version of the cure obtained in line 7: "gesundheit, frid und frewd." In fact, it will be seen that all the tripartite asyndetons in the sonnet are related. Their use in the sonnet is more than rhetorical; above and beyond being time-honored rhetorical devices, they serve to structurally augment the effect of the poem. The octet contains only one asyndeton (line 7), whereas the sestet has five. Lines 10, 11, and 12 contain one asyndeton each, while line 13 has two. The frequency of their occurrence in the sestet and the double occurrence in line 13 help to lend the sestet an intensity of expression due to the sentence-compressing function of the asyndeton by eliminating connective words.

It is appropriate that line 13 has two asyndetons, for it begins the second stage of the cure. Line 12 indicates through "nicht allein" that the Empire will receive more than "troat, hilff und hail." The cure is to be complete as will be seen in line 14. The asyndeton which pertains directly to the Empire is "hertz, hand, him." As we have already seen, Weckherlin uses this phrase or a variation of it to indicate an entire person. The words "hertz, hand,

6 Cf. pp. 76-77.
hirn" represent the moral, physical, and intellectual aspects of a man's character (or rather, through the use of metaphor, the Empire's character). Each of these areas is helped by an aspect of the counsel given by Mayerne as indicated by the attributive adjectives: "getrew" relates to "hertz," "gut" to "hand," and "weiß" to "hirn." As shown by the versus rapportati in line 13, each of the three areas suffers from the malady descriptively appropriately to it: "hertz" - "zagheit," "hand" - "schwachheit," "hirn" - "wuht."?  

In -284-, an ode to a friend, Weckherlin uses a similar image. The troubles which beset Weckherlin's Germany are compared to a sickness here, too:

Hat schon des Aberglaubens wuht  
Des Teutschlands haupt und hertz getroffen,  
Daß es von seinem eignen blut  
Mehr dan zuvor mit wein besoffen: (284, 148-151)

The cause of the sickness is made clear by the use of the word "aberglaube" (cf. p. 60). The similarity of the use of "wuht" here to its use in our sonnet is increased by the similar personification of Germany.

Through Mayerne's counsel, each of the three areas receives a particular cure: "trost" heals "hertz," "hilff" is connected to "hand," and "hail" goes with "hirn." Also, each area's particular affliction ("zagheit," "schwachheit," "wuht") is prefigured in line 9 through the words "zaghaft, trostloß, schwach."

There is a religious overtone to line 12. The words "trost, hilff und hail" and "empfangen" strongly suggest the divine salvation given to the faithful. When reading
both the love and occasional poetry of Weckherlin, one is continually struck by the relationship these genres seem to have with his religious poetry. Without some thought, it is sometimes difficult to define exactly what aspect of a poem gives this impression. But if one goes back and re-reads some of the religious poetry, the relationship becomes clear. Weckherlin often uses in his love and occasional poems words, phrases, or sometimes even whole sentences which are used in the religious poems so often as to identify these phrases as deriving from the religious poems. The result is that when one encounters such a word or phrase laden with religious significance which is imparted by its frequent use in the religious poems, the feeling of familiarity which arises causes him to see the poem in an added dimension. Such is the case here with line 12. The phrase "trost, hilff und hail" is seen a number of times in Weckherlin's Psalm adaptations, notably in -252:

Von dir allein erwart ich trost, hilf, heyl,
Ach! cyt mich zu erlösen! (v. 183-184)

A variation of this formula occurs in -259:

Auff daß ich, nach dem ich genesen,
Dir, Herr, allein lobsing, wie ich ietz seuftz und gilff,
Weil, mein Got, du allein mien trost, hayl; hofnung, hilff,
(v. 124-126)
Other variations, such as "hilff und hayl," "hilff und trost," and "trost und hayl" occur with great regularity.

The religious element also plays a role in the second stage of the cure which is completed in the last line of the sonnet. In following Mayerne's advice, the German Empire receives not only "trost, hilff und hail" but also immortality. This is not merely Baroque exaggeration. In reality, immortality would result from perfect healing powers (if they existed). It is stated in the title that Mayerne is a doctor, and the last tercet implies that his ability is so great as to be divine in nature—as it would have to be in order to bring about immortality. Weckherlin does use the image of God (N.B. not Christ) as a healer elsewhere, e.g. in -266-:

Er, wund-nein-wunder-artz, der alles weiß und kan,
Der iede pein, glid, seucht kan mildern, stärcken haylen,
Erscheinet ihnen bald (sie schawend gnädig an)
Erlösung mit-zuthaylen: (lines 161-164)

Thus the word "unsterblichkeit" seems to contain a religious inference. In addition, the word "hail" has not only the concrete meaning of healing (in keeping with the general image), but also the connotation of salvation.

As stated above, the only two words in the sonnet which mark it as an occasional poem are "Mayerne" and "deinen" in line 11. The poem in vocabulary and expression is a lament about the sad state of Germany, how it came to be this way, and how it could have been avoided. The honorific aspect
seem to be very much in the background. This is for all outward intent and purposes a polemic poem in the (thin) disguise of occasional poetry. Yet high praise is given to Mayerne in saying that the Empire would receive "trost, hilff und hail" as a result of his ministrations. The retroactive inference that his gift is divine in nature is also high praise, so that the honorific aspect in the sonnet is greater than the external appearance of the poem would indicate. Because the honorific aspect consists not so much in overt praise as in choice of simile (the implied connection to the divine healer), the sonnet has a more sincere effect than the occasional poetry which speaks in hyperbole of the attributes of the individual it celebrates.

However, even in the last two lines the polemic element is inextricably interwoven. The subject of lines 13 and 14 is "sein hertz, hand, him," and it is used with an active verb denoting pursuit of a goal "erlangen." The emphasis has changed from receiving ("empfangen") to attaining ("erlangen"). The phraseology implies that the role of the doctor, Mayerne, is that of a liberator. He frees the Empire from its afflictions. Once freed, the Empire would attain immortality, which implies that the capacity to attain immortality was always there—a patriotic thought.

Now the meaning of the title becomes clear: "Meinen (der Grossen und Kleinen Welt kundigen) / Hochgeehrten freind." This refers to the two concepts of macrocosmos and
microcosmos, the world and man respectively. The title is appropriate to the simile of Empire vs. man in the sonnet. Mayerne, as a physician, metaphorically treats the Empire through his counsel, or rather, if he were to do so, the convalescence of the Empire would be assured.

Sir Theodor Turquet de Mayerne (1573-1655) was the son of a French Protestant historian. He was educated at Geneva, Heidelberg, and Montpellier, and became a royal physician in Paris in 1600. His advocacy of the use of chemical remedies in treatment led to his unanimous condemnation by the College of Physicians at the University of Paris in 1603. Through his cure of an English peer in 1606, he was brought to the attention of James I, who appointed him as physician to the queen, and several years later, first physician to the king. Unlike the French, the English physicians recognized his ability, and Mayerne soon developed a large practice of important clientele. He was a scientific innovator, a careful scientist who kept voluminous records of his cases—in which, incidentally, there is no trace of courtly servility.

It is uncertain when Weckherlin met Mayerne. Forster sees the delicate health of Weckherlin's wife and Weckherlin's general interest in medicine as factors in developing the acquaintanceship:

Mit ihnen kam er wohl zuerst durch die zarte Gesundheit seiner Frau in Berührung. Für die Medizin hatte er offenbar auch sonst Intresse und Verständnis, und
Forster also surmises that Mayerne provided the access for Weckherlin to the French circles around the queen, with whom he spent a considerable amount of time.

9 Froster, GRV, p. 78.
Von Hochermelten Seinen Fürstl. Gn. etc. Hertzog Bernharden etc.

Ja, Spannisch bist du Neyd, und torrecht du Rißgunst,
Ihr köst so wenig schmach an Hertzog Bernhard finden,
Als wenig als der Riß mit aller macht und kunst,
Nach seinem falschen wohn; den Weltkraif überwinden.

Dan er gedenket, thut und redet nichts umbunst,
Sein gaiest kan des feinds list und fürsatz bald ergründen,
So löschen seine wort der schnöden auffruhr brunst,
Und seiner wafen plitz den Adler selbs verblinden.

Köst er weyß, kühn, unnd starck, des feinds list, macht, betrug,
Entdöckend, ihn zurück nicht schlagen und vertreiben,
So hätten wir längst nichts, und doch der feind kaum gnug.

Iedoch ohn deren schand kan man sein lob nicht schreiben,
Die (Stiefsohn des Teutschlands) träg, forchtsam und unklug,
Durch seinen raht und hilff gefreyhet, nicht frey bleiben.

Of the 59 sonnets which Weckherlin wrote, 24 are love sonnets and the remaining 35 fall into the general category of occasional poems. Four of these are patently polemic sonnets ("Traum," the two related sonnets (q.v.), and -144- "Sonnet. An das Teutschland"). Seven are addressed to either a personal friend or a poet (-160-, "An Herren Martin Cpitzen/ Fürtrefflichen Teutschen Poeten," and -311-, "An Pallas Rosenkrantz / Dänmarkischen vom Adel und Poeten, etc."). The re-
remaining 24 celebrate "heroic" figures.

1 In a and A, the subtitle to this grouping is Hercische und andre Sonnet und Gedichte.

As the title indicates, -151- is dedicated to Duke Bernhard of Weimar, one of the ablest Protestant generals. Bernhard was one of Weckherlin's favorite heroes. In addition to -151-, -150-, -152-, -153-, -154-, and -291- are also dedicated to him. Laudatory phrases occurring in other poems also refer to him. Bernhard (1604-1639) began his career under Ernst von Mansfeld in 1622 in defense of the Palatinate. In 1631 Bernhard entered into an alliance with Gustav Adolphus, and after the latter's death in 1632 assumed command. A great victory at Regensburg in 1633 was followed by a crushing defeat at Nördlingen in 1634. In 1635, he entered the service of Cardinal Richilieu of France, and from 1636-1639 conducted a series of brilliant campaigns which culminated in the capture of the fortress of Breisach in 1639. Bernhard proved to be just as difficult for the Cardinal to control as was the late Swedish king, and the Duke dispute with Richilieu over the control of Breisach was still unsettled when the Duke died suddenly in 1639.

The sonnet begins with the affirmation "ja," which gives the impression that the poet has already said what he is about to say. What follows is an explanation of the implied self-evidence of the situation contained in the first word. It
is as if the poet has already presented his argument and is going through it once more for emphasis. He is addressing himself to an audience composed not of a person or persons, but of two abstract qualities, "Neyd" and "Miβgunst."  

2 Cf. p. 94, footnote 15.

Envy and Ill-Will stand for those who possess the (reprehensible) qualities of envy and ill-will. The use of abstracts also connotes generality as opposed to the specific situation of a person or persons. A similar use of "Neyd" and "Miβgunst" occurs in -48-:

Neyd, Unerfahrenheit, Miβgunst  
Mögen außspeyen was sie wollen,  
Haben doch meine stim zustollen  
Sie weder gnug gewalt, noch kunst:  

(48,5-8)

The use of "Miβgunst" in -50-, an ode to Weckherlin's friend Buwinckhausen, is particularly illuminating for our sonnet:

Wan die miβgunst, das arge thier,  
Welches iedermans ehr verlöttzet,  
Sein blaiches gesicht auf dich setzet,  
Und dich erfindet so voll zier,  
Muβ es mit zitterender sehli  
Wider seinen willen gestehen,  
Daß es so pur von allem fehl  
Keinen andern als dich gesehen:  

(50, 81-88)

In both poems, "Miβgunst" is attempting to find fault with character and is unsuccessful. 

3 Fischer tentatively places both -48- and -50- before 1615. This shows a certain consistency in Weckherlin's motifs as -151- was written some twenty years later. Cf. Fischer, V. 200, pp. 475-476.
Line 2 suggests that Envy and Ill-Will have been trying to find a blemish in Duke Bernhard’s reputation: "Ihr könnt so wenig schmach an Hertzog Bernhard finden." Indeed, these are the very qualities which seek to ferret out dishonor in a person, and the fact that they have found "so wenig" is a testimony to the Duke’s honor. The poet seems to suggest through the choice of adjectives that the attempt to find a flaw in Bernhard’s character in inauspicious; Ill-Will is called foolish, and Envy is "Spanish."  

It is not exactly clear what is meant by "Spannisch" although we may ascertain a reasonable approximation by comparing its use here to other instances of its occurrence and by drawing upon general knowledge of Weckherlin. When the poet wishes to translate the Catholic-Protestant conflict into nationalistic terms, he uses the Spanish as a foil. In an ode to Mansfeld (-274-), the Spanish and German forces speak in alternate strophes, whereby Weckherlin demonstrates his dislike of the Catholic League in the ensuing contrast of dialogue. In another ode, Weckherlin's anti-Spanish feelings are made graphically clear:

Wie oft hat dein schreckliches schwert  
Mit Martialischen buchstaben  
Deinen namen so klar und wert  
Auf Iberische haut gegraben? (49, 119-122)

But that Weckherlin's sentiments against the Spanish derive from the alliance of Spain with the Catholic League as opposed to being nationalistically based is shown by the fact that he could write a strophe to the Spanish in the bacchanalian ode -235-, "Ode. Oder Paranesisch, Baccisch und Satyrisches Gemüß":

Seit ihr den Spaniern hie feind,  
So langsamb ihrer zugedenken?  
Seind die doch aller Länder freind,  
Wan sie den wein schon nicht verschencken:  
Gib ihres weines das gläselein da  
Damit Ich besser mög hablieren,  
A su salud, O, alla ya,  
Wer will mag emborraciersieren, (235, 81-88)
The word "Spannisch" must thus be interpreted as a collective containing the summation of Weckherlin's anti-Catholic feelings.

The "so wenig" in line 2 foreshadows the comparison which follows in lines 3 and 4. In line 2, "so wenig" is used as an absolute meaning 'hardly any'; the following lines show by comparison how unbesmirched the Duke is.  

5 The motif of defending honor questioned by hypothetical attackers occurs elsewhere with regard to Bernhard:

Dan diser Fürst, Held, Mars (dein Siger) ist so weiß 9153, 5)

Die Feind hat der Held Bernhard auch
Zugleich mit blut und scham befeuchtet,
Daß sein Rhum unaufhörlich leuchtet,
Trutz allen fünstern Hässer Rauch. (284, 128-131)

One wonders whether there was antipathy at the English court against Bernhard, or whether this is merely a rhetorical device.

Envy and Ill-Will are just as unsuccessful in finding dishonor as the giant in line 3 in conquering the world ("den Weltkraus überwinden"). The modifying phrases in lines 3 and 4 serve the dual purpose of telling how great the giant's effort is, and at the same time, how futile. In striving with all his might and ability ("macht und kunst"), the giant cannot conquer because he holds the wrong belief: "nach seinem falschen wohn." This identifies the giant as secular Catholicism 6--Catholicism as a political power--which

6 Cf. 156, 5-8:
Man findet keine Stirn, darunter mehr verstand,
Erfahrung, weisheit, kunst, des Risen, der vermeinet
Daß him gehorchen solt ein iedes Meer, Volck, Land,
Zu weit-gönenden munds welt-weitten lust verneinet.

Weckherlin variously refers to as "riß," "Abgötterey," or "Tyrannney." What the strophe says, then, is that the envious and malicious have as little chance of finding a flaw in Bernhard's person as (secular) Catholicism has of taking over the world. This is a hyperbolic statement in that the poet is comparing the chances of finding fault with Bernhard with what he considers an impossibility. The statement is optimistic as well--especially considering the seesaw course of the Thirty Years' War.

The two quatrains follow the same structural principle: the first line in each is a complete sentence which makes an assertion, and the following three lines constitute an explanation of the assertion. In the first quatrain, a general statement is made about the object of the poet's admiration. In the second quatrain, Weckherlin sets about substantiating the praise given in the first four lines by telling wherein the Duke's honor lies. Line 5 portrays Bernhard as a man of reason who always has a reason for his actions: "Dan er gedenket, thut und redet nichts umbsunst." Three areas of this hero's sphere of influence are mentioned in line 5; mind, word, and deed. The remaining three lines in the quatrain, each one a complete sentence, take up one of the three areas and expand upon it. Line 6 praises the
Duke's acumen: "Sein gaiist kan des feinds list und fürsatz bald ergründen." His mind is capable of fathoming the enemy's intentions. The concept of mind is also seen in the words "list" and "fürsatz," thus contrasting the Duke's mind with that of the enemy in order to show the Duke's superiority. Line 7 takes up the aspect of word: "So lö-schen seine wort des schnöden auffruhr brunst." The antithesis fire:water is apparent in this line; Bernhard's words metaphorically extinguish the flames of the "lowly" unrest or rebellion.

Line 7 requires closer examination as to its concrete meaning. The use of the metaphor is not quite clear; either Weckherlin is referring to some difficulty which Bernhard encountered within his own ranks, or the word "auffruhr"

If so, I can find no historical evidence for it, and it also seems unlikely in view of Bernhard's reputation as a leader.

refers to the Duke's opposition—which seems rather strange as the insurgent was, historically, the Protestant side, the side for which the Duke fought. Apparently, Weckherlin considers the Protestant cause the established side in line 7 because the use of "auffruhr" presupposes an established order to rebel against. Unless there is a particular incident to which the poet is making reference and which is unknown to me, we are dealing here with a faulty metaphor or else the poet's vision has been somewhat obscured by his
personal preferences.

The sphere of action broached by "thut" in line 5 is taken up by the last line of the quatrain: "Und seiner wafen plitz den Adler selbs verblindem." On the metaphoric level, the gleam of Bernhard's weapons is so great that it can blind the eagle which soars at lofty heights. In concrete terms, this is to say that the Duke's military prowess is great. However, the metaphor itself has two levels in that the word "Adler" can also allude to the eagle of the Imperial emblem. Bernhard's weapons blind the Empire. The same allusion is less obliquely put in the preceding sonnet -150-, which also honors Bernhard:

"Fahr fort, o grosser Held, und unserm feind beweß Daß die plitz deines schwerts mehr dan des Adlers gläntzen."

In the above lines, the syntax implies that Bernhard's sword gleams brighter than the eagle's sword ("des Adlers" italics mine). This in turn implies that the eagle bears a weapon. Consequently, we may safely assume that Weckherlin has the Austrian Empire in mind by using the eagle metaphor in these two instances. Thus line 8, as lines 6 and 7, also establishes a contrast between the Duke and his foes. Bernhard is not praised as an absolute but is compared to something.

The second quatrain thus consists of four complete sentences, a statement and three evenly balanced expatiations upon the statement. The external configuration of the first tercet differs from the ordered picture of the second qua-
train. Lines 9-11 comprise a single sentence having the preponderance of dependent clause over independent clause characteristic of the Weckherlin sentence. The transition from octet to sestet is also effected in mood. The octet contains indicative sentences while the first tercet is subjunctive.

The transition from octet to sestet is accomplished smoothly as there is a continuity of thought which helps to unite the two. The concepts of mind, word, and deed are taken up again in line 9: "Könt er weyß, khün, unnd starck, des feinds list, macht, betrug."8 Mind is ex-

8 The word "könnt" is printed "kont" in A, the last edition of Weckherlin's works. However, I feel fairly certain that it is a question of a misprint because "hätten" in line 11 is definitely subjunctive and remained so in A. I have therefore retained the original reading "könnt."

pressed in the word "weyß," as "khün" and "starck" correspond to "redet" and "thut." Line 9 is in one respect a summarization of lines 6-8 as, again, the attributes of the Duke are listed and contrasted to those of the enemy. The verse-filling asyndeton in line 9a "weyß, khün, unnd starck" is paralleled by another in the second half-line "list, macht betrug," where the three areas of mind, word, and deed once more find expression. The word "list" corresponds to mind, "macht" to deed, and "betrug" to word. When, however, the three areas pertain to the enemy, they are mentioned with words having a negative import. Although
Weckherlin's language abounds in archaic expressions—
even for the 17th century—the word "list" is clearly
used in the modern sense of 'cunning.' The word "macht"
has negative overtones because of association with "macht"
in line 3 where it is also used in reference to the enemy.

Fischer places the sonnet somewhere between 1632 and
1639.⁹ The later date is unequivocal as the sonnet treats

Bernhard as still living. On the other hand, Fischer gives
no reason for his choice of 1632 other than stating that
the poem must have been written after the death of Gustav
Adolphus. This supposition is possibly derived from the
first tercet where the poet says in essence: "if Bernhard
couldn't defeat and rout the enemy, we would have long
since been vanquished and had nothing." In the second ter-
cet, Germany is spoken of as having been liberated, so it
is possible that Weckherlin has in mind Bernhard's series
of successful campaigns form 1636-1639. It is rather un-
likely that the sonnet was written around 1634, the time
of Bernhard's defeat at the important battle of Nördlingen.
Making allowances for the matter of praise, it still seems
as if the poet is putting the brunt of the responsibility
for the Protestant cause on Bernhard's shoulders here, and
Fischer's opinion that the poem was written after Gustav's
death seems therefore tenable.

⁹ Fischer, v. 200, p. 489.
The idea of Bernhard as the mainstay of the Protestant forces and their helplessness without him, as expressed in line 11a, is contrasted in the second half of the line: "und doch der feind kaum gnug." The meaning here is that it would not suffice for the enemy to merely win, but as emphasized by "doch" and "kaum," the enemy is insatiable. The inference of greed is in accord with the image of the enemy as a giant (line 3) and represents a link on the semantic level. We also encountered the same motif in "Traum"¹⁰ as applied to another image signifying the anti-Protestant forces.

The praise of Bernhard is qualified in the second tercet, particularly in line 12: "Iedoch ohn deren schand kan man sein lob nicht schreib'en." The word "deren" refers to "feind" in line 11. Just as there is a contrast between Bernhard and the enemy in the areas of mind, word, and deed, so does the phrase "sein lob" contrast to "deren schand." In fact, the poet states that the two phrases are in effect two sides of the same coin. Bernhard's praise must be synonymous with the enemy's shame. In making Bernhard's praise thus contingent, the poet does not glorify him as an absolute, that is, the poet does not deify him as a "Got dieser Erde."¹¹ The turn occurs in the last word

¹⁰ Cf. p. 107.

¹¹ This hyperbole occurs frequently in Weckherlin's
earlier collections, O I and O II. It signifies a kind of unqualified glorification—common in the occasional poetry of the time—which he no longer uses in his later poems. The earlier poems panegyrized various figures at the Württemberg court with appropriate expansiveness, dwelling on their incomparable virtues while relying on hyperboles consisting largely of comparisons to figures from Greek mythology. Such comparisons persist in the later occasional poetry but not to the same extent. The 18 poems in O I and O II written in honor of "heroic" figures contain 39 references to Greek mythology. In the 43 poems to heroic figures appearing for the first time in a and A, there are only 13 such references, and these are mostly to strength-denoting figures like Mars, Atlas, and Hercules. Weckherlin can now write with more moderation in hyperbolic description as he is not so much motivated ex officio but more by genuine feelings of admiration.

Sonnet -151- reveals several basic differences between the occasional poetry in O I and O II and the occasional poems in a and A. While at the court of Württemberg, Weckherlin was the court poet and wrote for a certain public with whom he was in daily contact. His duty as a court poet was to commemorate gala occasions in appropriate style, and we may surmise that a goodly percentage of such poems as well as of those paeans not directly connected with a specific court event were written at someone's behest. The general tone of the poems appearing for the first time in the two later editions is different. The persons commemorated are either Protestant princes and/or military leaders, or individuals connected with the Protestant cause, such as—a typically "Baroque" paradox—Cardinal Richilieu of Rance. The emphasis in the later occasional poetry is not so much of description as on virtue proven by its active exercise—as in the case of -151-.

Weckherlin's polemic statements are aimed at Catholicism. This point has already been made clear in the course of this study, however, the point requires qualification. Despite Weckherlin's Calvinistic upbringing, his antipathy toward Catholicism was not motivated by religious fervor but by fear of Catholicism as a political power. The complexity of 17th century European history with its intricate web of nationalistic concerns interwoven with the supra-nationalistic questions of monarchy and religion often obscures the aims of the various figures involved—and Weckherlin himself ran afool of the complexity of the times at the English court (cf. p, 80). However, his distinction between Catholicism as a religion and as a secular power makes it possible to understand how the apparently Calvinistic Protestant could honor Richilieu with
a sonnet in light of the Catholic cardinal's intervention
on the behalf of the Protestant princes (although Richi-
lieu's entrance into the hostilities stemmed from a na-
tionalistic desire to limit the power of the Hapsburgs).

Weckherlin did not write any poems in celebration of
important figures at the English court, which is curious
in view of the fact that he lived in England since 1624
and was employed at the court since 1627. Forster believes
this to be indicative of Weckherlin's dissatisfaction with
England's lack of involvement and active support of the
Protestant cause on the continent (cf. p. 120, footnote
18), and indicative also of his feeling that his long and
faithful service to the court was never much appreciated.
Even in Weckherlin's earlier collections there is evidence
of his patriotism to the "Empire"—which meant Protestant
Germany (cf. -13-, "Cartel. Des ehr-herbendes junges
Teutschen Adels")—but this patriotism was to become more
intense after his move to England.

The characteristic which perhaps best distinguishes
Weckherlin's later poems from his earlier occasional writ-
ings is the element of political polemic which pervades
the later poems. Even the sonnet to Cöpitz has the grim-
ness of war as a background:

Indem mein ohr, hand, mund schier müd, die schwere
plagen
Die diser grosse Krieg mit hunger, schwert, pest,
brand,
Und unerhörter wuht auff unser Vatterland
Auß giesset, ohn ablaß zu hören, schreiben, klagen,

Da ward mit wunder mir und mit wohn fürgetragen:
Mein Cöpitz deiner lieb und freindschaft wehrtes
pfänd,

(160, 1-6)

of line 12, "schreiben." With this word, the poetic illu-
sion is broken. Although the subject of line 12 is the
indefinite third person, the poet may be seen behind the
word "man." By focussing attention on the act of writing
a poem, the poet perforce reminds us that this is a poem,
not reality. As such, he uses a kind of alienation tech-
nique. The poet says that writing praise of a hero with-
out the concomitant downfall of the enemy is impossible.

Lines 13 and 14 are parallel to line 12 as the phrase "ohn deren schand" serves them also. These lines also contain a turn. Again, the three areas of mind, word, and deed are reiterated in the asyndeton "träg, forchtsam und unklug." However, they do not pertain to the enemy, rather, the reference is to those espousing the same cause as Bernhard, those who have been liberated through his help. The adjectives "träg," "forchtsam," and "unklug" are not synonymous with Bernhard's attributes as given in line 11, but are direct opposites: "weiß" vs. "unklug," "kühn" vs. "forchtsam," "starck" vs. "träg." Those whom the poet calls "träg, forchtsam und unklug" are further described by the parenthetical phrase "Stiefsöhn des Teutschlands." The possessors of these attributes are not true sons of Germany, and in this outburst of patriotism, Weckherlin aims criticism at them for not having done their part. The implication in line 11 that Bernhard is the mainstay of Germany is repeated in the last two lines. Without the shame of the enemy, those whom Bernhard has freed cannot remain free. Thus in the last tercet, polemicism is not only directed against the Duke's enemies, but also against his weak-hearted friends. 12

12 Actually, the division of Weckherlin's sonnets into the two categories of love sonnets and occasional sonnets is not quite accurate as regards nomenclature. An improvement of the term "occasional" would be "polemic," for in many of the sonnets honoring an individual, the polemic...
A few comments on the matter of rhythm in the polemic sonnets seem to be in order. As a basis of discussion, let us return to the first quatrain of -159-. If accent marks are put in according to the theory of strict alternation of accented versus unaccented syllable, the following metrical configuration results:

Der lieb des größten Reichts des menschen ließ sich gleichet,
In beiden sitet man, wie durch müßigkeite schänd,
Durch schänd uneinigkeit, Durch zertrennung auffständ,
Durch entpörung schwächheit, durch schwächheit der Tod schleichet.

The first three-half-lines are iambic. In line 2, however, the iambic accent falls on the middle syllable of "müßigkeit" which should be unaccented. In line 3, the reverse situation occurs in the word "zertrennung" where the first and third syllables, normally unaccented, receive the sentence accent. The same happens with "entpörung" in line 4. Also in line 4, the article "der" receives the sentence accent in lieu of the following substantive "Tod."

This quatrain belongs to a poem which appeared in a and A for the first time. This means that we are not dealing with a revision of an earlier poem. It is difficult
to imagine that the poet intended these lines to be read iambically. The situation does not improve much when

13 Lentz, p. 52.

the lines are accented according to natural word accent:

Der leib des grôsten Reichs des menschen leib sich
gliöchet,

In beeden sihet män, wie durch müßigkeit schand,
Durch schand uneinigkeit, Durch zertrennung auffstand,
Durch entporung schwächheit, durch schwächheit der Tod
schließt.

The result is a rather unpoetic rhythmical pattern which is more akin to prose than verse. What Vietor says of Weckherlin's earlier odes applies also to these four lines:

Für die kllngenden Ausgänge nämlicb wählt Weckherlin fast stets eine Verbalform, und nach den Bedürfnissen des Reins richtet sich die Anordnung der Satzteile. In dieser syntaktischen Stilisierung, ihren mannigfachen Inversionen liegt geradezu das "Poetische" des Stils und nur hier ein Unterscheidendes gegen die ungebundene Rede. Wo sie fehlt, fällt Weckherlin sofort in völlige Prosa...

14 Karl Vietor, Geschichte der deutschen Ode. (München 1923), p. 56.

While the first quatrain of -159- does not yield a satisfactory verse reading no matter what theory is applied,

15 Even so, the quatrain is not totally out of place in this particular sonnet. One could reconcile the uneven rhythm with the sonnet as a whole because of the narrative, didactic function of the quatrain. Cf. in this connection p. 132.
the quatrain is the exception rather than the rule. However, the quatrain is indicative of a tendency in the polemic sonnets toward lines which are too "full." By "full" I mean lines which contain too many words that need to be emphasized because of their syntactical importance. As a result, such lines generally do not have enough syllables of secondary importance (articles and endings). There are several types of overfilled lines. One kind contains two compound phrases juxtaposed so that the imabic accent perforce falls on a connective word, or a non-alternating reading puts more than six accented syllables in the Alexandrine line:

Und fürcht mit Uns dein hertz, viel zu groß, vil zu bloß.

(150, 11)

Gezieret, krieg und ruh, sig und gnad zugleich tragen:

(154, 6)

Zuflüchtig suchen ihn reich und arm, groß und klein,

(157, 5)

Gunst und kunst, tracht und pracht begehrten zu vollführen,

(151, 10)

Another kind contains two tripartite asyndetons in the same line, but positioned so that the asyndetons are not sufficiently accented, that is, the accenting does not match the rhetorical function of asyndetons as devices for emphasis:

Nach dem für sein haupt, hand und hertz (stehts weiß starck, gut)

(158, 6)
Durch deines munds, schwerts, hand, sprach, streich,
schrifft überwinden.  
(307, 8)

Other instances of overfilled lines are 154, 14:

Der Welt Wohn, des Rechts Thron, des Reichs und
Teutschland s-c-r-o-n.

and 149, 6:

Trug iemahls Scepter, Cron, schwert, ziert der Poten-
taten;

Asyndetons constructed of monsyllabic words tend to retard
the flow of a line, and when two of them occur in the same
line, it makes the line appear somewhat ponderous. This
effect is alleviated, however, if one of the asyndetons
contains two-syllable words, thus filling a half-line as in 159, 13:

Sondern sein hertz, hand, hirn, von zagheit, schwach-
heit, wuht,

There is little evidence of this tendency toward overfilled
lines in the love sonnets, perhaps because the need to say
so much within a single line is tempered by the compara-
tive lack of polemicism.

In trying to ascertain how a poet is to be read, it
is in my opinion important to consider the lines within
their context, not as if they had an independent existence.
I do not purport to have solved the metrical problem in
Weckherlin, but neither do I think that Lentz's argument
is adequate when it is applied to a Weckherlin poem as
a work complete within itself. As Weckherlin did count
the number of syllables in a line exactly, it is possible that he intended an alternating scansion, but a more natural declamation.
CONCLUSION

Gaitanides sums up the function of occasional poetry in this way:

So wird der Inhalt der Gesellschaftsdichtung ein einziges Loben, Preisen und Verherrlichen—der Fürsten und der Freunde, aber auch die Liebesgedichte sind nicht spontaner Erlebnisausdruck, sondern dienen der Verherrlichung der Geliebten.1

1 Gaitanides, p. 137.

The important phrase here is "nicht spontaner Erlebnisausdruck." With it, Gaitanides makes a pronouncement regarding Weckherlin's poetic intent, but the matter of poetic intent be best left untouched. Only the poet knows what he intended to do with a poem, although he is not always aware of every nuance and implication in the final result—this is what distinguishes creativity from pedantry. At best, the critic can only surmise what he thinks the poet might have been trying to say with a poem; to state the Erlebnisgehalt as fact, however, is folly. What Pyritz says of the 17th century applies to all ages, even the less "normative" ones:

Den Erlebnisgehalt im Werke eines Dichters des 17. Jahrhunderts festzustellen, ist immer ein schwieriges und

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gefährliches Beginnen, auch wenn man die Grundfrage, wie weit die seelische Struktur der Menschen früherer Zeiten der unsrigen überhaupt kommensurabel sei, in positivem Sinne beantwortet...\(^2\)


Berent also falls prey to the critic's temptation of stating poetic intent:

Die persönliche Unbezogenheit von Weckherlins Liebesdichtung gibt sich allein schon dadurch zu erkennen, dass es schwierig sein dürfte, die Myrtagedichte von solchen zu unterscheiden, die sich auf eine frühere oder gar eine fiktive Geliebte beziehen, wenn uns nicht in manchen Fällen ein andeutender Titel hilfreich zur Zeit stünde.\(^3\)

\(^3\) Berent, p. 104. I was able to find only one poem in all of Weckherlin's works which was addressed to an earlier lover, namely, "11- (which Weckherlin tactfully did not print until 1648, after his wife's death).

The reason for the difficulty in distinguishing the Myrta poems from those written to a fictitious lover is that Weckherlin's love poems, with one or two exceptions, were written to Myrta. Most of them refer to her specifically, and most of those which don't mention her by name are in a cycle of poems dedicated to her.

What apparently led Berent to the above statement was Weckherlin's use of conventions. We know from Weckherlin's correspondence that his feelings and love for his wife were deep and genuine. It therefore strikes a modern critic as
somewhat strange that Weckherlin maintains conventions when his personal sentiments are obviously genuine. The only answer to this apparent paradox lies in the significance of the conventions. Weckherlin was a child of his times to the extent that he did use devices, but it is a *non sequitur* to assume that as a consequence his poetry is without feeling and participation. Even in the sonnet on his wife's death, she is still called "Myrta." Weckherlin maintained this convention also in his correspondence, using the pseudonyms "Myrta" and "Filodor."

The rhetorical devices in the sonnets are not merely literary ornamentation. Weckherlin's sonnets have a tightly-knit structure; there are no "loose ends." The use of vocalism and consonants compliments the asyndetic constructions, word repetition, and rhythm in emphasizing and unifying. We also must not view Weckherlin's occasionally complicated syntax as a convention at last analysis, for as Forster has pointed out, 4 it was easier for Weckherlin to write in a "complicated" style than to write in a simple one. The closely-knit structure of the sonnets is important because it puts the discipline of restraint on Weckherlin's language. In fact, this is one area in which there is a general concurrence among Weckherlin critics; the fresh robustness of Weckherlin's vocabulary is matched by the powerful rhythm

4 Cf. Forster, p. 47.
of his sentences. Weckherlin's use of rhetorical devices is often the difference between controlled but effective expression and the wasted energy of unchecked passion. Indeed, the continual conflict between structure and expression is one of the characteristics of Weckherlin's language.

The Petrarchan mannerisms which Weckherlin uses in the love sonnets are not empty convention. As was pointed out in the conclusion to "Ihr Hertz ist gefroren," the mixture of religious and secular language and the element of self-reproach show that Vietor's accusation in the following quote is not quite accurate:

Weckherlin taucht unter in den Schatz erotischer Formeln, der aus der französischen Renaissanzlyrik, aus antiker Lieferung, Petrarca und eigener Erfindung zusammengefasst war, ohne dass er wichtiges hinzufindet. Die Wollust des Liebeseschmerzes (dolendi voluptas), Bereitschaft zum Tode aus Liebesleid, die Mitleidslosigkeit der Geliebten, Tugend und Schönheit in ihr vereint (54, 58, 227, 63)—mit diesen längst geprägten Formeln "petrarkisiert" Weckherlin getreu.


The vocabulary is one of the more subtle aspects of Weckherlin's verse. Gaitanides has shown how the Weckherlin word and sentence seek relationship in all directions. Weckherlin is prone to re-use an expression in several different poems so that it becomes his individual topos. This is particularly true of the language in his Psalm adaptations.
Certain words and phrases find their way again and again into the love and occasional poetry, thus blurring the distinction between religious, love, and occasional poems and serving to relate them to one another. This subtle use of interrelated vocabulary removes the occasional sonnets from the tradition of glorification without concomitant conviction. We get the impression that Weckherlin believes very much what he says in these sonnets—they are not Nachwerke. The personal element is very much present, overtly in the use of the pronoun "I" and also in the fact that we know where the poet stands on the issues alluded to in the occasional (i.e. polemic) sonnets.

Every age in literature has certain characteristics. If these characteristics occur with regularity, then we affix the term "convention" or "mannerism" to them. Literary criticism is sometimes predicated upon the acceptance or rejection of such characteristics as a poetic means of expression. I would submit that this is particularly true of the traditional view of the 17th century. Too often the conventions of this age have been criticized without thought as to their function, and the subsequent condemnation of the poetry of the 17th century as artificial rests on our modern refusal to accept the terms of the "Baroque" style.
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