INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.

2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.

4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms
300 North Zeib Road
Ann Arbor, Michigan 48106
REIDL, Jack Eric, 1941-
SCHEMA AND CORRECTION: AN APPROACH TO SHIP IMAGERY IN GERMAN BAROQUE POETRY.
The Ohio State University, Ph.D., 1976
Literature, modern

Xerox University Microfilms, Ann Arbor, Michigan 48106

Copyright by
Jack Eric Reidl
1976
SCHEMA AND CORRECTION: AN APPROACH TO
SHIP IMAGERY IN GERMAN BAROQUE POETRY

DISSERTATION

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

By


The Ohio State University

1976

Reading Committee:
Hugo Bekker
Wolfgang Fleischhauer
Gisela Vitt-Maucher

Approved by

[Signature]
Advisor
Department of German
ACKNOWLEDGMENTS

I would like to acknowledge the many teachers and scholars who throughout the years kept my interest in the pursuit of higher knowledge alive.

I would like to express my gratitude to my parents, John and Grete Reidl. Without their encouragement and financial aid I could not have completed my education.

I would like to thank my wife, Margaret, who knows better than anyone else the hours and effort it took to steer this study into its final port.

Finally, I would like to apologize to my former colleagues and friends at University College whom I used as sounding boards.
VITA

July 26, 1941 . . . Born - Gyöngy, Hungary
1964 . . . . . . . B.A., University of Toronto, Toronto, Ontario, Canada
1964-1965 . . . . Graduate School, University of Toronto, Toronto, Ontario, Canada
1966 . . . . . . . M.A., University of Toronto, Toronto, Ontario, Canada
1965-1969 . . . . Teaching Associate, Department of German, The Ohio State University, Columbus, Ohio
1970-1971 . . . . Teaching Associate, Department of German, The Ohio State University, Columbus, Ohio
1971-1974 . . . . Academic Adviser, Assistant Supervisor/Program Co-ordinator, University College, The Ohio State University, Columbus, Ohio
1975 . . . . . . . B.Ed., Faculty of Education, University of Toronto, Toronto, Ontario, Canada
1975 . . . . . . . Teacher, Grey Highlands Secondary School, Flesherton, Ontario, Canada
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS.</td>
<td>ii</td>
</tr>
<tr>
<td>VITA</td>
<td>iii</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. THE CLASSICAL AND PATRISTIC TRADITION OF NAUTICAL IMAGERY.</td>
<td>13</td>
</tr>
<tr>
<td>II. MINOR ASPECTS OF THE CLASSICAL AND PATRISTIC TRADITION IN GERMAN BAROQUE LITERATURE.</td>
<td>39</td>
</tr>
<tr>
<td>III. THE SHIP OF LIFE.</td>
<td>59</td>
</tr>
<tr>
<td>a. The Ideological and Cultural Environment of the Ship of Life Allegory</td>
<td>59</td>
</tr>
<tr>
<td>b. New Dimensions in the Basic Tenets of the Allegory of Life.</td>
<td>61</td>
</tr>
<tr>
<td>c. The Receding Use of the Ship of the Church Metaphor.</td>
<td>64</td>
</tr>
<tr>
<td>d. Basic Tenets of the Ship of Life Allegory</td>
<td>78</td>
</tr>
<tr>
<td>e. The Function of Death in the Soul's Pilgrimage.</td>
<td>84</td>
</tr>
<tr>
<td>f. The Function of Storms in Man's Salvation</td>
<td>98</td>
</tr>
<tr>
<td>g. Conclusion</td>
<td>114</td>
</tr>
<tr>
<td>IV. THE SHIP OF LOVE.</td>
<td>122</td>
</tr>
<tr>
<td>a. The Petrarchan Love System.</td>
<td>123</td>
</tr>
<tr>
<td>b. Marriage Poems.</td>
<td>131</td>
</tr>
<tr>
<td>c. The Erotic Love System.</td>
<td>142</td>
</tr>
<tr>
<td>d. Inherent Value Differences Among the Three Love Systems.</td>
<td>155</td>
</tr>
<tr>
<td>V. THE SHIP OF POETRY.</td>
<td>162</td>
</tr>
<tr>
<td>VI. CONCLUSION.</td>
<td>179</td>
</tr>
</tbody>
</table>
INTRODUCTION

MAN'S PERCEPTION AND EXPRESSION OF REALITY

In his Geschichte der deutschen Literatur, Newald hypothesizes that the Thirty Years' War engendered in seventeenth century man an attitude toward life characterized by a feeling of helplessness and uncertainty as he is confronted by a situation over which he exerts no control. Newald implies that the frequent recurrence of the sea voyage as a symbol for man's life substantiates his contention.

Although few critics would contest Newald's view in the main, his argument would be more forceful if he could establish that the sea voyage as a symbol of man's life was indigenous only to this period in German literature, born of the times and appropriate for the times. But it is not. It is an inherited literary symbol, and Curtius argues convincingly that in interpreting a poem written before the eighteenth century, a critic should not look for the "personal experience" on which a particular poem is based, but at the theme the poet chose to treat. 2 The exact manner in which a
particular theme should be developed, including acceptable variants, was prescribed by handbooks of rhetoric, which listed the appropriate topics, metaphors, tropes, etc., the poet ought to use. Curtius concludes that it is therefore impossible to draw any final conclusions about the "real" feelings of an author from his poetry. A poet composes a poem on a given theme not because he feels that this theme is a valid expression of reality or truth, but because poets are expected to make verses about this theme. If Curtius' assertions are valid, then Newald's inferences drawn from the frequent use of the ship symbol are at best tenuous. The ship symbol is not a valid, truthful expression of Baroque man's predicament, of his attitude toward life. Rather, when writing about the theme of life, it is expected that the ship symbol be used because it is one of the prescribed metaphors for dealing with the topic of life. Newald's claim may be correct, but his proof lacks substance. On the other hand, one could, of course, question the validity of Curtius' claims. However, his erudite elucidations, supported by a wealth of examples, are difficult to assail. And yet, it is possible to harmonize Newald's and Curtius' apparently contradictory conjectures. To do so, one must examine the nature of man's perception and expression of reality.

Two of the most influential modern studies in visual perception and art interpretation are E. H. Gombrich's *Art and Illusion: A Study in the Psychology of Pictorial Representation*, and R. Arnheim's *Art and Visual Perception, A Psychology of the Creative Eye*. 
Although both scholars are specifically concerned with a painter's visual perception of reality and his subsequent pictorial representation of this reality, their general theories, rooted deeply in the perceptual discoveries and theories of gestalt psychology which are now considered authoritative in this field, are applicable to language and literature as well. E. H. Gombrich explains that we do not learn to see but to discriminate.

"Perception," it has been recently said, "may be regarded as primarily the modification of an anticipation." It is always an active process, conditioned by our expectations and adapted to situations... We notice only when we look for something, and we look when our attention is aroused by some disequilibrium, a difference between our expectation and the incoming message. 4

This discovery is the basis of Gombrich's theory of the "adapted stereotype." He maintains that "without a medium and without a schema which can be molded and modified, no artist could imitate reality" (Gombrich, p. 146). When an artist wishes to make a truthful record of a particular, individual form, he does not begin with a visual impression of the particular form but with his concept or schema of what the universal form ought to be. This schema of the universal form is the stereotype, a "pre-existing blank or formulary" (Gombrich, p. 73). The distinctive features of the particular object are superimposed onto this formulary, that is, the formulary or schema is corrected to make it conform to the particular object. This process may be compared to that of the police artist--sketching a face from a verbal description. The artist begins with his schema of a typical head and face and then
proceeds to change its features until he has captured enough distinguishing details to make an identification possible. Nor does it matter what the original starting point or stereotype is because it can be modified to meet the demands of the situation.

Without some starting point, some initial schema, we could never get hold of the flux of experience. Without categories, we could not sort our impressions. Paradoxically, it has turned out that it matters relatively little what these first categories are. We can always adjust them according to need (Gombrich, p. 88).

According to Gombrich, psychologists have also studied the procedure a person adopts when copying a "nonsense figure" such as an inkblot.

The draftsman tries to first classify the blot and fit it into some sort of familiar schema - he will say, for instance, that it is triangular or that it looks like a fish. Having selected such a schema to fit the form approximately, he will proceed to adjust it, noticing for instance that the triangle is rounded at the top, or that the fish ends in a pigtail. Copying, we learn from these experiments, proceeds through the rhythms of schema and correction (Gombrich, pp. 73-74).

In perception, man needs some initial schema, some category in order to sort out his impressions and cope with the flux of experience. F. C. Ayer observes: "The trained drawer acquires a mass of schemata by which he can produce a schema of an animal, a flower, or a house quickly upon paper" (Gombrich, p. 146). Today we can still acquire these schemata in many "How to draw a..." books.

The various schemata that an artist has acquired may not have provisions for certain kinds of information. Although one can not predict how a person reacts if he is confronted with information
for which he has no schemata, Gombrich does relate one frequent reaction (Gombrich, p. 84ff). A group of Chinese art students were taken on a sketching expedition to one of Peking’s old city gates and asked to draw it. Since the Chinese conventions do not include drawing from the object itself, the students could not handle the assignment and finally asked that they be given a picture postcard of the sight so they would have something to copy. Since drawing from the object had not been learned, they simply could not do it. One can not claim that these students did not see the gate, they simply lacked the means of expressing what they saw. They had no schema to fit the task. Similarly, in analyzing one of Chian Yee’s landscape paintings, Gombrich finds that,

...the relatively rigid vocabulary of the Chinese tradition acts as a selective screen which admits only the features for which schemata exist. The artist will be attracted by motifs which can be rendered in his idiom....the artist will therefore tend to see what he paints rather than paint what he sees (Gombrich, p. 85f).

If the artist does not have an appropriate schema for rendering the truth, distortion sets in. As stated previously, when a person is asked to reproduce an inkblot he first classifies it and tries to fit it into an appropriate schema which he then proceeds to correct. However, if the object he copies differs too much from his selected schema, he will make the object fit the schema. One can not create a faithful image of reality out of nothing. Gombrich asserts that,

The familiar will always remain the likely starting point for the rendering of the unfamiliar; an
existing representation will always exert its spell over the artist even while he strives to record the truth (Gombrich, p. 82).

In the chapter "Formula and Experience" Gombrich traces the tenacious grip of conventions, the power which the tradition exerts upon the artist even when the latter believes that he is creating something unique. Gombrich illustrates, for example, how Dürer's representation of a rhinoceros influenced subsequent representations "even in natural history books, up to the eighteenth century" (Gombrich, p. 81). One must have learned the trick, acquired a schema, before one can embark to copy reality. From this it follows that one can only render reality or truth by means of the acquired traditional stereotype. The stereotype, the schema, is, in fact, the reality or truth.

Arnheim concurs with Gombrich's findings, but clarifies one further vital detail by following up a suggestion of Gustav Britsch who asserted "that the mind in its struggle for an orderly conception of reality proceeds in a lawful and logical way from the perceptually simplest patterns to patterns of increasing complexity." 5 As as the case with Gombrich, the conjectural basis of Arnheim's study is the theory of perception as developed by the gestalt psychologists who suggested that a person only hears, sees and responds to a situation in a meaningful context. A person does not perceive the whole pattern in its entirety. For example, when a person looks at a chair, he first sees the chair as an integrated whole before becoming aware of such details as its legs, seat or
back. In other words, he sees certain outstanding features in an overall pattern into which the other details may be fitted as required by the particular situation (Arnheim, p. 42ff).

The mind is accustomed to organizing stimuli into a form or shape that makes up an intelligible whole. In fact, one can not really understand the meaning of the parts until one knows how they fit into the whole pattern. As Arnheim remarks, "much of the later experimentation of the gestalt theorists were designed to show that the appearance of any element depends on its place and function in an overall pattern" (Arnheim, p. 5). For example, this configuration may be adequately described as three dots, a triangle, or three dots forming a triangle. However, if this configuration appears in a geometric proof it has only one meaning: the mathematical symbol for "therefore." In a painting the same configuration might appear surrounded by more dots, the sum total of which might stand for "bees swarming around a hive." The part can only be interpreted properly by its position in the whole pattern or schema. As stated, Arnheim's and Gombrich's studies pertain to visual perception and art interpretation, but their general theories about the nature of expression and interpretation are applicable to language and literature as well.

Just as the painter needs his many schemata for rendering a truthful account of reality, so does man need a repertoire of linguistic elements or schemata in verbal communication. On the simplest level our linguistic schemata consist of words. The more
words we command, the greater is our ability to communicate. If we do not know the words for certain objects, phenomena, ideas, etc., our ability to communicate something about these objects, phenomena or ideas is sorely impeded. As is the case with the painter, distortion sets in and certain information is simply omitted. In ordinary conversation, however, our entire linguistic schemata are seldom brought into play, in fact, we find a very limited repertoire of prefabricated formulas more than adequate to express our views and opinions. G. N. Leech remarks,

Although anyone who speaks English has the ability, in theory, to produce and understand an infinite number of English sentences, in practice we make very limited use of this inventive capacity, finding it easier to rely on a limited repertoire used over and over again. 5

Although the elements of one's linguistic repertoire can range from individual words to entire sentences such as proverbs, Leech suggests that for the greatest part they are segments of three to four words. In conversation one strings two or more of these segments together to form a completed sentence, and since the segments a given person uses are limited in number, he can manufacture sentences without being consciously aware of what he is doing.

Such prefabricated sentences are an inevitable part of casual, spontaneous communication, which would be intolerably laboured if every word were individually weighed and chosen (Leech, p. 26).

In a formal address, however, we are more careful in our choice of words and our syntax, and in literature we expect that the words and sentences are carefully selected by the artist, that they are
not composed of "the mechanical, humdrum, repetitive element in
every day communication" (Leech, p. 27). As a result, a different
repertoire of schemata, of poetic techniques, are deemed appropriate
for poetic use and the poet must acquire a mass of these appropriate
verbal schemata through which he can express his ideas. As Curtius
shows, Baroque poets, for example, relied on handbooks of rhetoric
to provide them with ready-made acceptable linguistic and metaphoric­
ic formulas for expressing their themes. At the same time, if a
poet wishes to express his perception of reality, he will use the
poetic schemata he has acquired. If the poet does lapse into uti­
lizing commonly used elements of a repertoire, he is being very
human and very real, but we tend to perceive his message as trite
and clichéd. Even acceptable poetic techniques, if overused, may
become trite, possibly warranting such a reaction on the reader's
part as was Newald's response to the tradition of nautical imagery,
"Bis zum Überdruss wird die Schiffahrt mit oder ohne Fortunasegel
als Lebenssymbol abgewandelt" (Newald, p. 18).

Curtius' book, Europäische Literatur, is a study of the grip
of poetic conventions on the literature before the eighteenth cen­
tury. The parallels between Curtius' and Gombrich's findings with
respect to the role of the stereotype, the schemata, are obvious.
But there is a difference in perspective. Whereas Curtius wishes
to depict the unity of the tradition of Western culture in space
and time, Gombrich emphasizes that without the tradition there can
not be any innovation. As a result, though both agree on the
importance of traditions, Curtius finds that because the author uses conventions, it is impossible to draw any valid final conclusions about his real feelings from his poetry, whereas Gombrich insists that the artist can not express his view of reality except through the conventions, for the convention is the only possible means of expressing reality. The studies of the gestalt psychologists indicate that Gombrich's perspective is the more probable. Gombrich does not claim that it is impossible to break the spell of the tradition.

The more we become aware of the enormous pull in man to repeat what he has learned, the greater will be our admiration for those exceptional beings who could break this spell and make a significant advance on which others could build (Gombrich, p. 25).

The citation, however, implies that once such an advance has been made, it in itself will become a new tradition, a new schema for succeeding generations. For the Baroque poets, the inherited symbol of the sea voyage provided one schema whereby they could convey their views on life. As all formulas, it has the potential of becoming a trite cliché, but even clichés are a valid expression of the truth.

Rainer Gruenter has pointed out that a "mächtiges, metaphorisches System" exists in European literature which is founded upon the patristic tradition of Odyssey interpretations. In the following chapter, I shall briefly examine this tradition as well as a portion of the classical tradition in order to establish some of the more prominent "Bestandteile und Bauelemente" of this system.
which together form the basic pattern or schema of seafaring allegories in European literature. This fundamental schema, which is the stereotype, is the foundation on which German Baroque poets based their symbolic usage of the sea voyage of life. Only if one knows the overall schema can one discern the adaptations or corrections of the stereotype. Only if one knows the overall pattern, does one understand the importance and role of its individual parts when they appear in isolation. Only if one knows the tradition, can one see the changes in emphasis, the foregrounding or placing into prominence a new aspect, as well as the receding into the background and almost disappearing of a once prominent part of the schema. And it is both the new aspects that are foregrounded as well as the aspects that recede and almost disappear which ultimately determine a person's and a period's perception and expression of reality.
FOOTNOTES


3 Curtius, p. 139.


CHAPTER I: THE CLASSICAL AND PATRISTIC TRADITIONS OF NAUTICAL IMAGERY

Literary historians and critics generally agree that there exists a tradition of nautical imagery. Fricke, for instance, remarks:

In vielfacher Berührung mit dem eben behandelten Bildfelde steht das verwandte des Meeres und der Seefahrt. Es gehört zu den verbreitesten in der Literatur des Barock und der Renaissance und hat eine bis auf Seneca, der es bereits bevorzugt, zurückgehende Tradition.  

Similar generalizations can be documented. With a few exceptions, however, the critics generally are not concerned with examining the origin and development of this tradition. R. Gruenter protests against this lack of scholarly interest.

Gruenter’s study is primarily a re-evaluation of chapters 103 and 108 of Brant’s Narrenschiff. He contends that many commentators have overlooked one of Brant’s major concerns because they were not acquainted with the tradition of the patristic Odyssey allegories.
Why, he asks, did Brant choose to depict his concept of foolishness by means of a sea voyage?

Erst eine Antwort auf diese Frage wird uns das Verständnis für die omnipotente metaphorische und symbolische Bedeutung von Schiff, Meerreise, Schiffbruch und Hafen ermöglichen, an der das Teilbild der Narrenschiffahrt, das ins Komisch-Satirische abgewandelte Bild des naufragium, partizipiert. Der Zusammenhang, in dem dieses Teilbild steht, wird uns den Sinn der satirischen Umkehrung seiner überlieferten Grundbedeutung aufschliessen (Gruenter, p. 91).

Gruenter argues that Brant himself draws attention to his knowledge of and participation in the patristic Odyssey allegories in chapter 108. Instead of describing the fool’s paradise, the avowed goal of the trip, Brant gives a moralistic interpretation of the adventures of Odysseus. The fools are unable to reach their destination because they do not pay attention, or lack knowledge in using their map, compass and other navigational instruments. Furthermore, the ship itself is ill equipped for a voyage because it has no mast, rudder or anchor, and is therefore subject to the manifold dangers of the sea. As a result, the fools suffer shipwreck; Odysseus alone escapes. Says Gruenter:

Odysseus war für Brant das ideale Gegenbild des Narren, und sein Verhalten in den Schiffbrüchen und Verheerungen der Seereise das warnende Exempel, das Brant vor den Törichten aufrichtet.... Das Närrische - und das ist das Entscheidende - ist im Narrenschiff nicht nur eine Form des Ungeschickten, Unberatenen oder Unsittlichen im Sinne Übler Sitten, sondern vor allem Zustand des Sündigen. Der Narr Brants ist Sünder im Sinne der christlichen Heilslehre, und so hat ihn auch Geiler von Kaisersberg in seinen Busspredigten über das Narrenschiff verstanden (Gruenter, p. 92).
In the patristic interpretation of the *Odyssey*, the myth of Odysseus sailing home came to symbolize the Christian's journey toward the heavenly port, the City of God. But the Christian can only reach his destination if he sails in the ship of the church.

The ship of fools is the polar opposite to the ship of the church, and Narragonia to the *patria*, the heavenly port. Only an understanding of the patristic *Odyssey* interpretation, says Gruenter, will make this relationship clear. Hence when Brant sees Homer as a poet with didactic purposes — "Homerus hatt disz als erdacht/ Do mit man hett vff wiszheyacht" — he not only views Homer as a comrade in arms, but he also becomes a successor of the patristic *Odyssey* allegorists (Gruenter, p. 91f).

Jöns concurs with Gruenter about the significance of the patristic tradition of nautical imagery. He points out that Fricke's statement cited previously is incomplete, for there also exists:

... eine mindestens ebenso feste, aus der frühchristlichen patristischen Literatur und mittelalterlichen Bibelallegorese stammende Überlieferung..., in der Meer, Schiff, Sturm und Fische in einer Anzahl von Bedeutungen fixiert worden sind,
Jöns establishes at least one of the basic traditional meanings of the sea, the ship and the port.

Both Gruenter and Jöns, therefore, stress that a critic should be aware of the patristic tradition in seafaring allegories; the former, in fact, argues that a lack of knowledge of this tradition has resulted in a lack of understanding of one of Brant's prime concerns in his *Narrenschiff*.

The patristic exegesis of the Christian ship allegories has been researched extensively by H. Rahner, who stresses that before one can fully comprehend these allegories one must first seek to understand "wie der antike Mensch schon die Seefahrt als solche mit einer aus Todesgrauen und Lebenskühnheit gemischten Stimmung betrachtet hat." 5

Zur See gehen, das böse Meer mit einem verächtlich kleinen Holz befahren, ist ein Spiel mit dem Tode, eine unmittelbare Nachbarschaft zum Hades — und darum schon geeignet zum Symbol zu werden für die Fahrt des Lebens, die im Hafen des Todes endet (Rahner, pp. 430-431).
Rahner cites several sources which express this ambivalence toward seafaring. Huxley's study reaches similar conclusions about the ambivalent feeling toward seafaring. The latter maintains that in the Golden Age man believed the land to be his proper element and regarded the ship as a source of many perils. There were two primary reasons why men set out to sea: to make war or to engage in commerce. Both reasons are manifestations of human greed, and displeased the gods. Says Huxley, "the first of all voyages, that was made in the ship *Argo*, had for its object the seizure of the Golden Fleece. This expedition should be a grim warning to later ages." Furthermore, a sea voyage is an insult to the sea gods, whose supremacy is thus challenged, and the weight of the ship is a source of physical discomfort to the Ocean. The sea gods retaliated with storms, waves, etc. Hence, to the Roman poets, the sea was cruel, bitter, deceitful and treacherous. At the same time they were awed and fascinated by its vast expanse; "the sea is both *immenseum* and *vastum*" (Huxley, p. 120).

The behavior of sailors during a storm is predictable, almost stereotyped.

Paley quotes Sir Charles Fellows saying that the Greeks will quit the helm and leave the vessel a-drift to repeat their prayers and cries of despair. Too often in the Roman *poetica tempestas* the helmsman's art is baffled and the oars or ropes drop idly from the hands of the panic-stricken crew. For good measure the ancient poet may add such hazards as the dangerous proximity of sandbanks and sunken rocks, the sudden and unseasonable descent of darkness, or the fitful illumination of the lightning flash (Huxley, pp. 120-121).
When the storm is at its height, the sailor would beseech the gods to save him from destruction and make solemn vows which are to be kept if he once more stands on dry land. However, once on land, the fascination of the sea recaptures his imagination, the memory of the dangers diminishes, in fact, the dangers become challenging and attractive, and once more he sets out.

The dangers of the sea, however, claim the attention of the poets more than its fascination. The water's vast expanse emphasizes the alleged fragility of the ship. "The thinner the hull, the nearer is the sailor to death and that form of death which is of all the most to be avoided" (Huxley, p. 120). Rahner, too, cites numerous examples which address themselves to the thickness of the hull, as for instance Juvenal who wrote about the "ausgehöhlten Holz, dem sich der Mensch anvertraut, nur um vier Finger Breite vom Tod entfernt, oder um sieben Finger, wenn die Bohle stark ist," or Anarchis who remarked, "vier Finger breit soll die Dicke der Schiffsplanke sein: um so viel ist der Matrose vom Tod entfernt" (Rahner, p. 432). The classical sailor is keenly aware of the fact that in sailing the seas he is toying with death. As Huxley observes,

Death by drowning, in itself disgusting, is rendered doubly disagreeable because it robs a man of the due rites of burial and the pious tendance of his grave by his surviving relatives. Moreover, it augments his suffering in the afterlife (Huxley, p. 122).

For those who drown must wait for one hundred years before Charon will ferry them across the river Styx.
To the vicissitudes of the sea is contrasted the tranquility of the harbor. Bonner explores the significance of the port for both classical and early Christian writers. Though the port on occasion simply represented the end of a journey, it normally was regarded as a refuge where the sailor receives his reward. In a metaphorical sense, any place, thing or person which elicited feelings of tranquility and security could be called a port. Cicero, for instance, used the word port to designate such things as leisure, solitude, the Roman senate, even exile, and Seneca used "portus" when he spoke of retirement as opposed to the turmoil of a public career. Frequently a patron of the arts was called a port by the grateful artist whom he supported.

One of the most significant metaphorical uses of the port in Western culture is the reference to death as the harbor in which all life ends. All allusions to death are colored by emotional overtones which may be hopeful, resigned or gloomy, depending on an individual's belief regarding his soul's fate after death. Because the Christian regards death as a joyful experience, the port is imbued with the same connotative value as is the English word "haven." Contrary to our expectations, however, this connotation does not originate with Christianity.

In Euripides' Bacchae, Dionysus liberates his followers from the delusions, dangers and pollution of the world and leads them to peace and safety, simple joy and felicity. With the growth of Christianity, the deliverance of a god's disciples from the perilous
vicissitudes of the world becomes a central theme which was enhanced by the episode of Christ stilling the tempest. The parallels of Christ's act of saving his disciples to the action of Dionysus is unmistakable. The Christian God is merely substituted for a pagan god. Christ's saving act has been superimposed unto an old, existing framework. In fact, even the details of the allegory of life as a sea voyage which the early Christians employed resemble those of pagan antiquity. For instance, in the Christian "mythology" Christ is the helmsman of the ship, but the idea of a god at the helm is as old as Homer. Later the Dioscuri often appear as the saviors at sea, and in time there appears the idea that chance has a hand in the success and misfortune of a sea voyage. As a result, Tyche becomes the helmsman of the ship of life. Bonner suggests that the ancient Hellenistic tradition of comparing life to a sea voyage is only modified by Christian mythology to the extent that the latter substitutes the objects of its veneration for the divine or demonic personages of the pagan world.

Of the classical seafaring myths, the Odyssey in general, and Odysseus' encounter with the sirens in particular, proved to be the most-popular and fruitful for the patristic allegories, though the others were not forgotten. Rahner states:

In pre-Greek times the sirens were vampirelike creatures who fed on the blood of the dead, but Homer and Hesiod were responsible for beautifying these ugly creatures. Though their original nature was never quite forgotten - Homer still refers to the pile of bones which covers the shores of their island - they become beautiful, erotic, seductive women whose birdlike talons alone point to their original nature. Furthermore, from the very beginning the sirens were endowed with divine knowledge. Hence they could tempt man with their physical charms or with their promises of divine knowledge.

The specific danger which the sirens presented for the Christian changed with the history and development of the early church. At the beginning of the patristic interpretations of their myth, they were deemed the embodiment of knowledge, specifically the knowledge of pagan Greek science and philosophy. Clement of Alexandria, for example, interpreted them in this way when he attacked those in the church who demanded that all pagan knowledge be banned, and compared them to the companions of Odysseus.

Clement argued that the Christian should study the culture and
philosophy of the past ages in order to obtain the wisdom contained in their teachings. He alleged that the Christian knows how to differentiate between the useful and the harmful, and he would reject the latter. However, only a man of exceptional merit could listen to the message of Greek philosophy without being seduced by it. Hence many church fathers argued that a Christian should imitate Odysseus' companions.


Ironically enough, the very example the church fathers used to illustrate their point is a part of the very culture they denounced. In a sense they adhered to Clement's advice and chose those aspects of the pagan culture which were useful for catechistic instruction.

In time, however, the church was no longer threatened by the external forces of its pagan heritage, but by the internal forces of heresy, and again, only the Christian of exceptional merit was considered to be endowed with the fortitude of listening and studying the heresies without endangering his belief. Hippolytus stated:

Wenn die Hörer die Ansichten der Härteker kennen lernen, die da einem von gewaltigem Sturme außergeeitschten Meer gleichen, dann sollten sie
vorbeisegeln, um den ruhigen Hafen aufzusuchen. Denn dieses Meer ist voll von wilden Tieren und unbefahrbar - so wie etwa das sizilische Meer, von dem der Mythos geht, dass sich dort der Berg der Sirenen befinde. Odysseus hat es durchsegelt, wie die hellenischen Dichter sagen, indem er die grausamen, bösen Bestien gar klug behandelte. ... Mein Rat also für die, welche sich mit solchen Lehren beschäftigen, geht dahin: sich mit Rückicht auf ihre Schwachheit die Ohren zu verkleben und so die Meinungen der Hareiter zu durchsegeln (Rahner, p. 457).

The song of the sirens now symbolized the seductive threat of heresy, the weapon of Satan. It was the sacred duty of every Christian to fight the forces of heresy.

"Unser Widerpart und unser Kampfgegner ist der Diabolos und seine Dämonen", sagt Methodios im Symposion, "darum muss man sich aufschweben, muss man fliehen die Lockungen und Künste ihrer schönen Worte, die nur nach aussen im Schein der weisen Zucht glänzen - mehr noch als die Sirenen des Homer (Rahner, p. 458).

As stated previously, from the very beginning the sirens were invested with divine knowledge, and both pagan culture and heresy represented the temptation of forbidden knowledge. The parallel to the temptation of Adam and Eve where the apple symbolized forbidden knowledge is obvious. The biblical temptation led to the Fall from Grace, the other temptations resulted in the damnation of the soul.

In time, the aforementioned trait of the sirens ceased to play a prominent role and their trait of being bewitching temptresses promising the alluring, erotic pleasures of the flesh gained prominence. This development paralleled closely the historical development of the church. In the fourth century, the dangers of pagan Greek heritage and of the heresy of gnosticism had diminished
greatly, and a new danger, as far as the church fathers were concerned, had arisen - the moral problems caused by the invasion of the church by the "world" and all its enticements. The fathers now began to warn their flock about the heinous evils of the world. In a sermon on Psalm 43, Ambrosius interpreted the sirens as follows:

It is interesting to note that Ambrosius did not reject the world as such, but only that power which made the Christian forget its dangers and thus succumb to the pleasures of the flesh. The interpretation of the sirens as worldly pleasures became dominant when the monks, who despised everything worldly, used it frequently. Hieronymus, for example, once instructed one of his aristocratic pupils to ban female singers from the palace, for he regarded them to be sirens who only bring death. Ultimately the sirens stood for worldly women. "Der Sang der Sirenen ist das Gerede der weltlichen Frauen" (Rahner, p. 464).

In one sense, the specific interpretation of the sirens, be it Greek culture, heresy, the world or womankind, at a given moment in the history of the church is not as important a consideration as is the fact that the sirens always symbolized a threat to the
welfare of the Christian church or the soul on its journey towards the heavenly home. For the early Greek Christian, the island of the sirens ultimately symbolized the mystery of purification by danger which the Christian must endure before he becomes worthy of reaching his destination. If the Christian wishes to escape destruc­tion, he must act wisely, and the model—which he should emulate is Odysseus, for the latter alone was able to escape the sirens. Odys­seus, during his wanderings in his efforts to reach his home, and the manner in which he overcame all obstacles, reminded the early Christian of the journey of his own life and thus came to be an allegory for the Christian's life on earth. The cardinal aspect of the Odysseus myth was that Odysseus, tied to the mast, approached the island of the sirens fully cognizant of the impending dangers because he had been warned by the divine Circe that the ostensibly harmless beings who sing so sweetly are in reality harbingers of death.

Odysseus thus became a symbol of the sagaciously bold person, a prototype for the Christian.

Odysseus triumphed over the sirens because he conceded to being tied to the mast of his ship. The mast and its crossbeam reminded the early Greek Christian of the cross on which Christ died to
redeem man. Hence Odysseus became an archetype, a predecessor of Christ, for he had demonstrated how man must cling to the cross to be delivered from certain death. Ambrosius wrote:


Clement of Alexandria agreed with regard to the saving factor of the mast.


The ancient art of shipbuilding prescribed that a ship be built from three primary types of wood: fir, spruce and cypress. Because of its size, the fir was used for the mast, the spruce or cypress for the keel and the planks. All three woods share a common quality: they are hard woods and not subject to decay. Indeed, one might say figuratively that they last eternally. The cross on which Christ was crucified was constructed from the same three woods. Since the cross of fir, spruce and cypress is the symbol of salvation, the ship of fir, spruce and cypress is also regarded as a symbol of salvation; and the church was often depicted as a ship which leaves the safe mainland, sails through the sea of temptations, and places
all its hopes in reaching a future, transcendental goal, the port of eternity. Just as in a real sea voyage the possibility of a shipwreck is always present, so it is with the ship of the church. According to Origen, danger must always be present when one boards the ship of the church, for without waves and storms the church could not reach its port (Rahner, p. 437).

Despite the dangers afflicting her, only the Christian within this ship has any hope of reaching the heavenly port safely. Therefore in a voyage of life, the church was invested with a dual symbolic value: ship-port. As Ambrosius claimed:

Die Kirche ist uns gegeben als ein Hafen des Heils, und mit ausgebreiteten Armen ruft sie die gefährdeten Seefahrer in den Schoß ihrer Ruhe (in gremium tranquilitatis), denn sie zeigt sich uns als der Landungsplatz, dem wir vertrauen dürfen (Rahner, p. 436).

Whatever happens to the ship of the church is paralleled by the ship of the soul. The soul, like the church and Odysseus, is suspended between Hades and home, and it longs to reach the latter. But to accomplish its aims, the soul needs the ship of the church and the wisdom of Odysseus.


However, in their teachings, the church fathers did not emphasize the ship of the soul metaphor.
Occasionally the church fathers draw detailed comparisons between the structure and organization of the church and that of a ship. An interesting example is the following explication of Isaiah 18, 1 and 2, by Hippolytus, in which the main components of the ship are allegorically compared to the principle feature of the church.

Not only do the various parts of the ship have allegorical meanings, but also its crew.
(Schiffes) Gott, und verglichen sei der Steuermann mit Christus, der Proreta mit dem Bischof, die Schiffseleute mit den Priestern, die Aufseher der Seiten mit den Diakonen, die Naustologen mit den Katecheten, die Fahrgäste mit der Menge der Brüder, die Tiefe (des Meeres) mit der Welt, die Winden mit den Versuchungen .... Die Fahrgäste sollen sich fest an die Ordnungen halten und an ihren Plätzen sitzen, damit sie nicht durch die Unordnung eine Erschütterung oder ein Neigen des Schiffes nach der Seite hervorrufen. Die Naustologen sollen an den Lohn erinnern. Die Diakone sollen nichts von dem verabsäumen, was ihnen anvertraut ist. Die Priester sollen wie die Schiffseleute sorgsam jedem bieten, was ihm fromt. Der Bischof als wachsamer Proreta soll einzig allein die Mahnungen ... des Steuermanns bei sich erwägen. (Unser) Christus und Heiland werde als Steuermann geachtet, und ihm allein soll man glauben, was er sagt. Alle aber sollen Gott um eine gute Überfahrt bitten (Dölger, pp. 281-282).

Jöns' explication of the meaning of the sea, ship and port mentioned at the beginning of this chapter come from this stage of the development, for, as Rahner has shown, from henceforth no major changes in the allegoric interpretation occur throughout the middle ages.

In the introduction, I mentioned that according to the theories of perception of gestalt psychology the familiar or known is perforce the starting point for rendering the unfamiliar or unknown. The corollary to this principle is that the concrete will be the starting point for rendering the abstract. Leech observes that in communication we make "abstractions tangible by perceiving them in terms of the concrete, physical world; we grasp the nature of inanimate things more vividly by breathing life into them; the world of nature becomes more real and comprehensible to us when we project into it the qualities we recognize in ourselves," and he argues
convincingly that we use the simile, metaphor, symbol or allegory to accomplish these aims. The early church fathers had to familiarize their congregation with the structure, organization, function, mission, and creed of the Christian church, and they did so by superimposing the objects of their veneration unto the familiar Hellenistic tradition of nautical imagery. An existing, familiar schema, a formulary or stereotype in Gombrich's terminology, becomes the starting point for explaining the new, unfamiliar and often abstract concepts of the church. It is interesting to note that biblical examples employing sea and ship imagery exist, for instance Noah and the ark and Christ's stilling of the tempest, but in the beginning, the patristic church fathers nevertheless chose the pagan schema for their purpose. In my opinion, this is not because they heeded Clement's advice and retained useful information from pagan culture and philosophy for catechetical instruction, but because of the mentioned innate psychological principle of perception. The fact that nautical imagery could also be found in the Bible supported their explanations, but it did not initiate it. Furthermore, this example not only illustrates the movement from the familiar to the unfamiliar, but it also demonstrates the principle of the adapted stereotype. Christianity corrects the existing pagan schema by adding such distinctive features as are necessary to explain the Christian truths. Hence Christ replaces Tyche at the helm of the ship, and the biblical examples of the ark and Christ's stilling of the tempest are also used to correct the
formulary. This type of correction appears to be a normal pattern in itself inasmuch as Tyche had replaced the Dioscuri. It is interesting to note that in their allegorical interpretations of classical seafaring motifs, the patristic fathers did not avail themselves of all the pertinent parts contained in the classical tradition. For example, the typical behavior of sailors during a storm mentioned by Huxley does not play a prominent role in the allegories of the church fathers. It appears that they were much more concerned with erecting a positive example of Christian behavior for their flock in the figure of Odysseus, than they were in focusing on the unworthy — though very natural and human — behavior of the classical sailor in the face of dire adversity. It was in their best interest to show their charges a positive example of behavior to be emulated and not a negative example to be avoided.

There are other methods of modifying a traditional schema. Instead of exchanging parts, Christ for Tyche, or omitting parts, such as the behavior exhibited by the classical sailors, the part may remain intact but its significance changes, as for example, in the case of the changing interpretations of the role of the sirens. The church fathers adapted various distinctive features of the sirens to coincide with the new dangers that threatened the church. The changing notions about the sirens, furthermore, clearly exemplify the technique of foregrounding some features and disregarding others. As stated, the sirens were originally vampiric-like creatures, but Homer and Hesiod were responsible for beautifying these ugly
creatures, thereby changing them into exotic, beautiful temptresses. Although their original nature was never quite forgotten, it receded into the background as the new traits gained prominence. Similarly, their original temptation, the promise of divine knowledge, was superseded by their new temptation of the pleasures of the world and the flesh.

There are, of course, many techniques of poetic foregrounding, all of which presuppose "some motivation on the part of the writer and some explanation on the part of the reader" (Leech, p. 58). The studies by Rahner, Huxley and Bonner deal with different parts of the tradition. Rahner, for example, asserts that the church fathers tended to stress the myth of Odysseus and the sirens because they were primarily concerned with the welfare of the church and its members. Odysseus, therefore, served as a model of wise behavior in the face of temptations. However, as different concerns motivate the author, diverse features of the schema are foregrounded. Huxley's study discloses the emphasis Roman poets placed on the shipwreck and the storms. Since for religious reasons, drowning was one of the most dreaded ways of dying, the fragility of the ship and the destructive power of the storms played a major role. On the other hand, Bonner points out that with the growth of Christianity, death as the port in which all life ends loses its dread, in fact, it acquires the connotation of the English word "haven." In the latter capacity, the port assumes a more and more significant role in the tradition.
Because different authors and different periods tend to underscore different aspects of the tradition of nautical imagery, it is difficult to reconstruct the original schema, but there appear to be at least three distinct stages to a sea voyage: the departure, the actual journey and the final destination. Each stage has certain distinctive features which may be emphasized. The voyage, for example, may be darkened with storm clouds; the winds may be favorable or unfavorable; the trip may be uneventful, or one may encounter rocks, cliffs, sandbanks, sirens, dangerous sea animals or angry gods. The ship may be seaworthy and well-manned by a skilled captain and crew, as it is in the extensive citations from Clement and Hippolytus; or it may be poorly constructed and ill-manned as it is in the ship of fools. All these features form a pattern in which each component has a definite implicit relationship to the whole as well as to other parts. For example, whenever high waves or strong gales occur, they always signify danger to the ship; whenever the sea is calm and the sun shines, the ship is safe. But we do not know the specific nature of the dangers. Do they symbolize the wrath of Poseidon, or do they symbolize the wrath of the devil and his cohorts? Are they intended to demonstrate the helplessness and panic of the fearful sailors, or are they a test of the courage and skill of the captain? The import of the part is dependent upon its relation to the whole, and can only be understood properly if one knows the whole.
Because different authors and different periods tend to foreground different aspects of the traditional schema of nautical imagery, and because we must assume that these changes in emphasis are deliberate, presupposing "some motivation on the part of the writer," it is imperative that the reader be as thoroughly versed in the tradition as possible. Only the reader who is acquainted with its history can detect modifications of the schema. To be sure, a knowledge of the tradition automatically conditions the reader so that he will bring certain definite expectations to bear upon his reading and interpretation. This psychological or mental set of the reader, however, should not be viewed as detrimental. In fact, it can be argued that the poet counts on a reader's preconceived expectations and has every right to do so. As Gruenter pointed out, one of Brant's primary concerns in his Narrenschiff was missed by many critics because they were not acquainted with the patristic Odyssey allegories, and, as Brant's reference to Homer indicates, he fully expected the reader to bring his knowledge of this tradition to his work.

I. A. Richards distinguishes between the tenor and the vehicle of a metaphor, the tenor being the subject matter of the comparison, the vehicle being the image whereby the subject matter is communicated. More than one image may be the vehicle for depicting a given subject, for example, the world may be compared to a sea, or it may be compared to a stage. By extension, one image may be used to depict several subjects. We may speak of the ship of the
church, the ship of the soul, the ship of state, the ship of fools, the ship of poetry, the ship of love, and so forth. It is, therefore, not enough to know the vehicle of a comparison, one must also know the tenor. Tenor and vehicle together form an integrated whole, and the significance of the vehicle and its parts depends on the subject matter. As I indicated above, there are several different subject areas which are an appropriate tenor for the vehicle of nautical imagery. The meaning and significance of the schema and its parts, as expected, changes from one tenor to the next. The word port may thus refer to such different things as a patron of the arts, leisure, solitude, the Roman senate, exile, retirement, death, the City of God, etc.

It is, of course, normally not very difficult to discern the tenor of the comparison. If the sea is the world, then the ship is the church or the soul; if the sea is love, the ship is the lover. Once the tenor is established, the reader’s mental set, if he is familiar with the tradition, brings to the metaphor certain expectations of meanings and relationships, expectations which may or may not be met by the poet. Perception, as Gombrich pointed out, is primarily the modification of an anticipation, the difference between our expectations and the incoming message. If the schema meets our expectations all the time, we tend not to pay much attention to it, or we may even get annoyed with it. But if the stereotype is changed, we are inclined to notice the change. Since we normally assume that there is some motivation for the change, we
attempt to seek an explanation. To be sure, it is difficult to
determine when these changes point to a real effort by the poet to
come to terms with his perception of reality, of the universal truth
he wishes to convey in a particular example, or when they are merely
an affectation, a trite formula that appears to be pointless. On
the other hand, it can be argued that even a formula will only cap­
ture the imagination of its proponents if it strikes some sympathetic
cord. From this it appears that Newald's inferences drawn from the
frequent use of the sea voyage as a symbol of man's life rest on a
stronger basis than might at first be suspected. On the other hand,
Newald's expressed annoyance with this frequent usage may well be
due to the fact that the schema always meets his expectation and
that he is bored with the consequent regularity.

In the following chapter, I shall examine some aspects of the
tradition that play only a minor role in German Baroque literature
with respect to both their adherence to the tradition and their
changes from the traditional schema, and in such instances where
changes do occur, where the stereotype has been corrected, I shall
try to account for the reasons that brought about this innovation.

For example, Iwand, in discussing Otfrid, states:

... das hübsche Bild des heimkehrenden Schiffers, der nach glücklich beendeter Fahrt den Hafen erreicht hat, das Segel niederlässt und sein Ruder einzieht, um nun am Gestade zu rasten, ist nicht Otfrids eigene Erfindung.... Es ist, wie Schönbach ... und Stosch ... aufmerksam machen, 'einer alten verbreiteten Schreiberunterschrift entlehnt, über deren verschiedene lat. und griech. Fassung man sich bei Wattenbach ... orientieren kann' und Stosch führt Verse aus Alcuin und Walafrid Strabo an, die denselben Gedanken enthalten.


Rainer Gruenter, "Das Schiff: Ein Beitrag zur historischen Metaphorik," in Akten des III. Internationalen Germanistenkongresses (Amsterdam, 1965), p. 89. All direct citations from this article will be indicated in the text in parentheses after the citation.


Hugo Rahner, *Griechische Mythen in christlicher Deutung* (Zürich: Rhein, 1945), p. 430. Unless otherwise indicated, all citations from Rahner come from this text. References will be indicated in the text in parentheses. These citations will consist of both Rahner's translations of early Greek/Latin originals, as well as his own comments. The context should be sufficiently clear.
to ensure that there is no confusion as to whether Rahner's translations or his comments are cited.

Rahner cites several sources to show how classical man viewed seafaring; Alciphron, for example, states: "Bös ist das Meer, und das Seefahren ist ein tollkühn waghalsiges Ding." Secundus describes a sailor as follows:


In Rahner, p. 431.

7 H. H. Huxley, "Storm and Shipwreck in Roman Literature," in Greece and Rome, vol. XXI (Oxford: Clarendon, 1952), p. 117. All citations from this article will be indicated in the text of the chapter in parentheses.

8 Cambell Bonner, "Desired Haven," in Harvard Theological Review, 34 (1941), pp. 46-67. All citations from this article will be indicated in the text in parentheses.

9 For further information see Dictionary of Classical Antiquities by Seiffert/Nettleship/Sandys.

10 Hugo Rahner, Antenna Crucis III, p. 10ff.


12 Dölger, p. 158.

13 Leech, p. 151.
While discussing ship allegories in German Baroque literature, Manfred Windfuhr remarks:


And it is true, in the vast majority of German Baroque poems containing nautical imagery the tenor or subject matter of the metaphor is life or love. However, both the aspects that are foregrounded - life and love - and the aspects that recede into the background disclose something about the concerns of a period. As Windfuhr intimates, the shift in emphasis in the usage of the allegories reflects a change in perception and values, that is, in the manner in which the poets of this era saw, interpreted and reflected upon various aspects of life. It is, of course, not always possible to account for the shifts in emphasis; however, one can detect a trend towards humanism and secularization in the way former religious symbols lose their theological implications.
By comparing the new usage to the traditional pattern, it is possible to ascertain the "corrections" of the schema more clearly and thus establish the concerns and values of the period more precisely.

The fact that the usage of what Windfuhr describes as "Gebräuchsallegorien" can still be documented in this era indicates that its poets were familiar with the traditional schema of nautical imagery; and the fact that these allegories no longer play a central role in the literature of this period testifies that the stereotype was changed. I now propose to examine several aspects of the traditional pattern of seafaring allegories from the perspective of the principle of "schema and correction" in order to ascertain which aspects are emphasized and which ones recede into the background. Finally, I would like to propose possible reasons for the changes in emphasis.

Huxley observes that the Roman poets regarded the invention of the ship as a source of many evils, for there were two primary reasons men set out to sea: to make war, or to engage in commerce. Both reasons are equally ignominious because they are manifestations of man's insatiable greed. In his satiric epic, "Lob des Krieges Gottes," Opitz adheres closely to this traditional viewpoint. Mars, the god of war, first introduced mankind to seafaring.

Du hast den Fichtenbaum zum ersten heißen hawen/
Hast vnsern Muth gereitzt ein Holtzpferdt auff zu bawen/
Das Segel hoch zu ziehn/ zu reisen durch den Wind/
Wo Meer und Tod von vns in gleicher Weite sind.
Wir steigen in das Schiff/ in einen holen Balcken/
Der fleucht mit vns darvon ...
Wo leystest du vns hin? Wir haben erst vmbfahren
Der guten Hoffnung Haupt, beraubet jhrer Wahren
Die reiche Gefala; der Mondenjnsel Frucht/
Jhr edles Sandalholtz/ jhr Helffenbein gesucht;
Vns Goa recht gemacht; Malacca eingenommen/
Nicht weit von Sumatra; sind weiter nachmals kommen
An Sina reichen Strand/ das Porcellanen schicket/
Vnd auch Geschütze hat/ vndn auch die Bücher drückt. 2

What ostensibly appears to be a positive evaluation of Mars in this
citation, takes on a sinister overtone if it is placed in the con­
text of the whole satiric poem. For another sixty or so lines,
Opitz continues to list diverse countries, islands and cities and
their exotic and valuable products. Although this catalogue may
strike the modern reader as a pompous display of misplaced scho­
larship in which the point at issue is obfuscated, Opitz intends
its very length to intensify his message: human avarice is the
basis of war. Mars' gift of the ship to mankind has extended the
horrors of war to many other countries and has depleted them of
their original wealth and opulence.

The merchant, too, suffers Opitz' scorn. In "Vielguet" Opitz
claims:

Sie [die Kaufleute] holen vber Meer
Auß einer andren Welt der Laster Werckzeug her/
Versetzen jhren Hälß den Wellen selbst zum Pfande/
Sind Blutarm auff der See vmb reich zu seyn zu Lande
Das weit von dannen liegt. 3

It is interesting to note, as the poem in its entirety makes clear,
that just as Ambrosius did not deny the world per se, but only that
power which seduced the Christian to forsake the dictum of God, so
Opitz does not reject the eastern riches and spices, but only the
effect which the pursuit of fortune exerts on man's soul. The
futile quest for worldly opulence is considered as a waste of man's time and energy and a detriment to his immortal soul. The merchant is also censured for importing foreign customs and vices responsible for deteriorating the moral fibre of the native country, thereby endangering the soul.

Not all the poets in the seventeenth century shared this traditional negative attitude toward sea commerce. On the contrary, the majority of references to the seafaring merchant depict him as a courageous, selfless man who sacrifices his safety for the general good of his fellow man. Without him, the standard of living would be lower and no progress would be evident. To be sure, he earns a respectable living from his ventures, but the profit motif is moderated. This new attitude toward commerce in general is perhaps best expressed in a poem by Simon Dach.

Händel und Gewerbe sind
Dieses Lebens Port und Wind
Vnd das Band der Erden,
Sind der Völker Zier und Trost
Vnd wodurch auch West und Ost
Wie vermählt werden.

Wenn dem Lande was gebricht,
Feyrt der wache Kauffman nicht,
Nichts ist ihm entgegen,
Er durchreiset Land und See,
Achtet nichts auf Frost und Schnee,
Nichts auf Schlag und Regen,

Er bereichert Land und Stadt,
Daß sich Königsberg wol hat,
Dantzig sich kan halten
Wieder seiner Feinde Macht,
Ob umb sie her Sturm und Schlacht,
Glut und Schwert gleich walten.
Dieses ist des Handels Krafft,
Die berühmte Kauffmanschaft
Macht aus Dörffen Städte,
Aus der Stadt ein Königreich,
Reiche wären Dörfern gleich,
Wenn sie es nicht thätet. 5

Although by the seventeenth century the power and prestige of the Hanseatic League had waned, in its time it had contributed greatly toward making trade by sea profitable, safe, and respectable. Furthermore, Vasco da Gama's voyage around the Cape of Good Hope in 1498, to which Opitz alluded in the cited passage from the "Lob des Krieges Gottes," established an all-water route to India which reduced the cost of the Eastern luxury products, especially spices and condiments. Thus the economy was stimulated, resulting in a higher living standard. It is understandable that a people who depend upon commerce by sea for their new standard of living could not continue to regard and describe sea merchants in a deprecatory light. The historical situation demanded that the inherited schema be corrected to conform with the new perception toward merchandising.

A curious blend of the traditional negative and the new positive evaluation of the sea merchant which illustrates the grip of the convention contending with the forces of the new re-evaluation process is exemplified in Weckherlin's rendition of Psalm 107 as follows:

Die welche auf dem Meer mit kühner hand und brust
Gewerb und Nahrung halb, der Armut zu entfliehen,
    Die seegel (frech) aufziehen:
Und die in einem schiff sich kaum zween finger weit
Von dem gewissen tod hinauß (verwegen) wagen,
    Und mit ehrgeitz und geitz auch auff dem wasser jagen
Nach ungewisser beut. 6
The adjective "kühn" used to describe the merchant in the first line has a complimentary, approving connotation. The motive behind the sea voyage is not to gain riches, but to escape poverty. This shift in perspective exonerates the motive; "Nahrung" suggests the congenial image of the provider, and "Gewerb" invests the entire undertaking with an aura of solid respectability and professionalism.

Beginning with line three, however, the traditional negative feeling toward the seafaring merchant re-emerges. Although the adjective "frech" originally meant brave and carried a positive connotation, in New High German it acquired thedeprecated meaning of impudent. The adjective "verwegen" in line five accentuates the disparaging viewpoint by suggesting that the actions of the merchants are foolhearty and insolent in that they dare challenge certain death. Finally, "ehrgeitz" and "geitz" reenforce this notion of false ambition. Curiously enough, though, in line two the motive for the merchant's journey is characterized as "der Armut zu entfliehen," in line six the greed motivation reappears, and the justification of "Gewerb and Nahrung halb" is twisted into a chase after uncertain booty, with its connotative overtones of piracy. It appears that the laudable motivation of making a living to escape poverty proclaimed in line two is contradicted as soon as Weckherlin commences his description of the actual sailing with the hoisting of the sails in line three. The traditional perspective and phraseology of the schema is so stereotyped and habitual, that Weckherlin subconsciously reverts to it.
Both Huxley and Rahner mention that the classical authors considered sailing the seas precarious because the sailor was separated from certain death only by the thickness of the ship's planks. Huxley maintains also that death by drowning is to be shunned because it robs man of his due burial rites. It is interesting that such an apparently insignificant component of the pattern of classical ship imagery survived. Weckherlin, in the previously quoted passage, asserted that the sailor was "kaum zween finger weit/ Von dem gewissen tod," and other instances of usage can be documented. For example, an epigram by Georg Greflinger reads:

Der sich dem Schiffe trawt O grosse Sicherheit
Der ist vom Todte nur auff sieben Daumen weit.

and in Opitz' "Lob des Feldlebens" we find the following lines:

O Wol/ vnnd mehr als wol/ dem welcher weit vom Kriegen/
Von Sorgen/ Müh vnnd Angst/ sein Vattergut kan pflügen/ ...

Darff auff der wiisten See nicht jmmer furchtsam schweben /
Von Winden vmbgeführt/ da zwischen Todt vnnd Leben
Ein Daumendickes Bret.

In these cases both the phraseology and the intent of the references to the thickness of the planks adheres closely to the classical convention. However, just as the stereotyped depiction of the avaricious merchant has usually been changed to reflect the new attitude toward commerce, so this motif was adapted to mirror the Christian concept of death. Since death by drowning was considered no more dreadful than any other mode of dying in the context of the Christian religion, the reference to the thinness of the planks lost much of its original connotation of terror. This belief, for
instance, was expressed by Birken. In the introduction to his

*Brandenburgischer Ulysses*, he criticizes those people adverse to sea voyages due to the fear of import of foreign customs and vices. These people also claim that traveling abroad is too hazardous, especially for important state officials. Birken censures their opinions in the following manner:

> Das letztere erstlich zu widerreden/ so wird damit wenig erwiesen: weil die Gefährden auch zu Haus mit uns aus- und eingehen/ und man auch daheim sterben kan. Wie dann jener/ als er gewarnet worden/ er sol-te/ weil auf dem Meer zwischen dem Tod und einem Schiffer nur ein Daumen-dikes Bret wäre/ nicht zu Schiff gehen/ seinen Rahtgeber hinwieder vormahnet: Er sollte auch nicht zu Bette gehen/ weil täglich ihrer mehr auf dem Bette als auf dem Meer stürben. 9

The same thoughts were expressed in his *Ballet der Natur*.

*Vier Schiffleute*

> Ob eine nur zween Daumen-dicke Wand
auf unserer See ist zwischen Tod und Leben:
so hab ich doch den Wellen mich ergeben/
mein Haus steht auf des Meeres unbestand.

> Ob man erseufft: so darf man sonst nit sterben.
Es würgt/ sowol auf Erd/ als auf dem Meer
der strenge Tod. Fahrt hat Gefahr und Ehr!
mehr Leut im Bett/ als auf dem Schiff/ verderben. 10

Although Birken still imitates the conventional formula when referring to the thickness of the ship's planks, the intense horror of grave dangers inherent in the original usage is lacking. In fact, in the first stanza the customary fascination and attraction which the sea exerts on man has been foregrounded instead by rejecting the danger, and in the second stanza the honor and glory of seafaring is given prominence. "Fahrt hat Gefahr und Ehr!" This
shift in values and emphasis, in my opinion, should be attributed
to the Christian conception of death as a joyful, desirable experience which delivers the deceased to his heavenly home.

Das Himmel-Schiff/ das unter Sternen fähret
ob es nur halb/ iedoch nit untergeht.
Man schwimt zu Land auf Trümern unversehret/
ob schon das Schiff gescheitert nicht besteht. 11

Even in the case of shipwreck, the plank of salvation, the "Trümern," allows the sailor to reach the desired land.

Although death by drowning has lost some of its ominous implications, and even though death, from the Christian viewpoint, is supposed to be joyfully anticipated, in the majority of instances the sailor's natural, instinctive fear emerges when he is confronted by a storm. Huxley aptly describes the normal pattern of the sailor's behavior. In face of the tempestuous storms, "the helmsman's art is baffled," the members of the crew are panic stricken, drop their work and repeat their prayers and cries of despair. 12

They make solemn promises to be kept if they once again stood on dry land. However, once on shore, the fascination of the sea would recapture their imagination and once more they would set sail. The following stanza by Weckherlin adheres to this traditional schema.

Der Kaufman seglend gegen hauß
Wan wind und wellen sich erhöben,
Hat nu nicht so viel geitz als grauß
Weil Schif, Mast, Ruder, Grundbaum böben:
Sein hertz voll forcht, voll klag sein mund
Geloben beed in böser stund,
Daß das best leben das Land-leben,
Dem will Er sich nu gantz ergeben:
Iedoch,kompt Er kaum an das Land
Daß sein Gelübld Er stracks vernichtet
Und weil Armut sein grösste schand,
Sein schiff bald wider neu zu richtet.

Similar patterns of description occur frequently. At this point I would only like to cite one more example which incorporates a curious detail. Greflinger depicts the actions of sailors in a storm as follows:

Schiffer die mit Sturm vmgeben/
In der Wellen Tyranney/
Hawen jhren Mast entzwey/
Lassen Mast vnd Segel flügen/
Geben sich in Gottes Hand/
Schreynen Herr/ Herr in den Zügen/
Hilff vns wider an das Land.

Dann mit frischem Leibe sterben/
Kommt den Menschen sawr an/
Es wil keiner gern verderben/
Jeder wehrt sich wie er kan/...

The last four lines explicitly verify that the fear of dying, and not the fear of drowning, causes the panic. In their desperate efforts to save themselves, the sailors implore God for aid. Their actions come as a surprise to the reader familiar with the patristic tradition in which the mast symbolizes the only hope of salvation. Why does Greflinger deviate in this detail while adhering to the traditional schema of the sailors' behavior in the other respects? One can only surmise that either Greflinger was no longer cognizant of the symbolic significance of the mast in the patristic tradition, a fact which seems unlikely, or that the symbolic import of it was no longer relevant to his concerns. In any case, Greflinger's chopped down mast no longer emblematizes the cross of salvation, but is a real mast which seamanship prescribes must be lowered to
weather the storm. It appears in this instance that a strictly
patristic, ecclesiastical, religious tradition is shed and a
secular, realistic description is adopted in its stead. Since the
classical schema of the sailor's behavior meets the demands of
realism, it is left intact.

The myth of Odysseus and the sirens played a dominant role in
the patristic tradition of nautical imagery, and as Gruenter has
demonstrated, Brant was still intimately familiar with the patristic
usage. If such a minor aspect as the reference to the thickness of
the ship's planks endured, it seems logical to assume that such a
salient component of the schema as the Odysseus myth would continue
to retain its major function in the nautical imagery of German Ba­
roque poetry. But it does not. The allusions to Odysseus and/or
the sirens are sparse (only half a dozen in over one thousand re­
ferences to seafaring), and when they are encountered, the Chris­
tian element is customarily lacking. In fact, the only example
that may still embrace Christian features which I have been able to
detect occurs in the introduction to Birken's Brandenburgischer
Ulysses, as follows:

Wer im Geleit Gottes und mit solchen Gefährtinnen
reisset/ den wird sein Vatterland trefflicher empfangen/
ap es ihm ausgesendet .... Also reisete der Griech­
ische Printz Ulysses/ welchen der Poeten-Fürst Homerus
allen Reisenden zum Fürbild aufgestellet. 15

There follows a recounting of the various adventures of Odysseus
including the myth of the sirens.
The introductory sentence of the first citation above provides the overall religious framework which determines the interpretation of the ensuing material. The two passages seem to point to the essential features of the patristic schema in that Odysseus is still the model par excellence for all travelers, and the sirens appear in their later familiar role of seductive temptresses. The religious implications of the patristic tradition, however, appear to be only peripheral in Birken's description. First of all, the voyage to which Birken refers has no metaphoric or allegoric significance. It is simply one of the many cultural and educational journeys that the members of the aristocracy were expected to undertake in order to complete or further their education. Secondly, the religious sentiments uttered in the introductory sentence of the first citation communicates no more than the conventional, formular greeting of "go with God" in which the original religious coloring has all but disappeared. Thirdly, the actual references to the myth of Odysseus deviates markedly from the schema of the patristic tradition. Here it is not Circe, but his own reason that advised Odysseus to be tied to the mast, that is, Odysseus is not saved by divine intervention but by human foresight. The mast to which he is bound no longer symbolizes the cross of Christ, but is a metaphor for "Beständigheit," an ambiguous term which may have a religious
connotation in the sense of steadfastness, but more likely simply means resoluteness of purpose or endurance. Furthermore, contrary to the myth, in Birken's version reason plugs Odysseus' ears with wax. This emphasis on reason as the saving power of man runs counter to the patristic tradition. It appears that the original religious concepts are replaced by the new humanistic ideal of "Vernunft."

All other references to Odysseus or the sirens that I have been able to find in the poetry of this era no longer seem to have any religious overtones present. If anything, the humanistic ideal of reason and its concurrent shift away from spiritual, religious interests toward realism, toward the senses and toward practical life pervades these examples. Opitz for instance is attuned to this trend when he writes:

Vlysses kan vns weisen/
    Der Ruhm von Jthaca/ das rechte Maß zu reisen/
    Der Weisheit vnd Verstand jhm zum Gefehrten nahm/
    Vnd also sicherlich dem Polyphem entkan.
    Er gieng zu Hölen ein vnd dennoch auß zurücke/
    Er fuhr bey Scyllen hin mit vnversehrtem Glücke
    Ließ der Sirenen Lied vnd Anmuth vnbegehrt/
    Tranck Circen Becher auss vnd ward doch nicht verkehrt/
    Dem hast du nachgesetzt ....

These lines demonstrate that Odysseus is still respected as the exemplary traveler, because he is guided by reason and wisdom in his endeavors. A man can still profit by imitating his example, and it is to Burghoff's credit (the "du" of the last line cited) to have chosen him as his model. But Odysseus is no longer the wise Christian traveler.
Simon Dach concurs with Opitz' interpretation. In a eulogy of Otto von Schwerin he declares:

Liesest dich die Vorsicht leiten,
Die ohn ablaß dir zu Seiten,
Als dein Schutz und Leit-Stern stund,
Die zugleich im Ernst und Schertzen
War das Ruder deinem Herzen
Und dir regte Zung und Mund.

Sie sie ist, die Pallas oben,
Die Homer hat zugegeben
Seinem Helden, den er singt,
Sie gebar ihm in dem Kriege
Glück und diesen Ruhm der Siege,
Der nach seinem Tod' auch klingt.

Daß nicht Circe noch Syrenen
Jemals ihn vermocht zu hohnen
Durch der falschen Anmut Zier,
Daß er in die Hölle kommen
Und den Weg zurück genommen,
Solches danckt er einig ihr. 18

Just as Odysseus was guided by prudence and caution - for Pallas Athene was the goddess of wisdom - so was Otto von Schwerin. In fact, prudence plays a triple role in the nautical schema: she is the protectress, the North Star and the rudder. The last two items have a similar function: to give direction to the voyage. But even though Pallas is a goddess, no religious emotions are attached to the mention of her name. All other instances that might have been interpreted in a religious manner are simply passed over. The term "Leitstern," for example, which normally symbolizes God or Christ, is here a metaphor for prudence. To repeat, Odysseus is no longer the wise Christian, only the wise man.

On several occasions, Dach compares a person, whom he deems worthy of exceptional praise, to Odysseus. The merits of the
individual in question are determined by how good or wise he is as compared to Odysseus, as is the case in the following two illustrations.

_and_

The depiction of the sirens in German Baroque poetry also lost its religious tinge. Although they continued to be delineated in a few poems as dissembling temptresses who divert man from pursuing his true goal, and though man was still exhorted not to succumb to their enticements, their temptations were now of a secular nature. The sirens attempted to divert man from the path of social virtue by offering him the social vices - pleasures of the flesh. As Dach writes:
Anietzt bey ewren Ehren,  
Nimm, Jugend, deiner war,  
Laß dich die Weißheit lehren,  
Sei fleissig immerdar,  
Hörst du die Lust-Sirenen,  
Folg ihrer Stimmen nicht,  
Sie suchen dich zu hüllen  
Nimm an der Zucht Bericht. 21

or

Vnwegsam ist kein Weg der zu der Tügend führt.  
Es mögen noch so süß jhm die Sirenen singen,  
Sie werden jhn doch nicht von seinem Vorsatz bringen,  
Es lieb' jhm Circe sich mit aller Schönheit zu,  
Ja selbst, die Königinn der Hertzen, Venus thu  
Jhr bestes, auch jhr Sohn s¢ey eifrig jhn zu fangen,  
So wird er doch entghen gleich einer glatten Schlangen,  
Wird nirgends läßig seyn und sinnen Tag und Nacht  
Bis seine Sachen sind in jhren Stand gebracht. 22

As the above citations attest, the temptations of the sirens are devoid of religious implications.

Although it is precarious to speculate why the myth of Odysseus and the sirens became peripheral to the schema of nautical imagery in German Baroque poetry, one can safely conjecture that this can be attributed to the different concerns of the church fathers and the Baroque poets. The church fathers, still in the process of establishing the church, were confronted with the responsibility of providing their congregation with an acceptable yet familiar model of a befitting attitude and bearing for a Christian to emulate in order to perpetuate the Christian church. The myth of Odysseus and the sirens, explicated from the Christian perspective, met all the criteria. The German poets of the seventeenth century, however, were no longer attracted to this Christian allegorical rendition of the myth because the proper ethical behavior of a Christian in face
of temptations ceased to be a primary concern of this period. Hence, a part of the schema that had once almost dominated ship allegories not only receded, but in the very rare cases when the Odysseus motif along with that of the sirens does appear, the schema appears to have been adapted to meet the new humanistic ideals of reason, realism and practicality. However, the references are too few to reach much more than a very tentative conclusion. Baroque poets accentuated different aspects of the nautical schema: the function of the storms, and death as a prerequisite to reaching the port. In the following chapter on the ship of life, I shall examine how the ideological environment of the seventeenth century and the Thirty Years' War influence the poets' perspective on life and expression of new concerns: the coping with death, a justification for the storms, an emphasis on Christ's ability to calm the storms, and a stress on faith and repentance in the doctrine of salvation. The Odysseus motif was unsuitable for expressing these concerns.


4 Elsewhere in this poem Opitz writes:

        Wo ist dein Sinn vnd Raht?
Was bawst du auff ein Hauß das keinen Boden hat/
O Mensch/ du Glückes-Ball/ was häwst du auß den Gründen/
Vnd suchest in dem Bach in Sande deine Sünden?
Was lauffst vnnd rennest du vnd schwitzest Tag vnnd Nacht?
Was trägest du diese Last/ die sorgenvolle Pracht
Durch Recht vnd Vnrecht ein? Jason doch ist kommen
An Colchos wilden Strand/ vnd auch vmb Hassz vnd Streit:
Da noch kein Gold nicht war da war die gülnde Zeit.

And in a different poem:

        AUff/ auff mein Hertz/ und du/ mein gantzer Sinn/
Wirff alles das was Welt ist/ von dir hin;

        Ein jeder Mensch hat etwas das er liebet/
Das einen Glantz der Schönheit von sich gibt;
Der suchtet Geld/ und trawet sich den Wellen;
Der gräbet fast biß an den Schlund der Höllen:

        In dessen bricht das Alter bey vns ein/
In dem wir bloß vmb nichts geschäftig seyn;
En als wir es recht mögen innen werden/
So kempt der Todt/ vnd rafft vns von der Erden.
Wer aber gantz dem Leib ist abgethan/
Vnd nimpt sich nur der Himmels=sorgen an/
Setzt allen Trost auff seines Gottes Gnaden/
Dem kan noch Welt/ noch Tod/ noch Teufel schaden.


Georg Greflinger, *Seladons beständige Liebe* (Franckfurt am Mayn: Edouard Schleicher, 1644), p. 82.


Sigmund von Birken, *Ballet der Natur, ....* (Beyrouth: Johann Gebhardt, 1662), No pagination. The ballet itself is in four parts representing the four elements. The citation is the fifth section of part two.


The clause in quotation marks comes from a previous citation on page 16 of this study.


19 Ibid., p. 215.

20 Ibid., p. 92.

21 Ibid., p. 98.

22 Ibid., pp. 192-193.
a. The Ideological and Cultural Environment of The Ship of Life Allegory

To appreciate fully the complexity of the ship of life allegory as it is used in German Baroque poetry, one must be aware of the ideological environment in which the metaphor flourished. Needless to say, it is not possible within the scope of this study to delineate the complexity which comprises the ideological environment in great detail. Only a rough sketch will be drawn, a sketch which touches superficially on those aspects which bear upon the thrust of this study.

What was the reality of the Baroque period? Luther's unintended, yet decisive break with the Roman Catholic Church in the sixteenth century unwittingly contributed to a Germany ravaged by religious and political strife, the Thirty Years' War, in the seventeenth century. Luther's protest against the corruptions committed by the Church, in turn generated other Protestant revolts and ultimately exploded the previously accepted concept of a universal, unified Church which had traditionally given stability and order to man's existence on earth. How then could man save his immortal soul in the midst of a splintering world?
Luther declared that man can not save himself through good deeds; God's grace, made available through Christ's death and resurrection, is obtained by faith alone. Man himself can not contribute actively to his own salvation. To be sure, the concept of faith (and repentance) was not a novel idea, for it had always been an aspect of the doctrine of salvation. But during the long history of the Roman Catholic Church, it had become obfuscated by the emphasis on the performance of good works.

Although neither Luther nor Calvin treated religion as a subjective matter or taught religious individualism, their basic doctrines of justification by faith alone, the Bible as sole authority, and the universal priesthood of believers (which now designated equality between laymen and ecclesiastics) encouraged the development of a personal approach to religion and led to basic differences among their respective followers. 1

Luther's dictum "sola fides" meant that man could no longer be delivered of his trespasses by the church. The religious diversification and dissent coupled with the secularization trend engendered by scholasticism and humanism ultimately resulted in the ascendancy of the dignity and the importance of the individual, and ended in the consequent breakdown of existing religious, political and social institutions. The shattering of old values and institutions left Baroque man in a state of incertitude; because the world was filled with immediate physical danger and ideological conflicts, he desired to escape destruction and confusion. He sought to define his place and role in life and to know the destiny of his soul. In the ship of life poetry, Baroque poets contend
with these concerns and many attempt to provide stability in a state of philosophical flux by explaining the newly emphasized role of faith and repentance in obtaining salvation as they conceive it.

b. New Dimensions in the Basic Tenets of the Allegory of Life

Beginning with humanism and augmented by the Protestant Reformation an emphasis on the importance of the individual made its ascendancy. Consequently, the ship of the church allegory of the patristic tradition moved to the periphery and was almost completely replaced during the Baroque period by the ship of life allegory. However, as Rahner already mentioned, the fate of the soul parallels that of the church; hence the allegory of the soul or life resembles closely the allegory of the ship of church in almost all aspects. In the allegory of life, as depicted in the ship of life poetry, the world continues to be the sea on which man sails. But it is now man's body, not the church, that is normally described as the ship, and the soul is its passenger or sailor, though this distinction is not explicitly observed in all poems. Body and soul are usually regarded as an integrated whole symbolizing the general concept of man's life. The goal of life's journey still remains the soul's safe arrival at the desired port, the City of God. But, both the patriarchs and the Baroque poets were concerned with salvation; and though the Baroque poets corrected the traditional schema to conform to the new stress on individualism, they did not discard their religious heritage. Only their interpretation
regarding the method of receiving redemption differed.

Baroque poets employed the established schema of depicting man's progress toward the port as impeded by the traditional dangers of rocks, sandbanks, waves, gales, lightning, and so forth. To avoid shipwreck, that is, eternal damnation, man needs Christ at the helm of the ship of life. Christ's role as the savior of the ship, however, changed significantly from that of the original prototype, Odysseus. The patriarchs had been concerned about providing a model of correct behavior to be emulated by the members of their congregation. The Odysseus myth satisfied the requirements and thus became foregrounded in patristic literature. In German Baroque literature this prototype is Christ Himself. Man is encouraged to discard all that is temporal and to follow the Word of God and the example of Christ. God's Word and Christ's example become the North Star by which man must steer his ship to remain on course. Furthermore, Christ's ability to calm the storms becomes a prominent feature in poetry.

Man continues to be tempted, but the nature of the temptations, which was symbolized by the sirens in the tradition, changed because the social needs and fears changed. These needs and fears were now summed up by the word "Vergänglichkeit." Transitoriness acquired the same connotation as the sirens had: temptations which divert man from reaching his heavenly goal. In this instance, though the vehicle (image) changed; the tenor (subject) remained fixed. For Baroque man, the storms, symbolizing the ever-impending threat of
death during the Thirty Years' War, were uppermost in his mind. It made him reflect on the transitory quality of all life and earthly goods, and it made him anxious about the destiny of his immortal soul. This reality, coupled with the overwhelming tide of changing ideologies, resulted in a quest for something relevant, tangible and permanent. In an attempt to justify the phenomena of the Thirty Years' War and to reconcile the apparent contradictions of life, many Baroque poets espousing religious convictions relied on a theological argumentation: the storms of life serve as a test of faith and contrition. If man repents his sins and has absolute faith, God's mercy will be extended to him. However, in some of the ship of life poetry in the Baroque era, Christ is no longer merely the helmsman of the ship, but He becomes an observer who allows the devil to cause the storms and only intercedes when the need is the greatest and man's repentance and faith in God's mercy is sincere.

Another aspect of the seafaring schema which acquired a different stress is the manner of reaching the final port. As evidenced by the many funeral poems written during the Baroque period, death plays a significant role in the allegory of life. Death is the prime prerequisite to entering the eternal port. To Baroque poets, death seemed to symbolize purification by danger, and perhaps represented a parallel to Christ's descension to hell and ultimate resurrection.
The above generalizations are hardly exhaustive or comprehensive. Nor do they apply uniformly to all the poets of this era who employ the ship of life metaphor. I shall now turn to representative poems to substantiate my theories and to develop more fully the contributions made by the individual poets.

c. The Receding Use of the Ship of the Church Metaphor

Neumann's distinction between the fixed and variable components of the sea voyage tradition coincides with the principle of the adapted stereotype. In one sense the variable components, the adaptations, are more important than the fixed parts because the changes reflect the poet's contribution to the established pattern, as I shall illustrate in this section of the chapter.

I examined over one thousand poems in German Baroque literature dealing with seafaring, and among all these examples I have found less than a dozen references to the ship of the church, a fact which illustrates that the ship of the church was no longer of great import to German Baroque poets. The allegory of the ship of
the church suffered much the same fate as did the patristic interpretation of the myth of Odysseus and the sirens. One can speculate that after the Reformation, an event which could well be described as the shipwreck of the unity of the church, it was no longer credible for the predominantly Protestant poets who wrote in Germany to stress salvation as possible only within "the Church." For them, the traditional schema no longer corresponded with the reality of the situation, and the reality of the situation ran counter to a successful adaptation or modification of the inherited schema. Even in the examples I will cite, overtones of individualism already permeate the ship of the church metaphor. Therein lies the contribution of the poet: he adapts the ideology of the Reformation to an existing Catholic oriented pattern of nautical imagery.

In Epigram No. 88 in the fourth hundred of the first thousand of Logau's collection Deutscher Sinn-Getichte drey tausend, he sketched an outline of the schema of the patristic allegory of the ship of the church in ten succinct statements, as follows:

Die Welt

Die Welt ist wie das Meer; ihr Leben ist gar bitter;
Der Teuffel/ macht Sturm; die Sünden/ Ungewitter;
Drauff/ ist die Kirch/ ein Schiff; und Christus SteuerMann;
Sein Segel/ ist die Rew; das Kreutze/ seine Fahn;
Der Wind/ ist Gottes Geist; der Ancker/ das Vertrauen/
Dadurch man hier kan stehn und dort im Port sich schauen.

The analogy drawn between the world and the stormy sea in which the church is tossed about like a ship was already utilized by Hippolytus. Hippolytus, too, portrayed Christ as the captain or helmsman, and Methodius depicted Satan as the adversary of the ship of the
church. The wind symbolizing the Holy Ghost was also a part of the traditional schema. As Neumann observes, "Schon bei Ps. Chrysostomus findet sich der Wind als Hl. Geist aufgefaßt..." In the above citation, Logau interprets the flag or banner of the ship as the cross, whereas Hippolytus ascribed to the cross - the mast - the power of victory over death. Since the raising of the banner or flag after a battle is the standard symbol of victory, and the mast connoted the trophy of victory over death, the flag and the mast have similar import. Of course, the flag is normally fastened to the mast, hence there is another more prosaic connection between these two objects.

For the greatest part, then, Logau adheres to the traditional renditions of the patristic ship allegories, with the exception of his interpretations of the sail and the anchor as repentance and faith respectively. These variables do not merely constitute Logau's unique contribution to the schema, but rather they are symptomatic of the Lutheran influence of the age. Logau stresses the importance of faith, an affirmation of Lutheran dogma, especially in the last line of the poem by maintaining that faith bridges the gap between this world and the next. He re-enforces the almost mystic explanation of the bonds between man and God structurally in this line as well. The whole poem comprises six alexandrine lines, and each line has a clearly recognizable caesura after the third stress. In the first five lines, a semicolon marks the caesura and divides each line into two distinct halves. Each half line forms one
complete statement. This pattern, however, is broken in the last line in which the conjunction "und" replaces the semicolon and joins the two halves of the line to form one complete statement. The conjunction "und" thus acts as a bridge which unites two formerly separate and divided parts, and thus places an emphasis on the bridging function of faith.

Rahner had pointed out that although the church is always in danger of suffering a shipwreck, it is, simultaneously, the only refuge for man in this world. Opitz consurs with this notion in his translation of Heinsius' **Lobgesang Jesu Christi** below.

Vnd da die grosse flut von oben ab geschwemmet
Floß vber alles volck/ da alles ward verschlemmet/
Vnd da die wilde see biß an die wolcken trat/
Vnd zu den sternen selbst sich aufgeschwellet hat/
Ist Noa vnd sein haß auf diesem block geschwommen/
Beschlossen in ein holtz/ herauß auch wieder kommen:
Vmbgeben von der flut/ getrieben durch den sund
Zwar ausser menschentrost/ doch inner dem verbundt:
Den du hernach sehr klar mit Abraham thetst machen/ 5
0 grosser menschenfreundt vnd richter jhrer sachen.

In a footnote Opitz explains this passage in the following manner:

Dannenerkommt es auch/ daß die alten Väter sagen/
der kasten sei gewesen ein förbíldt der Kirchen außer welcher niemandt kan erhalten werden: Vndt außdrück-
lícht/ die flut/ so das erdreich bedeckt hatt/ sey für Noa vnd die seinigen so mit jhm im kasten waren
eine tãuffe/ für die andern eine straffe gewesen.
Die (sagt Cyprianus im 7. schreiben an Pompejum)
nicht haben können durch waßer erhalten werden: als wie die/ so in der Kirche nicht getauft werden/ da-
durch das waßer nicht gereiniget vnldt selig gemacht
werden. 6

The footnote clearly establishes that Opitz was acquainted with the writings and tradition espoused by the church fathers, in which the ark was a symbol for the church. But Opitz does not really
emphasize this fact in the text of the poem; he is much more interested in the flood and its significance for man. As mentioned earlier, Baroque poets were engrossed by the storm aspect of the nautical schema, and in accordance with Lutheran concerns, regarded them as a test of faith. Opitz' concern about the flood is indicative of this tendency. Opitz interprets the role of the flood as twofold: it is both an instrument of grace and salvation, and an instrument of death and damnation. For those within the ark, and by extension the church, the flood signifies the water of baptism symbolizing spiritual rebirth.

In Simon Dach's poetry, Lutheran influences are also perceptible, even though in the poem below he still appears to utilize the ship of the church metaphor.

Das schwache Schifflein schwebet in höchster Angst vnd Noht, Vombringt durch finstre Nacht, durch Sturm, Wind, See vnd Tod, Nicht ich noch jemand sieht mehr Hoffnung Übrig seyn, Vnd ietzund schleust daß Meer vns all erbärmliech ein, Wo, Christe, du nicht hilffst, nicht von dem Schlaff erwachst Vnd aus der stolzen Flut gewünschte stills machst, Du stellst der Wellen Grim vnd allen Sturm in Ruh, Bedrawest du ihn nur, ja winckst du ihm nur zu, Für solche Wolthat sind wir, dein erlöst Schaar, Bereitet hertzlich dir zu dienen immerdar. 7

The situation in which the persona is cast parallels that of the disciples in Mark 4, 36-41, the episode in which Christ calms the waves, and reflects a Lutheran concern: man's helplessness and his dependancy on Christ's aid in dire distress. The whole poem is a curious blend of patristic tradition imbued with a shift in emphasis towards Lutheran concerns. For example, the lines, "Wo, Christe, du nicht hilffst, nicht von dem Schlaff erwachst .... Vnd
The mirror of the same concerns that are expressed in Luther's hymn, "Aus tiefer Noth ruf' ich zu dir; erhör', o Gott, mein Flehen." Furthermore, it is not established clearly that the ship symbolizes the church though it can be deduced from the general situation. Although the poem is presented by a persona, "ich," the persona acts as the personified voice of the congregation, - for he refers to "noch Jemand" and "vnß all" in the poem -, who in the last two lines of the poem speaks for the delivered congregation when he says, "Für solche Wolthat sind wir, dein erlöst Schaar, Bereitet hertzlich dir zu dienen immerdar." The fact that the situation is described from the viewpoint of the persona, and that the distinction between the I and the other church members is made in the line, "Nicht ich noch Jemand sieht mehr Hoffnung übrig seyn," indicates that the individual is considered at least equal in importance to the congregation. However, the primary intent of Bach's poem is not so much to draw the distinction between the individual and the church as to reveal man's impotency and dependancy on Christ's redemptive powers. Man, on his own, can not save himself. Furthermore, the last two lines prescribe that man's duty entails praising God for having obtained divine aid.

In Harsdörffer's collection, Hertzbewegliche Sonntageandachten, we find the following didactic poem.

Lehr-Gedicht

ICH war jüngst auff dem Meer/ als die Nordenstürmer saussten/ als der Wellen Berg und Thal und der Fluten Strudeln braussten/
Unser abgelassener Segel/ samt dem hocherhabnen Mast/
und die Gütter auf dem Schiffe/ waren ein zu leichter Last/
solchem grossen Ungestüm kurzze Zeit zu widerstehen/
dass wir in dem schwachen Schiff/ mussten mit den Winden gehen/
bis der Anker ausgeworffen/ und in festen Grund gesenkt/
dass wir ihn nicht mochten sehen/ wie an ihm das Schiff
gehenkt
Also/ sagt ich bey mir selbst/ ist mit Augen nicht zu schauen/
wie uns Gott hat auserwehlt/ dessen Wort wir uns ver-
trauen/
as der Hoffnung aller Christen: Dieser Seeleanker hält/
wenn gleich Jammer/ Creutz und Leiden uns in dieses Schiff-
lein fällt
Gott hat uns den Gnadengeist in das reine Herz gegeben/
Der Herz und Gemüt regiert/ weil wir in dem Leibe schweben.
Dieser muss den Anker werffen und die Hoffnung machen fest/
er versichert unsere Seele/ Der sich doch nicht sehen lässt.
Wer ist in dem Kirchen-Schiff und geneusst der Sacramenten/
wird sich/ durch dess Todes Würfel/ von dem Stand nicht las-
sen lenken.
Wol/ wo dieser Anker hafft/ Gott hat uns all' auser-
wehlt/
weil er uns/ durch seinen Sohn/ ander Frommen zugesehen.

Harsdörffer’s primary intent lay in depicting the relationship be-
tween the anchor and the ship and its metaphorical application to
the relationship between God and the church. This poem, like Dach’s,
combines patristic and Lutheran theological elements in exploring
this mysterious relationship.

The poem has a tripartite structural pattern in which Hars-
dörffer first describes the event, then interprets the scene meta-
phorically or allegorically, and lastly draws a moral lesson from
it. Though the metaphor focuses on the ship of the church, the
individual is also assigned a position of importance in the poem,
as it is written from the first person point of view intended to
make the experience direct and personal. In the beginning of both
octaves, the persona refers to himself saying, "ICH war jüngstā
auff dem Meer/" and "Also/ sagt ich bey mir selbsten./"

The incident which gave rise to the speculation about the re-
relationship between God and the church is described in the first
octave. Three particulars of the sea voyage are foregrounded: the
fury of the storms, the vulnerability of the ship, and the function
of the anchor. The purpose of the first two particulars is to
highlight the importance of the anchor. If the anchor is dropped
during a violent storm and reaches solid ground, it secures the
ship to prevent its destruction. Yet, after it has been lowered,
the naked eye can not perceive how the anchor is connected to the
ship. In the second octave, the persona interprets this relation­
ship between the anchor and the ship in religious terms. Man must
have faith ("vertrauen") in the truth of God's word, and he must
place his trust in God's covenant with him. It is this faith which
gives man hope. The anchor symbolizes this hope and faith, the un­
perceivable connecting link between God and Christians. The storms
which toss the ship about are equivocated to "Jammer/ Creutz und
Leiden," and the "Schifflein" betokens the church. In the final
quatrain, the poet pronounces the moral truth to be derived from
the allegory. In the first two lines, he borrows the patristic
interpretation in emphasizing that only a member of the church who
partakes of the sacraments will be redeemed. However, the last two
lines are imbued with a Lutheran tinge: God's grace, made available
to man through Christ's death and resurrection, is obtained through
faith in God's covenant.

In the examples cited above, it is misleading and unfair to the poets to simply read the ship of the church metaphor into the allegories, for the poets seem concerned with the church in name only, not in conviction. The Reformation with its emphasis on the individual, of obtaining salvation by faith alone, had set the stage for the receding use of the ship of the church metaphor and the ascendance of the ship of life metaphor. As noted earlier, there is a switch of emphasis occurring even in the poems which could technically be construed as dealing with the ship of the church. For example, in Simon Dach's poem discussed on page sixty-eight, the "Ich" is a personified voice of the congregation. Thus the "uns" and "wir" is really the "Ich." As the metaphor of the ship of the church became peripheral in the literature of the Baroque period, other aspects of the tradition of nautical imagery were stressed. As did Dach, poets accentuated the power and function of the storms, foregrounded the individual's helplessness in the face of these perils, and emphasized the need for faith in Christ's redemptive powers. The Thirty Years' War was analogous to the destructive winds and waves against which man felt impotent. Only a superior power, the poets ascertained, could end the suffering caused by war. Hence the episode of Christ's calming of the tempest, which had only played a minor role in the patristic tradition, now assumed a significant role as an appropriate and timely symbol of hope for mankind.
d. Basic Tenets of the Ship of Life Allegory

Johannes Scheffler’s (Angelus Silesius’) Cherubinischer Wandersmann contains the following epigram.

Die geistliche Schiffahrt

Die Welt ist meine See, der Schiffman Gottes Geist,
Das Schiff mein Leib: die Seel ists, die nach Hause reist.

The conceptual parallel of the above epigram to the patristic allegory of the ship of the church is unmistakable: the sea still designates the world, and the destination of the voyage remains the heavenly home. To be sure, the helmsman is the Holy Ghost, not Christ; but this deviation from the accepted schema constitutes only a minor change, as Christ and the Holy Ghost are conceived as one in the mystery of the Trinity. Hence, in this epigram, the only variant from the tradition is the identification of the ship with the body in which the soul is the passenger.

The syntactical arrangement of the sentence points to Scheffler’s concern for the soul’s destiny. The first three statements of the poem comprise a single unit, sharing a common verb, and having the same syntactic structure. However, the last statement breaks this pattern, inasmuch as it is preceded by a colon, introduced by a relative clause, and the verb is repeated. These changes draw the reader’s attention to the declaration "die Seel ists, die nach Hause reist." Furthermore, the effective repetition of "die," first as a definite article and then as a relative pronoun, also accentuates the soul to which the world and the body play a
subordinate role. The latter are only significant in the way they affect the soul's journey toward its home.

A more detailed delineation of the allegory of life can be found in the following poem from Harsdörffer's *Hertzbewegliche Sonntagsandachten*.

Ein Schiff/ der Schachtel gleich/ schwebt sonder Ankerbande.
Das schwache Fiechtenhaus verworffen von den Winden/
ein Pall dess Unglücks
ewartet dess Geschicks/
bey Steuer/ Segel/ Mast/ ist schlechter Trost zu finden.
Der Hafen und das Land sind leider längst entschwommen.
   Wer darauf hoffen will/
   ist ferne von dem Ziel
und wird/ nach seinem Tod/ erst an das Ufer kommen.
Was ist der Schiffer Trost/ wann sie in Nöthen stehen/
   sie hoffen/ dass geschwind
   ein langverlangter Wind/
durch Gottes milde Gnad/ komm aus den Wolkenhöhen.
Ihr Menschen lernet hier/ auf wen sich zu verlassen/
   wann wir in Aengsten sind:
   nicht auff der Erden Wind/
der uns treibt von dem Strand/ auf wilder Wellen Strassen.
Der Schiffer ist die Seele/ das Schiff
   des Leibes Krippen/
das in den Threnen schwebt
   und in Gefahre lebt/
wann sie mehrmals gemacht der Kranken Felsen Klippen.
Was Hoffnung haben wir/ wie kan man Trost erlangen/
   nicht von dem Erdenland/
   nicht von der Inselstrand:
Vom Himel müssen wir die best Hülff empfangen.
Der sanffte Südenwind/ der süsse Geist
   der Gnaden
wend alles zu gutem End/
   und wer den in sich kennt/
dem wird dess Satans Sturm nur zeitlich können schaden.
Weh dem/ der sicher ruht/ wie Jonas hat geschlaffen/
   wann kommt der Stürternord:
Wol dem/ der fort und fort
   vertrauet Gott/ der Meer und Winden hat zu schaffen.

In this poem, Harsdörffer attempts to adhere to the tripartite structure normally found in this collection: the presentation of
an event, the metaphoric or allegoric rendition of the scene, and lastly, the moral lesson to be abstracted from it. During life's pilgrimage, Harsdörffer intimates, man's soul can only reach its desired port with divine aid. He underscores the reason for man's dependence on God by accentuating the ship's fragility and transitory quality ("schwache Fiechtenhaus," "der Schachtel gleich"), its helplessness ("sonder Ankerbande," "verworffen von den Winden," "ein Fall des Unglücks"), and its passivity ("erwartet dess Geschicks"). Even the rudder, sail, and mast which are imperative for navigation are rendered ineffectual by the storm. The sailors contending with these problems are admonished by the poet not to depend on "der Erden Wind" which will only blow them off course into a violent storm, but to hope for a "langverlangter" wind, a gift from God.

In the second part of the poem, Harsdörffer draws an analogy between the ship's predicament and man's condition on earth. He assigns the same symbolic value to the sailor and the ship as did Scheffler: "Der Schiffer ist die Seele / das Schiff des Leibes Krippen." The sea, however, is not conceptualized as the world, but as the tears shed by man's suffering due to his misfortunes. This distinction is a sensitive, refined adaptation of the traditional stereotype. But it is the only one. The didactic import of the poem is that man can not obtain salvation by relying on temporal things. To conquer the physical dangers and spiritual perils created by satan, he must rely on God who has
dominion over them.

Harsdörffer drew the distinction between body and soul, and by extension between the temporal and the eternal in his presentation of the allegory of life to explicate the roles of faith and God's mercy in man's salvation. Although Harsdörffer did not elaborate on what man is to be saved from (except for his reference to "Satan's Sturm"), it is implied that to be redeemed man must overcome the power of sin. In the poem, "Von der Schiffahrt dess menschlichen Lebens," Harsdörffer defined and catalogued the nature of sin in great detail. However, the distinction between body and soul as ship and sailor as drawn by Harsdörffer is not always observed explicitly, especially if the subject treated does not really demand such a fine differentiation. In the following funeral poem, for example, the ship is simply "Everyman" as expressed by the pronoun "wir." In this poem, Rist concentrates on another aspect of the allegory of life: the function of death as a liberator from suffering.

Dieß Leben ist ein Meer/ warauf ein täglich Brausen
Der Unglück's Wellen und ein unauffhörliche Sausen
Der mancherlei Gefahr: Wir schiffen immer fohrt
Biß uns der bleiche Tod zeigt den erwünschten Port.
Der angenehmen Ruh': Es sind zwahr viel zu finden/
Die fahren über Meer getrieben von den Winden
Sehr schleunig an daß Land/ und andre müssen sehn
Bei gar zu sanfter Luft Ihr Schifflein stille stehn.
Zwei Schifflein fahren fohrt/ Hispanien zu grüssen/
Jhr' Arbeit und Gefahr daselbsten zuversüssen
Mit vielerlei Gewinn'/ ob Sie nun beide zwahr
Mit gleichen Segeln gehn/ so setzet doch Ihr Paar
Zugleich nicht an daß Land; daß erst' hat kaum genommen
Vier Wochen zu der Reiß' und ist gahr zeitig kommen
An den begehrten Ohrt/ daß ander läuft fein sacht'
Hat drüber auf der See vier Monath zugebracht/
Fürwahr daß erste Schiff wird nimmer sich beklagen/
Als wer' es gahr zu schnell an diesen ohrt getragen/
Es wird recht frölig sein/ daß es in kurtzer Frist
So mancherlei Gefahr der See entrunnen ist.
So geht es auch mit uns: Wir müssen all' uns stellen
Auf diesen Unglücks Meer/ es jagen uns die Wellen
der Trübsahl fohrt und fohrt/ doch ist ein Unterscheid
der Hinfahrt durch den Tod am Alter und der Zeit.
Bald stirbt ein junges Bluht/ daß kaum die Welt gesehen/
Bald ein betagter Maß/ bald muß zu Grabe gehen
Ein unverzagter Held und bald ein schönes Bild
Hier gilt kein schonen nicht/ der Tod ist viel zu wild/
er treibt die Segel fohrt/ Er jagt uns durch die Fluhlen/
Und hält doch Unterscheid in Stunden und Minuten/
immitelt fahrt daß/ was Leben hat/ dahin
Und legt sich in den Staub. Wer wil nun seinen Sinn
O du bethorter Mensch um dieses viel betruben/
Daß auf dem Sünden Meer Er sich nicht länger üben
Noch selbst sich quählen mag? Je früer du män stirbt/
Je früer man die Ruh und Seligkeit erwirbt.
er dieses recht bedenkt/ der wird den Tod nicht scheißen/
ein solcher kan vielmehr im Sterben sich auch freu
Und wandlen unverzagt die tunkle Todesbahn/
wie dieses unser Herr von Kettler hät gethan:

The passage cited is a part of a long funeral poem which purports
to demonstrate "wie kurtz dieß eitle Leben sei." Four distinct
parts are perceptible: the first eight lines comprise a general
statement in nautical terms depicting man's life on earth with a
particular stress on the difference in lifespans; the next twelve
lines are a nautical allegory of man's lifespan: the next twelve
lines explicate the allegory in terms of death; and the last sec-
tion, beginning in the middle of line thirty-two, derives the moral
lesson. In the first section, man is portrayed as assaulted by the
storms of misfortune until death delivers him and conveys him to
his "erwünschten Port der angenehmen Ruh." Delineating death as a
liberator of the soul imbues it with positive overtones. Rist
further defines death as a universal force affecting all mankind. Only the time and place differ. Beginning line nine, Rist relates an allegory in which he compares the lifespan of man to the voyage of two ships heading for the same destination, Spain. Both in the introduction and in this analogy, the port is designated as a place where man obtains his reward; the former with "angenehmen Ruh" as opposed to the tribulations of life, the latter with "Jhr' Arbeit und Gefahr dasselbsten zuversissen Mit vielerlei Gewinn'." This analogy is a refined adaptation of the traditional stereotype, and corresponds with the positive connotation attributed to commerce during the Baroque period. In the allegory the time element introduced in the first section is again mentioned: one ship arrives at the destination in four weeks, the other in four months. And to complement the concept that death signifies an escape from life's miseries, the poet claims the first ship "wird recht frolig sein/ daß es in kurtzer Frist So mancherlei Gefahr entrunnen ist."

Beginning line twenty-one, Rist elucidates the meaning of the allegory in light of the dual function of death: as the leveller and as the force setting the ship of life into motion. Death, Rist attests, does not take age, talent, courage, or beauty into consideration - all men are equal to him, and he equalizes them through death. This medieval concept is coupled with an interesting modification of the tenor, which is that to death is ascribed the function of driving man's soul to the port, a task usually performed by the Holy Ghost. This transference of roles further contributes
to making death a more benign force.

In the concluding last eight and one-half lines, Rist once more expounds his moral philosophy: "Je fruier dz man stirbt/ Je fruier man die Ruh und Seligkeit erwirbt." This thought is to console the survivors of Herr von Kettler, and to help them accept death. Rist further prescribes the attitude man should have towards death by positing, "Wer dises recht bedenkt/ der wird den Tod nicht scheiui/Ein solcher kan vielmehr im Sterben sich auch freui Und wandlen unverzagt die tunkle Todesbahn."

Another divergence from the patristic tradition which is symptomatic of Baroque literature is Harsdörffer's and Rist's foregrounding of the role and effect of the storms in the journey of man's life, and the resultant emphasis placed on the roles of faith and repentance. To be sure, God, the Father, wants to save His children, but the children must be worthy of being redeemed. As Harsdörffer writes:

Gott lässet Hülfte schauen/
die seinem Wort vertrauen;
   Er will in Schiffbruchnöthen
   uns vätterlich erretten. 15

In Rist's poem, "Eines zu Wasser/ oder auf den wilden See Fernenden Menschen," the references to storms in almost all fifteen stanzas testify to the severity of their danger, and also indicate that their danger is uppermost in the sailor's mind. They induce the sailor to realize his need for God's help, as he implores,

HERR halte du das Steiir/
Wenn sich gantz Ungeheür
   Das wilde Meer erzeiget
Und unser Schiff sich neiget
Als müßt es untergehen/
Ach laß die nicht geschehen!
Mein Gott/ gleich wie du schnell
Die Kinder Israel
Durchs rohte Meer geführet
Daß sie kein Meer berühret/
So wollest du bewahren
Auch uns im Überfahren.

Führ' uns bald in den Port/
An den erwünschten Ort'/
Laß sich das Wetter wenden
Und fröhlich uns anländen/
Beselig' unser Reisen
Daß wir dich herzlich preisen.

The legacy which Luther bequeathed to his followers is doubt. His break from the Roman Catholic Church left his proselytes bereft of their security which went hand in hand with belonging to the ship of the church. In the patristic tradition, Christ was already at the helm. In many Baroque poems, however, man must supplicate Christ to command the helm and deliver him from damnation.

The above poem, however, probes another disturbing notion: Is man worthy of being saved? In stanza eleven (not cited), the speaker acknowledges his and his companions' sins to be so grave, that they may not merit God's grace, and the sailors express a disquietude at the thought that the storm is created by God as a punishment for their trespasses. This fear is communicated in another poem by Rist entitled: "Andächtiges Lied Der jenigen/ welche auff der See oder zu Wasser fahren/ daß sie der getreue Gott für allem Unglücke bewahren/ und hernachmahls an Leib und Güthern wolbehalten/ frisch und gesund zu dem erwünschten Ohrte
wolle kommen lassen." The sailors reflect,

Ach HERren/ wenn ich es recht betracht/
Ob nicht die Winde sind gemacht
Auch theils zur Rach'/ erschrek/ ich sehr/
Ja weis ich kaum zu trösten mehr. 17

In the noise of the winds and the waves, the sailors hear primarily the voice of God's wrath.

The response to Luther's "sola fides" was a reevaluation and redefinition of the doctrine of salvation. Luther's unrelenting insistence that God's grace is obtained by faith alone unwittingly placed the responsibility of obtaining salvation on the individual and the strength of his faith. No longer could man rely upon the membership in the church universal, upon performing good deeds, upon the intercession of the Virgin Mary and the saints, or even upon purchasing indulgences in his attempts to gain salvation. Consequently, in Baroque literature, God permits the devil to inflict storms upon the sinner both as a testing device and as an instrument of punishment. Man, alone in his plight and devoid of a mitigator to intervene between himself and God's wrath, fights his own battle until he has proven the sincerity of his contrition and the strength of his faith. So the sailor in Rist's poem entreats God,

Verzeih' inmittelst alle Schuld/
Behüht' uns auch für Ungedult/
Und gib uns doch zu dieser frist/
Das/ was uns nütz und selig ist.

Sei du der Schiffer/ Steuerman/ Held/
Und mach' es bloß wie dirs gefällt/
Doch führ' uns durch die Fluten schnell
Wie dort die Kinder Israel. 18
But is the devout Christian guaranteed salvation? Rist answers this question in the affirmative in the poem, whose partial title reads: "Herrlicher und kräftiger Trost für alle fromme Christen/ welche auff den ungestühmen WeltMeere/ vor den grausahmen Unglücks Wellen vielmahls heftig erschreckket und bedekket werden." 19 The full title refers to chapter eight of the gospel according to St. Matthew which relates the incident of Christ calming the storm. The fact that Rist designed this poem to be a "Herrlicher und kräftiger Trost ..." determines the approach to the subject. Although the dangers afflicting man on the sea of life are delineated, they are minimized as the saving act of Christ assumes central importance. Stanza two proclaims that Christ, because of his kinship to man, will redeem the true Christian, just as He rescued his disciples in the biblical account. And Christ is deemed as a paragon to be emulated because of the courageous way he coped with suffering, anguish and trepidation during his stay on earth, as well as the way he conquered death. Hence, Rist avers, the devout Christian should regard the storms of life as a test to prove himself worthy of His example.

But what malevolent force prevents man from imitating Christ? Many Baroque poets espouse the idea that this force is man's own base desires and cravings for the world's deceitful promises and transitory values. Man's depraved nature draws him towards earthly goods despite his knowledge that it may destroy his immortal soul. The persona in one of Rist's poems reproaches himself,
ICH bin auf mich im Zorn entbrand,
Empfinde Gram und Schmerzten,
Das du, O Welt, du Kummer-Land, 20
Mir oft noch gehst zu Hertzen.

He is confounded by the enigma of being attracted to a world in
which values are reversed and perverted so that sinners are rewarded
whereas model Christians are punished.

Nein, nein, Ich schawe hin vnd her
Kan aber nichts ersehen,
Als nur ein boden-loses Meer
Der Sünder, so geschehen:
Da Tugend Schiffbruch leiden muß,
Da Bosheit wird erhöhet,
Vnd (achi den Frommen zu verdruß)
Für vollem Segel gehet. 21

While sailing the sea of the world, man's life and soul are con-
stantly endangered by his predilection to succumb to the pleasures
of the world which draw him from his duty to respond to God's
powerful, inscrutable love. "So jemand die Welt liebt hat/ in dem
ist nicht die Liebe des Vaters," a citation from the first Epistle
of St. John, chapter 2, verse 15, is the motto of another of Rist's
poems in which he contends that the love of the world and the love
of God are mutually exclusive. Man must choose between them. If
one compares the inherent values of each type of love and realizes
that love of the world produces no returns whereas love for God
yields mutual love, the choice should be easy. Rist then defines
the bond existing between God and man in a nautical analogy: God's
love must be to man's heart what the anchor is to the ship. The
corollary to this analogy is that the Christian who cherishes God's
love will not succumb to the temptations of the world. The function
of the anchor in this poem resembles that of Harsdörffer's poem cited previously, in which he interpreted the anchor as faith in God's word. But faith in God's word is only another way of saying faith in God's redemptive power, which is ultimately based on His love for mankind.

So far I have dealt extensively with the ship of life metaphors by Harsdörffer and Rist, because their works contain almost all the basic tenets of the allegory as it appears throughout the body of German Baroque literature. In the following pages, I shall examine some of these basic tenets of the sea allegory of life in greater detail as they are presented by other poets of this era.

e. The Function of Death in the Soul's Pilgrimage

In an era ravaged by the Thirty Years' War, it is not surprising that the poets are preoccupied with the topic of death, especially in the many funeral poems written to commemorate a deceased family member with the intent of consoling the surviving family and friends. Dach, for example, depicts the deceased's demise as follows:

Er ist gelandet an den Port  
Den Ruh und Lust umgriebet  
Vnd weder Pest noch Krieges=Mord  
In Ewigkeit betrüebet.  

Time and time again, dying is described as the soul's safe arrival at the desired port of eternal peace and happiness. The description of heaven, since it can not be based on empirical evidence, is often presented by contrasting heaven and earth. And frequently,
as is the case with Dach's poem, heaven is portrayed as the absence of life's tribulations. Many poets encourage the survivors to reflect upon their own miseries and exhort them not to grieve for the deceased person fortunate enough to be delivered from temporal distress. In another poem, Dach writes,

Nun seyd von jhm gegrüsst viel tausent tausent mahl! 
Er ist hinweg geholt aus diesem Thränen-Thal: 
Jst in die Zahl der Frommen, 
Jn vnser Vater-Land, 
Mit Frewden aufgenommen, 
Vnd ruht in Gottes Hand.

Er kennt nicht mehr die Welt, nicht mehr die böse Zeit, 
Den Trug, die Heucheley, das viele Hertzeleid 
Jn welchem wir noch schweben. 
Wir wallen hin vnd her 
Mit Sturm vnd Fluht vmgeben 
Gleich wie ein Schiff im Meer.

Vns mangelt Thaw vnd Mast. Wir jrren Ruder-loß, 
Vnd gehn bald Himmel-an, bald in der Höllen Schloß. 
Ließ vns nicht Gott noch hoffen 
Auff seiner Gnaden Schein, 
Wir möchten längst ersoffen, 
Vmb halß vnd Seelen seyn.

Schawt seiner Vnschuld Lob, vnd guten Wandel an, 
Fahrt ferner also fort zu thun, wie er gethan. 
Vnd schont zuletzt der Zehren. 
Jn dieses Vngestüm 
Wird er nicht wiederkehren, 
Wir kommen bald zu jhm. 24

The above four stanzas touch upon the major established tenets in the allegory of life in a straightforward, folksy manner easily understandable by a bourgeois audience. The world is portrayed as a "Thränen-Thal" pervaded with "Trug," "Heucheley," and "viele Hertzeleid," in which the ship of life - devoid of ropes, mast and rudder - is subject to the caprices of the winds and waves. This
hapless condition afflicting everyman is contrasted to the fortunate destiny of the departed who is united with other privileged, devout Christians in celestial repose. Dach not only underscores the desirability of death by contrasting the joy of the "Vater-Land" to the miseries of the "Thränen-Thal" but he also attempts to dismiss gruesomeness associated with dying by announcing emphatically in the first line, "Nun seyd von jhm gegrüsst viel tausent tausent mahli." The unexpected, startling immediacy of this greeting creates the illusion that the deceased is still alive and well. Even though the corpse is lying in the grave, the spirit of the dead speaks through the poet. An interesting phenomena connected with funeral poems, including those written by Dach, is that the deceased often takes over the function normally ascribed to Odysseus and Christ. The deceased becomes a new paragon to be emulated by the survivors. Dach avers that if the latter have faith in God's mercy and imitate the departed's example, they too shall be redeemed. This is another example of a successful adaptation of a stereotype to the demands of the situation.

The method of contrasting heaven and earth in order to diminish man's horror of death is also used by Hofmannswaldau. But in this poem, as is usual, the nautical imagery is peripheral to the theme of immortality, as evidenced below.

Es will mein reiner Geist auf reinen Hafen lenken/
Dah er von wildem Sturm und Wellen sicher sey.
Drey Fürstenthümer werden ich leicht verlassen/
Wenn vor dem Hertzsugs-Hut ich Kronen kan umfassen.
Mich krönt die Ewigkeit/
Ich bin der Sterblichkeit entrissen/
Ich schaue Pracht und Macht jetzt unter meinen Füßen/
Anstatt des Winters ist die laue Frühlings-Zeit;
Die Kronen/ so mir um die Schläfe schweben/
Hat mir der grosse Fürst der Ewigkeit gegeben.

Mir scheint das hohe Licht/
Für dem der Sterne Heere weichen/
Und dem der güldne Glanz der Sonnen nicht zu gleichen/
Was Nacht und Schatten heisst/ kennt itzt mein Auge nicht/
Es weiss der Sonnen Strahl hier nicht zu belden/
Und die Vergnugung quillt aus überreichen Händen.

Ich lebe nun vergnügt/
Und habe dieses Lob erworben:
Wer wohl gelebet hat/ ist allzuwohl gestorben.
Ich habe Regungen und Sterblichkeit besiegt/
Ich will das Wort zu meiner Grabschrift haben:
Man kan die Tugend nicht mit Haut und Bein vergraben.

In this poem, Hofmanswaldau concretizes an abstract vision of
eternity. In the first two lines, the conventional nautical imagery - the port, the storm and waves - is imbued with meanings similar to those in Dach's poems. However, Hofmanswaldau adds yet another nuance to the function of death. The repetition of the word pure in "reiner Geist" and "reinen Hafen" is a subtle implication that death is a purification process. The soul is depicted as directing its course towards the eternal port and relinquishing the "Fürstenthümer." However, if one takes the persona's statement made in the last line of the poem, "Man kan die Tugend nicht mit Haut und Bein vergraben," into account, the purification does not entail an absolving of sins, but rather the freeing of the pristine soul from the transitory body. This concept deviates from Dach's view of man as a sinner. The statement "Drey Fürstenthümer werd ich leicht verlassen/ Wenn vor den Hertzogs-Hut ich Kronen kan
umfassen" which seems puzzling in the first stanza, is elucidated in the second stanza, when it becomes apparent that the "Fürsten-thümer" allude to worldly possessions and the "Kronen" symbolize immortality.

In the second stanza, Hofmanswaldau uses rhetorical repetition in variation,

    Mich krönt die Ewigkeit/
    Ich bin der Sterblichkeit entrissen/
    Ich schaue Pracht und Macht jetzt unter meinen Füssen/
    Anstatt des Winters ist die laue Frühlings-Zeit;

to accentuate the theme of immortality, and in the first line the persona is the object of the action to underscore the idea that immortality is a gift conferred to man by the "Fürst der Ewigkeit."
The mortality-immortality motif is complemented by the death symbol, "Winters," and the regeneration symbol, "Frühlings-Zeit." In the third stanza Hofmanswaldau enhances the imperial imagery used in the first two stanzas with light imagery. The clause, "Mir scheint das hohe Licht," connotes that the persona is both guided and attracted by God. In having "das hohe Licht" symbolize God, Hofmanswaldau is subtly borrowing from the nautical tradition in which God or Christ is described as man's "Leitstern." He further contrasts the "hohe Licht" to the temporal, transitory light in "Sonnen Strahl" and the absence of light in "Nacht" and "Schatten."
The repetition of "nicht" emphasizes the great extent to which God in his scintillating glory eclipses other lights, both temporal and celestial. Then, in the last line of this stanza, "Und die Vergnügung quillt aus überreichen Händen," Hofmanswaldau employs the
As Baroque poets are wont to do in funeral poems, the didactic intent of the poem is pronounced in the final stanza: virtue is rewarded with immortality. When the deceased in this poem says, "Ich lebe nun vergnügt/" it does not signify that he suffered in life as did Dach's deceased. In fact, in a section of the poem not cited here, the persona states that he was happy and beloved by all, including the emperor himself. Yet, despite this good fortune, he joyfully exchanges life for immortality, for he knows all earthly things are transitory.

Whereas Hofmanswaldau depicted death as the liberator of the pristine soul from its corporeal prison, Dach, who has the tendency to be dogmatic, develops the theological implications of dying more extensively in "Wahre Freyheit." Dach maintains that spiritual freedom is a gift of God, purchased with Christ's blood. Whoever accepts this gift of redemption on faith and overcomes his sins has obtained true freedom.

Er gibt der schnöden Lust nicht raum,
Hält die Begierden streng' im Zaum,
Sucht einig Gott zu loben,
Hat Scham der Laster Joch zu ziehn,
Nachdem sein Heyland sich für ihn
Selbst in den Tod gegeben.

The attitude prescribed for man assailed by the storms of poverty and disease is that of cheerful acceptance. Patience makes a man "bescheiden" in the knowledge that suffering on earth has its spiritual rewards. But the worst bondage which man encounters and
must conquer is his fear of death.

Die ärgerste Knechtschaft endlich scheint
Der Tod zu seyn, der letzte Feind,
Zeigt er uns seine Klawen,
Jns ewig' Elend uns verbannt,
Da wir der Schatten finstres Land
Vnd die Verwesung schauen.

Was aber ist der Frommen Tod?
Nichts als die Endschafft aller Noht,
Jhr Wünschen und Verlangen,
Der Haffen ihrer grossen Müh,
Vnd eine Thür durch welche sie
Zur Freyheit erst gelangen (p. 251).

Man should not perceive death as a dreaded event, which, of course, he does, but rather as the port and gateway leading to the ultimate freedom - salvation.

With the widespread tendency in funeral poems to portray death as conveying the soul to its celestial port, death itself on occasion becomes the ship which transports the passenger, the soul, to its final destination: Birken writes:

Nun/ ich seh/ es ist das Ende
meiner Tage vor der Thür.
es ist Zeit/ dass ich ablände
von dem ErdenLande hier/
dass ich fahre ab gen Himmel.
Tod! du wirst das Schifflein seyn.
Meine Seele! sitz darein/
eil aus diesem Windgewimmel.
Ihr/ ihr treuen Engelein!
werdet Bootsgesellen seyn.

Schnöde Welt! ich will mit Freuden
dir jetzt sagen gute Nacht.
Ach! du hast mir manches Leiden/
du hast mir oft leid/ gemacht.
Sünd und ungerechtes Wesen/
Angst und Trübsal wohn in dir:
es ist lauter Jammer hier.
Jeztund hoff' ich zu genesen/
jezt reis ich/ aus fremden Sand/
in mein liebstes Vatterland.

JESU! Einigs Heil der Erden!
sey mein treuer Stouerman:
dann ich denke/ dass mich werden
Höllen-Wogen fallen an/
in den Abgrund mich zu senken.
Ach! mein Glaub das Ruder sey/
deine starke Hand darbey.
Lass die Wellen nicht erstränken/
diss mein Schifflein/ das von hier,
mich wegführt und bringt zu dir.

The persona's attitude toward forsaking the world is positive, for he says, "Schnöde Welt! ich will mit Freuden dir jezt sagen gute Nacht." However, he anticipates being attacked by the forces of hell, and thus implores Christ to become the helmsman. Birken, as is indicative of the ship of life poetry, emphasizes three concerns: the grave dangers, "Höllen-Wogen," the importance of faith, the rudder, and the need for Christ's redemptive power in the soul's pilgrimage towards the Kingdom of God.

Perhaps one of the most vivid and sensitive expressions of the soul's yearning for heaven, and by extension wishing for death, are the following stanzas by Angelus Silesius.

Ich wall auf Erden hin und her,
Gleich wie ein Schiff im Meer.
Mich verlanget einzulaufen
In den sichern Seelenport,
Da man Friede findet mit Haufen
Und sich fürcht vor keinem Mord.
Mich verlangt mit grosser Pein,
Jesu Christ, bei dir zu sein.

Ich wende mich zwar für und für,
Mein Leitstern, Herr zu dir;
Aber ach, was hilft mein Wenden
Und was minderts meine Pein,
Wenn ich noch nicht soll vollenden
Meine Fahrt und bei dir sein!
Ach, das ich doch bin behaft
Mit so langer Pilgramschaft!

... 

So hilf mir doch genädig fort,
Mein Leitstern und mein Port.
Komm und mach es nicht mehr lange,
Denn ich seufze wie die Braut,
Der nach ihrem Bräutgum bange,
Welchem sie sich hat vertraut.
Hole mich erfreulich ein,
Lass mich ewig bei dir sein.

Whereas the persona in Birken's poem expressed only joy at quitting the world, the persona in Silesius' poem exhibits a great urgency to unite with Christ. This consuming urgency is punctuated by the use of exclamation marks in the second stanza and by the personal address directed to Christ in the third stanza when he pleads, "So hilf mir doch," "Komm und mach es nicht mehr lange," "Hole mich erfreulich ein," and "Lass mich ewig bei dir sein." The languishing craving of the soul to reach its destination is evidenced in such verbs as "verlanget," "wende," and "seufze." And the persona's compulsion to shed his ephemeral coil is expressed in the clauses with vivid verbs, such as, "Ich wall auf Erden hin und her," and "dass ich doch bin behaft Mit so langer Pilgramschaft!" The final stanza terminating with the line, "Lass mich ewig bei dir sein," transforms the whole poem into a fervent prayer for salvation.

Almost all the basic tenets of the ship allegory are present in this poem: the world is the stormy sea, sailed by the ship of the soul whose destination is the celestial port. The "Leitstern"
by which the soul sets its course is Christ Himself. Whereas the speaker in Birken's poem demonstrated a resigned acceptance of death when he observed, "es ist Zeit/ dass ich ablände von dem ErdenLande hier/ dass ich fahr ab gen Himmel," the speaker in Silesius' poem almost seems oblivious to the presence of death, in his death wish, as the desire for spiritual consummation possesses his soul. Only the strongest of faith which allows only for the possibility of salvation can express such a strong yearning for death.

Although death releases man from the evils and suffering of the world, not all men automatically enter Heavenly Jerusalem. It is the acute awareness of this possibility which in the final analysis makes death such a dreaded occurrence. God is not only the benevolent Father, He is also the Judge, and death is the time of judgment: man's actions on earth determine his worthiness for redemption, and the test may or may not be passed. Finally, the process of dying entails entering the realm of the unknown, and man attempts to make this experience a meaningful one. Gryphius' sonnet, "An die Welt," exemplifies man's paradoxical striving for the heavenly port, and yet fearing the unknown realm of death.

Nein oft bestürmtes schiff, der grimm'en winde spiel,  
Der frechen wellen ball, das schier die flut getrennet,  
Das wie ein schneller pfeil nach seinem ziele rennet,  
Kommt vor der zeit an port, den meine seele wil.  
Oft, wenn uns schwartze nacht im mittag überfiel,  
Hat der geschwinde blitz die segel schier verbrennet.  
Wie oft habe ich den wind und nord' und sud verkennet!  
Wie schandhafft ist der mast, steur, ruder, schwerdt und kiel!  
Steig aus du müder geist! steig aus! wir sind am lande.
Was graut dir für den port? itzt wirst du aller bande
Und angst und herber pein und schwerer schmertzen los.
Ade, verfluchte welt! du see voll rauer stürme!
Glück zu mein vaterland! das stete ruh' im schirme
Und schutz und friedem hält, du ewig-lichtes schloss.

The inner conflict experienced by the speaker in this sonnet manifests itself in the ample use of antitheses. Although the antitheses comprise a conscious artistic effort by Gryphius to express rational objectivity, this technique at the same time lends the poem a quality of sincerity and verisimilitude, as the persona seems to be involved in a desperate search for salvation. And, as was applicable to Birken's poem, this sonnet includes the major aspects of the ship allegory.

In the first quafrain, Gryphius presents the internal and external discord in nautical terms: he depicts the soul, the "schiff," as subject to the caprices of ill fortune, "Der frechen wellen ball." Even though the ship is not in control of its course, it speeds towards its destination like an arrow in flight. Another seeming contradiction is that the ship arrives at the desired port too soon. However, if the port connotes both death and heaven, this paradox is resolved; for, it is understandable that the narrator should both dread and desire landing at such a port. In the second quartain, Gryphius amplifies the phrase "oft bestürmtes schiff" by repeating "oftt," and describing how pitifully damaged his mast, rudder, lee-board and keel are.

In the first line of the seestet the narrator exhorts his spirit, tired from the continual battle against wind and storm, to
disembark, for the shore has been reached. The repetition of the imperative, "steig aus!", seems to indicate that despite the weariness, the soul is not overjoyed at its arrival at the safe port. The question, "Was graut dir für dem port?", underscores the soul's reluctance to leave the ship, and the ensuing "pep talk" is the voice of reason attempting to dispel the soul's irrational dread. In the last tercet the emotions and the voice of reason have reached a state of equilibrium as the persona cheerfully bids the "damned world" farewell, and the soul acquiesces to being enveloped by the eternal repose, refuge and peace of the "vaterland."

In the above sonnet, death was still regarded as the liberator from suffering on earth, but man's haunting fear of death — the moment of judgment — could not be suppressed. This explains the many admonitions to man not to fear death, and Dach once prescribes an antidote to this fear. Man must constantly conduct his life in accordance with God's will to avoid damnation.

Deine Satzung sagte: nein!
Schlägt Gott sich nicht darein,
Nur umsonst ist was wir tichten.
Wie ein Schiff sieht nach der Zier
Der Gestirne, müssen wir
Vns nach seinem Willen richten.

Dieser Leit=Stern führt uns wol,
Er ist Trew=und Liebe=vol,
Keiner ist durch ihn betrogen:
Wer nicht ihm folgt, dessen Boht
Wird den Syrtën aller Noht
Vnd Verdärbnis eingezogen.

The above lines establish the proper relationship between God and man in a nautical simile: just as the ship sets its course by the
stars to avoid shipwreck, so man must observe God's commandments. God is symbolized by the lodestar which is the North Star or polestar, the only star which remains in a fixed position. Man's reward for fidelity is God's enduring "Trew" and "Liebe." The statement, "Keiner ist durch ihn betrogen" is an emphatic affirmation of God's grace and redemptive powers.

Closely associated with the topic of death is the motif of the transitoriness of all earthly things, a motif which generally pervades German Baroque poetry. Yet, even though ship imagery plays an important role in the topic of death, it is almost nonexistent with regard to the "Vergänglichkeit" motif. This is probably due to the fact that the aims of the transitoriness theme and the aims of the sea voyage allegory are incompatible. The former points to mortality, the latter to immortality, for the safe arrival at the port means eternal life. Hence the aims are mutually exclusive. I have found only one case in which nautical imagery was used to emphasize the motif of the transitoriness of temporal things: Harsdörffer's poem "Von der Schiffart dess menschlichen Lebens."

Wir schiffen in dem Leben/
als die im Meere schweben:
   das Schifflein leicht zerdrümmert/
   mit Noht und Tod umzimmert.

Die Sünd das Schiff regiret/
das Steuerruder führet:
   Der Kiel Papier und Karten
   macht uns dess Todes warten.

Von Stroh dess Mastes Seule/
von Glas die Ankerspfeile.
   Daran der Tau gebunden/
   gemacht von schwachen Lunden.
So mancher Fluten Tropffen
will zwar der Artzt verstopffen;
doch muss es Sturm erleiden/
und an dem Fels zerscheiden.

Gott läset Hulffe schauen/
die seinem Wort vertrauen;
Er will in Schiffbruchsnothen
uns vättërlich erretten.

Gebet.

O du allerliebster Himmelslehrer/ tritt auch in das
Schiff meines Hertzens/ und führe es von der Erden zu
Dir gen Himmel: setze dich in mein Hertz und lehre/
tröste und regiere mich/ dann deine Lehre ist lieblich
und heilsam. Auf dein Wort will ich meinem Beruff
obliegen/ obgleich dasselbe meinen Verstand überhöhet.
Versiegle durch deinen Heiligen Geist in meinen Hertzen
die Menge und Fülle deiner Gnaden/ so wird mir nichts
mangeln an irgend einem Gute/ Amen. 31

To understand the full import of Harsdörffer's description of a
ship ostensibly doomed from the outset of the journey, one must
compare it to the traditional construction of a ship as outlined
in Chapter I. The three traditional woods - fir, spruce and cy­
press - of which the ship was constructed symbolized strength,
permanence and salvation, for Christ's cross was constructed of the
same types of wood. When Harsdörffer, therefore, portrays the ship
as having a keel of paper and cardboard, a mast of straw, an anchor
of glass, and ropes of dew, he is implying that the wood of sal­
vation has been replaced by transitory materials. The paper, card­
board, glass, straw and dew further symbolize the weakness of the
flesh, the proclivity for man to be guided by the dictates of sin.
In fact, in many ways, Harsdörffer's ship is reminiscent of Brant's
ship of fools. But despite man's depraved nature, Harsdörffer
indicates both in the last stanza and, more explicitly, in the "Gebet" that man can be saved if he prays for God’s inscrutable mercy. It is this overwhelming concern for redemption which dominates the usage of ship imagery in the seafaring allegory of life during the Baroque period.

f. The Function of Storms in Man’s Salvation

As mentioned, during the Baroque period the storms played a prominent role in the ship of life poetry. In the poems by Harsdörffer and Rist, the pervasive fear expressed was that the storms were created by God to test man’s faith in His redemptive power. Catharina von Greiffenberg concerns herself with this view in "HErr/ warum trittestu so ferne?" The poem itself furnishes the answer to the question raised in the title, as God is the speaker.

Daß ich meine Christen probe/ ob sie gute Schiffer sind/
so/ bey Stürmen/ sauß- und brausen/ fahren wie bey gutem Wind/
daß der Hochmut-Segel fall/ und die Hände sich erheben:
daß man in der Todes-Noht Geistlich recht beginn zu leben:
Ja/ daß man verlangen trage nach des Himmels festen Land:
meinsttheils aber/ daß mein' Allmacht/ Güt und Hülffe werd
erkandt. 32

The argument is a straightforward affirmation that the storm and waves are, indeed, created to test the Christian’s loyalty to God under duress. They are also an instrument of instruction to instil man with the desire to abandon pride for suppliant prayer and a yearning for heaven. However, the foremost justification for the storms is to demonstrate God's omnipotence, benevolence and compassion. The unstated implication of the message is also clear:
some Christians may not be "gute Schiffer." Dach once addresses himself to the fate awaiting bad sailors when he writes,

Denn sich ohn Buss' auff Gott hin wagen
Ist freche Thorheit so zu sagen,
Vnd reizet nur sein Zorn-Gericht,
Denn Gott erhört die Sünder nicht.

Only he whose contrition is sincere will be saved. The unrepentant sinner will suffer God's wrath as he continues to be:

Gleich wie ein Schifflein, das den Wellen
Sich immer zu Gebot mus stellen,
Vnd wie die Sate, die ohn Ziel
Der Süd vnd Westen ist ein Spiel (p. 365).

In addition to penitance, man must have faith in God. If man meets the criteria, then Greiffenberg is certain that everything will turn out well, as she testifies in the poem "Über die Unglückselige Tugend: die heisset/ durch Letter wechsel/ gut end."

Ob sich die Sonn verbirgt/ die Winde sich erheben:
ob auch die Welle kommt/ daß sie das Schiff bedeck
und ganz verschlingen will: noch gleichwel ist man keck/
wird nur des guten Ends/ des Ports/ verträstung geben.

The persona contends that a man with faith can afford to be bold in the face of adversities. Catharina von Greiffenberg prescribes the extent to which man must concentrate all his efforts on God in order to obtain salvation, in "Auf meinen bestürmten Lebenslauff."

Wie sehr der Wirbelstrom so vieler Angst und plagen
mich drähet um und um/ so bistu doch mein Hort/
mein mittelpunct/ in dem mein Zirkel fort und fort
mein Geist halb hafften bleibt vom sturm ausgeschlagen.

Mein Zünglein stehet stat/ von Wellen' fort getragen/
auf meinen Stern gericht. Mein Herz und Aug ist dort/
es wartet schon auf mich am Ruhe-vollen Port:
die weil muß ich mich keck in weh vnd See hinwagen.
offt will der Muht/ der Mast/ zu tausend trümern
springen.
She regards God as her protector against all danger and the "mittel-tpunt" of her very existence, for she says, "Mein Züngelie steht statt/ von Wellen fort getragen/ auf meinen Stern gerichtet." Her eyes and heart, like the needle of a compass, remain firmly fixed on her North Star, God. Even though her body is buffeted by the whirlpools of fear and pain, she ventures forth "keck" in the knowledge that man must sail the sea of life before the blessings of the heavenly port are bestowed on him. The above points, then, comprise the basic tenets explaining the role of the storms in man's salvation.

Catharina von Greiffenberg is one of the most prolific Baroque poets using the ship of life allegory to emphasize the importance of faith. Her poetry reveals a naive, unwavering faith in God's mercy and compassion, and shows no anxiety about failing to reach the port. The following stanza exhibits her steadfast faith in salvation and could be a motto to all her poetry.

Jch stehe Felsen-fest in meinem hohen hoffen.  
Die wellen prellen ab/ an meinem steinern Haubt.   
So ist dem Meere-Heer/ zu stürmen nicht erlaubt.

ihm schadt es nicht/ ob schon die unglück Ström es troffen

sind manche Glücke Schiff auch neben bey geloffen: 36

She crystallizes the abstract concept of faith in such concrete terms as "Felsen-fest" and "steinern Haubt," images of strength and stability that give substance to her creed. In her fervor
to express her convictions, the poet and persona become united and indistinguishable in Greiffenberg's poetry. The poems do not lack poetic distance, but the convictions communicated are imbued with a highly personal quality. A pervasive attitude perceptible in many of her poems is that the devout Christian may boldly defy the storms of life, because God will always intercede for man. The daring thrust at the elements, "So ist dem Meere=Heer/ zu stürmen nicht erlaubt," serves both to dispel the world's grip on man's soul and to affirm her personal faith in redemption. The verb "nicht erlaubt" lends her belief a both serious and playful tone. She is almost encouraging the Christian to relax in the face of adversities, to chide the storms for exerting their vain efforts on man.

The childlike faith that God demands is evident in another sonnet, "Über des Allwachenden Schlaf/ in dem Wind=bestürmten Schifflein,"

Gott schläfft/ und schläfft doch nicht. Er schläfft/
zu entdecken
der Jünger Glaubens=Schwäch im Wetter=Widerstand/
wa"n er von ihnen zieht die Stürme=Schirmungs=Hand:
der strengen Noht Gebot/ macht ihn behend erwecken.
Er/ der die Wind verbindt/ hat an der Hand das Band/
kan wider ruffen bald/ die so Er ausgesandt:
sie stellen sich stracks ein aus allen Felsen=Ecken.

Die Welle die sich mit der hohen Wolken wolt
vermählen/ welche sich herunter neigen soll/
ist wider in den Grund/ zum Ordnungs Nort gewichen.
Nun Meer und Wind wird still/ ein hohe Frag geht an:
was ist/ dem Wind und Meer gehorchen/ vor ein Mann?
ich antwort: eben der/ der GOTT und uns verglichen. 37

The Christian's test of faith, as depicted in this poem, finds its biblical antecedent in the episode described in St. Mark, which
became one of the favorite examples of the German Baroque poets.  
The paradox in the term in Greiffenberg's title, "Allwachenden Schlaf," together with the repetition of "schläft" in the first line captivates the reader's attention. In the rest of the first quatrain, Greiffenberg elucidates the paradox: God is pretending to sleep to test his disciples' faith in times of distress.

The final tercet reflects on the deed of subduing the unbridled elements described in the first tercet. The question posed by everyman in this poem, "was ist/ dem Wind und Meer gehorchen/ vor ein Mann?", is a direct borrowing of the biblical rendition. This question accentuates man's proper attitude, that of humble awe, in the presence of such omnipotence. The last line of the sonnet provides the answer to the question: "eben der/ der Gott und uns verglichen." The verb "verglichen" may mean both "to reconcile" and "to compare:" hence Greiffenberg has effectively captured the two aspects of Christ. It is Christ who can be compared to both God and man, who has brought about the reconciliation of God and man through his death. Christ's kinship to man prompts Him to bestow divine protection on man.

Many German Baroque poets re-interpreted this account and generally shared Greiffenberg's resolute faith in God's compassionate response to man's pleas. They tended to emphasize man's inability to overcome the temptations of the world alone; hence the entreaties for divine aid. Even though man's faith may be weak on occasion, they reasoned the truly repentent sinner's
transgressions will ultimately be forgiven.

Logau interprets the biblical incident this way:

Am vierteden Sontage nach Epifhan

Stürmt Sünde/ Teuffel/ Welt/ Tod! wisst jhr/ daß im Schiffe
Der Herr des Herrn ist/ und stellt sich ob er schliefe?
Was fehlt/ als daß man jhn durch wahre Buß erwecke?
So lieget Sturm und Streit und aller Trotz im Drecke. 39

A subtle variation from the gospel story both in Greiffenberg’s previous sonnet and Logau’s epigram should be noted: Christ only pretends to sleep. In the epigram, nothing escapes the omniscient eye, but Christ only comes to the rescue in dire distress, and only if repentance is genuine. The logical extension of this belief, as Dach intimated, is that the unrepentant sinner is damned. Whereas Greiffenberg adheres to the biblical account in her emphasis on faith, Logue stresses repentance, "wahre Buß." Both poets opine that man with Christ at the helm can confidently hurl his defiance at the storms produced by "Sünde/ Teuffel/ Welt" and "Tod." In fact, Greiffenberg suffers no trepidation in confronting imminent shipwreck, for in the midst of the turbulent sea she already envisions herself secured in the safe port.

In vielfältiger Widerwertigkeit.

Mein tausendfache Noht/ dein tausend tausend Heil/
O über-guter Gott/ demütiglich anflehet.
Mein' Elends-tieffe bey dem gnäd'en-Sandberg stehet:
würd nur ein Kornlein groß von diesem mir zu theili
doch ist die Allheit hie um nichts (O wunder) feil:
der Glaub all ihre Krafft/ ja selbstten sie/ empfahet.
Die Seeligkeih der Geist in diesen Segel wehet/
der in den Hafen bringt das Schiff mit Pfeiles-eil.
Ich bin bereit im Port/ und mein Port ist in mir/
auch mitten in dem Meer: was darf die Flut mich scherzen?
Ich hab' an JEsu Christ das Land und Strand im Herzen,
Den Schiffbruch fürcht ich nicht/ geschah es auch nun schier.
in meines JEsus Schoß/ in Gott des Vaters Hände/ und in des Geistes freud'/ ich mit dem Geist anlande. 40

The influence and adaptation of the patristic tradition is evident in the above poem. In that tradition the church was already regarded as the only safe port in the midst of the sea of the world. 41

Now, with the new emphasis on the individual, Christ has taken over the former function of the church.

Gryphius' faith in God's mercy lacks the resolute, devout, yet childlike quality exhibited by Greiffenberg. As indicated in the sonnet, "Auf den sotntag des schlummernden helfers oder den IV nach dem fest der weisen," his faith was taxed greatly by the storms afflicting him.

Auf! auff! wach auff, herr Christ! schau, wie die winde toben!
Wie mast und ruder knackt! Jetzt sinckt dein Schiff zu grund:
Jetzt schaumt die wilde fluth, wo flack und segel stund;
Uns fehlt's an stark und rathe; bald kracht die Luft von oben;
Bald schluckt die teuff' uns ein. Wird dich denn iemand loben,
Der ins verderben fahrt? Ist dis der feste bund,
Der stets uns hoffen hieß, wenn gleich der weite schlund
Der hollen rise entzwey? wo hast du hin verschoben,
Was deine treu versprach? hilff, eh der kahn sich trennt!
Hilff, eh das schwache bret an jene klippen rennt!
Kan denn kein zeter-schrey'n dich aus dem schlaff erwecken?
Auff! auff! schilt fluth und meer! So bald du auff wirst steh'n,
Wird brausen, sturm und wind in einem nu vergehn.
Durch dein wort muss, was uns in notthen schreckt, er-schrecken. 42
The very title of the poem already points to the persona's dismay and fear. Whereas in Greiffenberg's sonnet the emphasis was on the "Allwachenden Schlaf," in Gryphius' sonnet it is on "des schlummernden heifers." The reality and the immediacy of the danger in which the Christian perceives himself to be is expressed in a high, almost feverish, pitch of the imploration to Christ to awaken from His slumber and observe the destructive storm swallowing and shattering the defenseless ship. Gryphius creates a verisimilitude of anguish and foreboding in the staccato structure of the first line, "Auf! auf! wach auf! herr Christ!", which is punctuated with explanation marks. It is further conveyed by the short antithetical sentence structure of such lines as, "Ist das Schiff zu Grund: Ist das Schalm, die wilde Fluth, wo Flack und Segel stund" and "Bald kracht die Luft von oben; Bald schluckt die teuff' uns ein." In fact, the first line could almost be scanned with a stress on each syllable. The entire poem can be regarded as an urgent, suppliant prayer to God for aid. The persona in Gryphius' poem has attained the state of humility prescribed in Greiffenberg's poem, "Herr, warum trittestu so ferne?", for his "Hochmut-Segel" has, indeed, been lowered.

In the second quatrain, the extreme trepidation of the speaker recedes into the background as the voice of reason attempts another approach to elicit Christ's response. The persona reasons with Christ, "Wird dich denn iemand loben, Der ins Verderben fährt?" And he divulges a sense of doubt as to whether God will honor the
covenant established between Him and man, as he queries accusingly, "wo hast du hin verschoben, Was deine treu versprach?" This rationaly presented argument intimates that he regards Christ to be fully aware of the circumstances, but the latter simply does not respond yet.

In the last six lines, the persona repeats his frenzied supplication. The rhetorical question, "Kan denn kein zeter-schreyn dich aus dem schlaff erwecken?" suggests an unsuppressable apprehension that Christ purposely ignores his wailing. The concluding remarks, "So bald du auff wirst stehn, Wird brausen, sturm und wind in einem nu vergehn. Durch dein wort muss, was uns in nöthen schreckt, erschrecken," are an acknowledgment of Christ's ability to deliver man. But it only points to the possibility of salvation; it does not entirely dispel the fear that Christ may not feel inclined to redeem man.

Gryphius' artistic presentation of the theme of the slumbering Christ and the resultant dangerous circumstances of the ship is far superior to that of other German Baroque poets who employ this motif. But in his agonizing wrestling with the meaning of salvation, Gryphïus is confined to the stereotype symbols of the nautical allegory of life to express his views. As is the case with Baroque poets generally, the process of developing and expressing a new idea is arrested in a traditional schema which has lost a great deal of its vitality. To be sure, Gryphius succeeds in infusing this poem with life, but this is due to his skillful handling of
rhythm and metre, not to the unique force of the imagery.

In the ship of life poetry, a detailed elaboration of the Satan versus Christ theme is almost non-existent, and whenever Satan is mentioned, it is only done in a perfunctory manner. A poetic depiction of Satan as the incarnation of all evil probably became extinct for the same reason that the Odysseus myth disappeared and was probably due to the secularization trend of the Baroque period. Dach's poem, "Domine, fac me scire vias tuas," is one of the few exceptions to this trend.

Sathan sucht mich zu blenden,
Meinen Sinn, Verstandt und Wahn
Einig vor dir abzuwenden,
Daß ich fehle deiner Bahn,
Mich in mich verwirre,
Und gefährlich irre,
Wie ein Schiff, das weder Raht,
Noch Compas, noch Ruder hat;

Hier legt Zorn mir tausend Netze
Da Gewalt und Eigen=Sinn,
Der ihm selber stelt Gesetze,
Und wirfft deine Satzung hin;
Da will Wollust leiten
Mich auff böse Seiten;
Und was tückisch auff mich hält,
Ist vorauß die böse Welt.

Aller Weg geht in die Helle,
Den Gefahr und Todt bewacht;
Sey mein trewer Spieß=Geselle,
Führ mich durch die finstre Nacht,
Lasß mich nichts bewegen
Weder Sturm noch Regen,
Sey mein Leit=Stern, sey mein Gang,
Meiner Schritt und Tritte Zwang.

In this poem, Dach catalogues Satan's temptations in a conventional manner. Satan has traditionally been considered as the most powerful adversary for the Christian, as he constantly confuses and distracts
him from adhering to the path of God. His supreme domain is the world, and his weapons are its manifold temptations. Even Christ was subject to the temptations, but he was able to conquer them. Hence, as shown in the third stanza above, Christ became a model for man to emulate, and is described as the North Star by whom the Christian ought to set his bearings during life's pilgrimage. This aspect of the patristic tradition gets carried over and foregrounded in the Baroque period. The imploration to Christ, "Sey mein Leit=Stern," echoes profusely throughout German Baroque poetry.

The function of the storms in Baroque poetry was not limited to teaching man faith in God's redemptive power, penitance for his transgressions, and obedience to God's commandments, but also to purge man of his temporal depravities as a preparation for his celestial existence. As Greiffenberg attests,


Greiffenberg regards suffering as a necessary prerequisite to salvation. Reaching the port is easy when the winds are favorable, and by implication, the seas are calm; but victory is meritorious
only if achieved through critical confrontations. "Creutz ist des Glückes Thor." Man must be purified through suffering misfortune before he can be spiritually reborn, just as Christ had to bear the cross and shed His blood to absolve mankind of sin. As such, the storms came inadvertently to symbolize spiritual baptism which enables man to become worthy to wear "Die Kron" and the "Ehren-Stern" of eternity.

Dach, too, believes the true Christian must be prepared to submit himself to the will of God and patiently endure adversities to merit eternal life.

Ein Kämpfer ist durch Streit bewehrt,
Ein Schiff-Patron durch Sturm und Wellen,
Der bald bis an die Wolken fährt,
Bald gar bis auff den Grund der Hellen.
Der Glaube, wo er recht sol seyn,
Muß durch Gedult sich offenbaren,
Muß mawren=fest sich in der Pein
Mit Zuversicht auff Gott verwahren,
Kein Weichling taug zum Christenthum,
Hier dient zu, der vnverdrossen
In Ungluck ist, sucht Rhue vnd Rhum
In Reiff, in Hagel, Schnee vnd Schlossen.

In the poem, "Jesus ist ihre Zuversicht," Angelus Silesius depicts the soul's passive, courageous accepting of the storms in her complete trust in salvation.

Der Herr ist meiner Augen Trost,
Mehr als die Sonn am Himmel,
Mein Heil, wenn sich der Feind erbost
Und alle sein Getümmel.
Wenn ich nur ihn erblick, mein Licht,
So fürcht ich mich schon nicht.

Ich schiff ohn Zagen auf dem Meer
In allem Ungewitter.
Fliegt gleich mein Schifflein hin und her.
Vom Nordwind, dem Zerrüter,
Fahr ich doch fort und seh ihn an,
Den Leitstern, was ich kann.

Ich lasse Donner, Hagol, Blitz
Und alles auf mich stürmen,
Schau nur nach meines Sternes Sitz
An seines Himmels Türmen.
Ich fahr voll Hoffnung nach dem Port,
Den Jesus zeucht mich fort.

Ich werde zwar oft schwach und müde
Und bin sehr abgeschlagen,
Weil aber er mich an sich zieht
So acht ich keine Plagen.
Mein Schifflein wird noch wohl bestehn
Und in den Port eingehn.

Ich bin getrost, er wird auch nicht
Zur letzten Zeit mich lassen,
Er wird sein liebliches Angesicht
Mir zeigen, mich umfassen.
Ich bin getrost und fahre fort
Mit Jesu in den Port.

Both Angelus Silesius and Greiffenberg express an unshaken, naive confidence that Christ will act benevolently and compassionately to help the soul weather all afflictions.

A poem which presents a unique variation of the ship allegory is Greiffenberg's sonnet, "Auf meinen Vorsatz/ die Heilige Schrift zu Lesen," which equates the reading of the Bible to a sea voyage.

AVf deinem Namen will/ O Herr/ ich mich begeben
hin in das tieffe Meer Gott=eingegebner Schrift/
wo man mit Geistes=Mast und Glaubens=Segeln schifft
da uns der Himmels=Port vor Augen pflegt zuschweben.

Die Augen der Vernunft/ wann man da auf will heben
Corall= und Perlen=Schatz/ wann man hinab vertieft/
muß man verbinden/ daß Unglaubens Salz nicht trifft:
daß Christus Blut=Corall im Hertzen möge leben/
O Geist/ mein Steuermann! Herr Christ/ mein Nordesstern!
lenk und erleucht mich stets/ daß sich mein Zünglein wende/
mit deinem Blut geschmiert/ nach dir/ ob ich noch fern/
und an dem Hafen bald der Seeligkeit anlände.
In diesem Domant Meer/ das deinen Thron umgibt/
ergez' ich mich/ biß dir/ dich mir zu weisen/ liebt. 49

This unusual interpretation was, to a great extent, engendered by the Lutheran emphasis on reading the Bible. Greiffenberg adapted the following aspects of the nautical stereotype to this concept: the Bible is symbolized by the sea in which the Christian sails and is directed by the "Geistes=Mast" and the "Glaubens=Segeln."
The statement "da uns der Himmels=Port vor Augen pflegt zuschweben" implies that man must read the Bible, the source of revelation of God's will, to reach the final port. Whereas the persona in Gryphius' poem, "Auf den sonntag des schlummernden helfers oder den IV nach dem fest der weisen," had attempted, in part, to elicit God's aid by reasoning with Him, the speaker in Greiffenberg's sonnet avers that reason must be blindfolded. Faith brings to light the infinite treasures inherent in the Bible, the most valuable of which is "Christus Blut=Corall," the symbol of redemption.

This attitude towards reason and faith permeates the Baroque period and characterizes the growing pains accompanying the shedding of medieval ideas and simultaneously searching for a new set of values to cope with a changing reality. In short, it is indicative of the tension existing between religion and secularization.

The sestet comprises a humble prayer in which the persona beseeches the Holy Ghost, her helmsman, and Christ, her North Star, to navigate her ship and to provide the light and direction for its successful landing in the port of blessedness. Unlike the persona in Gryphius' poem who blamed Christ for prolonging his
anguish, Greiffenberg's speaker is oblivious to suffering because she enjoys and esteems the previous knowledge derived from the "Demant Meer," the Bible, until God desires to manifest the full extent of His infinite love for mankind. 50

Among the German Baroque poets, Angelus Silesius and Greiffenberg are perhaps the most consistently staunch, unquestioning believers in God's benevolent love for man. Over and over again, they affirm their faith by extolling God thus: "Er wird sein lieblich Angesicht Mir zeigen, mich umfassen" 51 "wer soll deiner Gültigkeit doch nit gänzlich sich ergeben," 52 and "Wir sind seiner Güte Ziel." 53 Other poets also voice their faith and elation at the expectation of union with God. Opitz delineates this delight in the following poem.

als wie ein Schiffer thut
Der weit gesegelt ist durch Klippen/ Wind vnd Flut/
Steigt oben auff den Mast/ vnd schickt sein Gesichte
Mit sehnlcher Begier nach etwann einem Liechte
Das vmb die Berge glänzt; erblickt er dann das Land
So ruffet er: ich seh'/ ich sehe schon den Strand/
Streicht Segel/ anckert ein/ wir haben vberwunden.
O wOl/ Susanna/ dir; du hast das Vfer funden
Darnach ein Christ sich sehnt/ vnd siehest auff das Meer
Deess Lebens da wir sind von deinem Himmel her. 54

Opitz compares the joy experienced by the Christian to a sailor, who after yearning with "sehnlicher Begier" to reach the port, exclaims, "ich seh'/ ich sehe schon den Strand/ Streich Segel/
anckert ein/ wir haben vberwunden." Faith, hope, and patience that God will honor His covenant established with man, these are the virtues the Christian must possess in encountering the sea of life voyage to earn his redemption. At the end of the Baroque period,
these tenets of the ship allegory of life are as significant as they were at the beginning, for during this period no essential changes in the didactic intent and theological content of the poems can be detected. The poems analyzed in this chapter can be characterized by an absorbing and redefining of a patristic tradition from both a Lutheran and, to a lesser extent, humanistic point of view. The new theological nuances were superimposed on an existing tradition of nautical schema. Günther, generally considered the last of the Baroque poets, still writes:

Glaube and Hoffnung

Mein Vertrauen gründet sich
Auf zwey Pfeiler, die nicht wancken:
Glaub und Hoffnung führen mich
Durch die engen Lebensschrancken
An das Ziel, wo Kampf und Streit
Lorbeerkränze prophezeit.

Niemahls wird ein Heldenmuth
In der Kummersee erssaufen
Nöö Kasten trozt die Fluth,
Bis die Wässer sich verlaufen.
Wer den Hoffnungsancker hat,
Findet bald ein Ararat. 55

Günther espouses the Lutheran creed - God's grace is obtained by faith alone—and utilizes the anchor to symbolize the bond existing between God and man already explicit in Harsdörffer's and Rist's poems.
g. Conclusion

- In the introductory chapter, I capsulized Gombrich's and Arnheim's complementary theories of perception asserting that man has no adequate means of capturing reality except through stereotypes. Leech applied this theory by pointing to the prefabricated linguistic repertoire to which man tends to restrict himself in verbal and literary communication. All three writers intimated that the stereotype, the schema, undergoes modification only when it lacks the linguistic, metaphoric scope and mobility for the artist or poet to express his views satisfactorily. And Curtius, in *Europäische Literatur*, investigated the unity of the tradition of Western culture in space and time in order to demonstrate the spell that tradition evinces on man. Gombrich and Curtius agreed on the role of heritage, but Gombrich added that without tradition there is no innovation. He claimed that the artist can not express his view on reality except through conventions, for the convention itself is an expression of reality. Only a genius can transcend convention, at which time the innovation becomes a new tradition.

In outlining the basic tenets of the ship allegory as established in the classical and patristic traditions, and demonstrating how this nautical schema manifested itself in German Baroque poetry, I attempted to prove the spell of tradition was not broken in that era. In the ship of life section of this chapter I purposely used Schnäffler's epigram, "Die geistliche Schiffahrt" which is analogous to Logau's epigram, "Die Welt," in the ship of the
church section of this chapter to highlight the lack of major differences in the allegories, with the exception of a shift in emphasis from the ship of the church to the ship of the soul metaphor. The full import of the ship of the soul is derived from a knowledge of the schema established in the patristic ship of the church, a heritage out of which the former evolved.

One of the reasons why critics, such as Newald, are justified in complaining that the nautical imagery of the Baroque period had lost its vitality is that Western culture experienced a long history of the church and the religious symbols it nourished. Despite the inception of the new emphasis on "sola fides" and the dignity of the individual, no artistic innovation was perceptible; rather, a new nuance was superimposed on an old nautical schema. The goal and fate of the ship of the church and the ship of the soul was identical; in fact, the fate of the soul was already a "Mitläufer" of the fate of the church in the patristic tradition. It is, therefore, not surprising that the nautical stereotype, as utilized in the patristic tradition, seemed to be an appropriate vehicle for representing the realities of life during the Baroque period.

Baroque poets reverted to using the prefabricated formulas which Leech observed man has the propensity for relying on in communicating his opinions. Gryphius groped for an innovation in the linguistic repertoire to capture the concerns and fears engendered by the physical and ideological upheaval of the Thirty Years' War. He struggled valiently to transcend the trite schema and symbols,
and he did succeed best in portraying the internal and external conflicts of man searching for salvation, but he remained transfixed in the process of groping without ultimately achieving his poetic aim. However, Baroque poets did cultivate new twists and nuances in poetry to correspond with relevant realities of life. The fact that their concerns primarily still focused on the religious context of concerns affirms Gombrich's theory: until one's perception of life changes, the stereotype will not alter.
FOOTNOTES


3 Friedrich von Logau, Salomons von Golaw Deutscher Sinngetichte dreytaußend... (Breslaw: In Verlegung Caspar Klossmanns/ gedruckt in der Baumannischen Druckerey durch Gottfried Gründern, 1654), No. 88 in the fourth hundred of the epigram.

4 Neumann, op. cit.


6 Ibid., p. 330.


117


12 Ibid., p. 265f.


14 Ibid., p. 17.

15 Georg Philipp Harsdörffer, op. cit., p. 245ff.

16 Johannes Rist, Neuer himlischer Lieder sonderbahres Buch... (Lüneburg: J. H. Sternen, 1641), pp. 292-195 (sici).


18 Ibid., pp. 136-139.

19 Johannes Rist, Sabbatnische seelenlust/ dass ist; Lehr- trost-vermahnung-und warmungsreiche lieder über alle samtliche Evangelien desz gantzen jahres/ welche/ so wol auf bekante/ und in reinen evangelischen kirchen gebräuchliche als auch gantz neue/ vom herren Thoma Sellio/ bei der hochloblichen statt Hamburg be- stalten cantore/ wolgesetzete melodeien können gesungen und ge- spielet werden/ Gott zu ehren und christlichen hertzen zu nütz- licher erbauung abgefasset und heraus geggeben von Johann Rist (Lüneburg: gedruckt und verlegt durch die Sternen, 1651), pp. 64-69.

21 Ibid., p. 50.

22 cf., p. 68f.

23 Simon Dach, op. cit., vol. 4, p. 368.

24 Ibid., vol. 3, p. 54.


26 Simon Dach, op. cit., vol. 4, pp. 251-252.


31 Georg Philipp Harsdörffer, op. cit., p. 245ff.


34 Catharina von Greiffenberg, op. cit., p. 50.

35 Ibid., p. 58.

36 Ibid., p. 37.
The biblical account to which Greiffenberg alludes in the sonnet is found in Mark 4, 36-41 and reads:

And when they had sent away the multitude, they took him even as he was in the ship. And there arose a great storm of wind, and the waves beat into the ship, so that it was now full. And he was in the hinder part of the ship, asleep on a pillow; and they awake him, and say unto him, Master, carest thou not that we perish? And he arose, and rebuked the wind, and said unto the sea, Peace, be still. And the wind ceased, and there was a great calm. And he said unto them, Why are ye so fearful? how is it that ye have no faith? And they feared exceedingly, and said one to another, What manner of man is this, that even the wind and the sea obey him?

Friedrich Logau, *Deutscher Sinn-Getichte dreitausend*, No. 16 in the ninth hundred of the epigrams.


Cf., p. 25 of this dissertation.


Cf., p. 100 of this dissertation.


Cf., p. 21.

Catharina von Greiffenberg, *op. cit.*, p. 84.


The origin of the "Demant Meer" can be found in Revelations IV, 6: "And before the throne there was a sea of glass like unto
crystal."


53 Ibid., pp. 330-331.

54 Martin Opitz, Martini Opitij Weltliche poemata, zum viertenmal vermehret und vbersehen herraus gegeben (Franckfurt am Mayn: bey T. M. Götzen, 1644), p. 144.

CHAPTER IV: THE SHIP OF LOVE

In the first chapter, I referred to I. A. Richards' distinction between the tenor (subject) and vehicle (image) of a metaphor, and I remarked that in certain cases the same image may be utilized to illuminate different subject matters. This, I hypothesized, was applicable to nautical imagery. There exists a schematized pattern of seafaring in which all parts have a definite, standardized relationship to each other, and form an independent, unified whole, regardless of the subject matter. Any topic which can be perceived as analogous to this existing schema may become a suitable subject for this vehicle; as for example, the church, life, love, poetry, and so forth. Even though the pattern of nautical imagery exists independent of the subject matter, it is the subject which ultimately imbues the schema and its various parts with meaning. For instance, if the tenor of the metaphor is the church, the the ship is the congregation; if it is life, the ship is the individual, body and soul; and if it is love, then the ship is the lover. But whether the tenor is the church, life or love, the rocks within the schema always signify danger, though the specific danger will vary in symbolic value from subject to subject.
The versatility of the seafaring schema is only limited by the ingenuity of the poet in finding analogous situations, and "love" is such a situation. As Windfuhr points out, the German Baroque poets did not invent the comparison of love to a sea voyage, but they were fond of using it; next to life, it was the most popular topic in the literature of this era described in nautical imagery. The topic of love may be subdivided into three major units: the Petrarchan, the marriage, and the erotic love systems. Each complex had its own standardized set of values which determined which aspect of the schema was foregrounded.

a. The Petrarchan Love System

The usage of ship imagery in the Petrarchan love poetry reflects its standardized conventions of fixed, recurring patterns, because certain gestures, poses and images recur and develop into a typical, stylized relationship between the lover and his lady. The ship symbolizes the lover who is buffeted by the raging sea of antithetical emotions. The sea of love is depicted as choppy, in which a highly skilled captain - reason - is required to avert imminent shipwreck. But because the beloved or Venus is the captain, the ship can not compete with the gales, that is, reason can not cope with the overpowering emotions. The first poem in German Baroque literature which illustrates this pattern is the following translation by Opitz of a sonnet by Petrarch:
Auß dem Italienischen Petrarcha

IST Liebe lauter nichts/ wie daß sie sich entzündet?
   Ist sie dann gleichwohl was/ wem ist ihr thun bewußt?
   Ist sie auch recht vnd gut/ wie bringt sie böse Lust?
   Ist sie nicht gut/ wie daß man Freudent auß ihr empfindet?
Lieb ich gar williglich/ wie daß ich Schmertzen trage?
   Muß ich es thun/ was holfits/ daß ich solch trawren führe?
   Thue ichs nicht gern/ wer ists/ der es befihlet mir?
   Thue ich es gern/ warumb/ daß ich mich dann beklage?
Ich wancke/ wie das Gras/ so von den kühlen Winden
   Umb Vesperzeit bald hin geneignet wirt/ bald her.
Ich walle wie ein Schiff/ daß in dem wilden Meer
   Von Wellen umbgejagt nicht kan zu rande finden.
   Ich weiß nicht was ich will/ ich will nicht was ich weiß/
   Im Sommer ist mir kalt/ im Winter ist mir heiß. 2

The octet comprises a series of eight questions in which the poet attempts to define the ethical quality of love and to discern its effect on man's will: Is man endowed with free will or is he enthralled by the power of love? The first quatrains establishes that the poet, ignited by love, is perturbed by his inconsistent, irrational, emotional-feelings, a fact which indicates that he expects a certain amount of logical, consistent behavior of himself. In his search for an answer to his emotional dilemma, he indirectly defines the essence of love as an inherent self-contradiction which reason is unable to translate into a coherent, rational system. In short, love is a paradox. It is both good and base; it entails both pain and pleasure. The argumentation of the octet is the voice of reason trying to reestablish a consistent order in the emotional turmoil of feelings, and the very fact that each question remains unanswered indicates that there is no satisfactory solution.
The two similes in the sestet show that the voice of reason is impotent, for the persona compares himself to grass swayed about by the winds and to a ship at the mercy of a storm-ridden sea, unable to reach port. The ship connotes the poet, and the sea and waves symbolize the irrational, emotional forces of love. The chiastic sentence structure, "Ich weiß nicht was ich will/ Ich will nicht was ich weiß," and the parallel construction, "Im Sommer ist mir kalt/ Im Winter ist mir heiß," in which the poet inverts the expected seasonal temperatures, further emphasizes his unsettled mental and physical state. Since the shore in the schema of nautical imagery represents the opposite of the sea, it follows that the shore, the lover's elusive goal, symbolizes a state in which man is in control of his emotions and logic rules.

As this sonnet indicates, in the Petrarchan love system the predicament of the lover is usually painted in broad, explicit pictures which reveal his antithetical condition: he wavers between life and death, joy and sorrow, heat and frost. He is beset by incurable diseases and complains to the stars about his lonely lot. The stars, in turn, remind him of his beautiful sweetheart, whose hands, lips, eyes, cheeks, breasts, etc., surpass even the stars in their beauty. The winds and storms connote the lover's sighs, the rocks and sandbanks betoken his fears and thwarted hopes, and the rain represents his tears.

Hofmannswaldau's aria, "Ihr bleichen buhler schwartzer zeit," typifies this stereotyped depiction of the lover's plight.
In the first stanza, the persona compares his dilemma to that of the stars which in the Petrarchan love system symbolize any and all former lovers who were transformed into stars because their love remained unrequited on earth. Their position corresponds to that of the deceased mortals in the funeral poems discussed in the previous chapter. When these lovers were placed into the heavens as a reward for their devotion, they transcended their earthly tribulations and received their just reward. Yet, the element of having suffered from unrequited love creates a natural empathy between the stars and the lover, for the latter can measure the extent of his predicament by comparing it to the situation of the stars. In stanzas two to five, the persona concludes that his agony surpasses that of the former lovers, and in stanza six he captures his dilemma in a nautical metaphor.

As expected, the lover is a ship sailing on the sea of love, but Hofmannswaldau uses two effective verbs, "plaget" and "jaget," to
describe the extent to which the woer is tossed about by the storms of misfortune, thwarted hope, fear and pain to make the metaphor dynamic. The Petrarchan system demands that the port be unattainable, that the lover can not embrace "Den leitstern ... seiner freuden." The North Star in this system is normally part of the lady's body, such as the eyes, and since the beloved is merciless, a course that is set by her eyes will ultimately lead the lover's ship astray. Despite the lady's pitiless cruelty, the lover continuously wooes her - languishingly and painfully.

In "Klage" Hofmannswaldau adds another dimension to the lover's plight.

Ich bin ein einsam schiff/ das wind und wellen treibt/
So bey dem ruder auch den ancker hat verloren/
Ich finde keinen port/ da mein gelücke bleibt/
Und schlüsse/ dass man mich zum leiden hat geboren
(Neukirch, II, p. 9).

The description "einsam schiff" indicates that the Petrarchan lover is essentially a lonely being unable to share his feelings with anyone, including his beloved. Hofmannswaldau depicts his ship devoid of rudder and anchor, the means of giving direction and security to his endeavors. Unable to find a port, the lover concludes that he was born to suffer.

It is ironic that the favorite poetic form of a system which is characterized by a melodramatic display of suffering, in which the male-female relationship provides for no fulfillment, and in which the inner peace of man is depicted as destroyed is the sonnet, perhaps the most structured and controlled poetic form. Because
the Petrarchan love system is so affected and schematized, it is prone to ridicule.

I have pointed out that the strife between reason and emotions is one of the major tenets of the system. This struggle is explored satirically in Dach's poem, "Illicitum frustra Venus improba vexat amorem." This dichotomy between form and content effectively mirrors the antithetical nature of the lover's predicament. But the very fact that the emotionally torn lover can describe his turmoil in such controlled language intimates that his conflict is more theoretical than real.

Mein Vrtheil widerrüth es mir
Vnd sagt: Ich sol mich von dir wenden;
Ich aber habe die Begier,
Mein Lieb, noch nicht in meinen Händen,
Ich streit in grosser Sorg vnd Pein
Vnd kan doch nicht jhr Meister seyn.

Mein zartes Alter weiß noch nicht
Von ihren Kräften obzusiegen,
Ich muß durch jhre strenge Pflicht
Im ersten Ansatz vnter liegen;
Wie klüglich mein Verstand auch lehrt,
So wird er doch nicht angehört.

Ich kenne zwar die Tugendt wol,
Was hilfft es mir? Ich muß sie hassen;
Ich sehe, was ich meiden sol,
Vnd kan es doch nicht vnterlassen;
Zum Bösen lieb' ich schnelle Fahrt,
Zum Gufen trag' ich Schnecken=arth.

Recht wie ein Schiff in vollem Lauff
Die Syrten zwar vor Augen sichtet,
Vnd helt doch seine Flucht nicht auff,
Wie hefftig es sich auch bemüht:
Der ungezähmten Winde Streit
Gönnt hie der Kunst nicht Krafft, nicht Zeit:

So seh' ich meinen Untergang
Mir auch zwar stets vor Augen schweben,
Vnd kann mich doch durch keinen Zwang
Der sorglichen Gefahr entheben:
Das geile Wöl=thun führt mich hin
Wo ich mir selbst nicht ähnlich bin;

Das, wo ich eben das muß seyn,
Was vormals Ithacus Geferdtten,
Die sich in Bären, Wölff vnd Schwein'
Auff Circe Zauberey verkehrten.
Wer unter den Begierden ist,
Darff keiner Circe Kunst vnd List.

The entire poem consists of juxtaposed theses and antitheses to portray the conflict between reason and passion, as indicated in the first stanza, "MEin Vrtheil widerräth es mir ... Ich aber habe die Begier, Mein Lieb, noch nicht in meinen Händen." The satiric mood creeps into the poem when one becomes aware of the double, possibly triple, meaning of these lines and it is furthered when Dach uses the adjective "zart" to denote his immaturity and the impersonal voice, "Mein zartes Alter," in referring to himself. In the third stanza, the lover argues that despite his knowledge of the meaning of virtue, he is inevitably attracted to vile things, whereas he moves toward virtuous things with snail's speed. The term "Schnecken-arth" lends a quality of humor to the situation. The seductive allurement of lust parallels that of the world examined in the previous chapter, where the devout Christian knew he should avoid worldly pleasures, yet could not free himself from their influence. Dach, of course, does not regard love to be the cause for emotional turmoil, but the inability of youth to cope with these feelings. In a patronizing tone, he implies that such an absurd infatuation is primarily a phenomenon of youth.
Stanzas four and five couch the lover's dilemma in a nautical simile: just as the ship is driven by destructive winds, so the wooer is at the mercy of his unbridled passions which drive him along perilous paths. Dach describes the emotions as "Das geile Wol=thun" connoting the lover's sexual motives. And in the last stanza the lover's desires are compared to Odysseus' companions who were turned into animals, "Bähren, Wölf vnd Schwein," by Circe, the sorceress. Dach's moral dictum is: lust transforms a human being into an animal and robs him of his reason. However, he also contends that ultimately judgment and good sense will prevail with the advent of maturity. By exposing the Petrarchan love system as a folly of youth and by imputing it with sexual, animalistic qualities, Dach destroys the system.

Attributing base desires to youth, passions which will subside once the mature voice of reason gains control, is a common theme in the love poetry of the Baroque period. Opitz, for example, concludes his section of love poems in Teutsche Poemata with a poem entitled "Beschluss Elegie." This poem is a rejection of love poems in favor of more mature subjects. In the first two verses Opitz emphatically announces:

Das blinde liebes werck/ die süsse Giff der Sinnen/
Und rechte Zauberey hat letzlich hier ein end/
(Opitz, p. 103).

Opitz uses rhetorical repetition in variation to emphasize the kind of power the Olympian gods exert in love poetry. He regards it analogous to Circe's "Zauberey." Opitz denounces the poetic
convention which ennobles Greek gods to symbolize exemplary love. He exposes them to be debauchers: Venus is a pandress; her son a fool; Zeus a whorechaser; Bacchus a drunkard, etc. He claims that whatever the poet has written under Venus' influence must be attributed merely to the weakness and folly of youth. With the advent of maturity, the poet will discern the reprehensible nature of Venus and her cohorts. From a rational perspective the type of love Venus represents and inspires is in reality a ship of pain and a treacherous sea in which virtue drowns. Youth is attracted by external beauty - the lips of coral, the body of alabaster, the white breasts, etc. -, but the mature mind perceives its transitory quality. Virtue alone is immortal, Opitz avers.

To be sure, one suspects that this repudiation is not quite sincere. Despite the emphatic tone, Opitz still uses the perfunctory phraseology of the very poems he rejects. Paradoxically, it seems as if old age recollects its youthful escapades with a certain amount of gratification, even though in retrospect the acts committed by the young are foolish in light of the fact that the infatuation disappears with the fading of external beauty.

b. Marriage Poems

In the 1624 edition of the Teutsche Poemata, Opitz published the following translation of a wedding poem by Daniel Heinsius.

**Die Schiffer so uffs Meer die schwebendt Heuser bawen/ Und jhren Rünen Leib den blossom Winden trawen/ Sein kommen an das Land von aller Noth befreyt/ So fahren sie zu Port in Lust und Fröligkeit.**
The first four lines of the poem function as a prologue in which Heinsius makes a universal statement about man's condition: man is depicted as a sailor navigating the perilous sea on a flimsy abode - "schwebendt Houser" - and rejoicing upon reaching the safe port. In the body of the poem this truism is applied to the states of bachelorhood and marriage which are compared and constrained entirely in nautical imagery. This adaptation of the seafaring schema to marriage and bachelorhood is both innovative and ingenious, delighting the reader who is familiar with the traditional interpretations of the schema by the wealth of new meanings with
which the traditional parts of the pattern are imbued. Heinsius depicts bachelorhood as a disorderly sea and contrasts it to marriage as a cozy haven. In this new adaptation, the ship represents the bachelor, the vicissitudes of the sea symbolize the tribulations of bachelorhood, and the desired port is matrimony - connubial consummation. If the bachelor worships transitory beauty, he will not reach the port. In order to underscore the preferability of the married state, Heinsius elaborates on the undesirability of the sea of bachelorhood: the sea is "wüst;" the waves symbolize worries; the rocks, cliffs, stones and westwind representing the unpredictability and pains inflicted by fickle love. The stars, representing the paramour's eyes by which the bachelor sets his course, the compass and even the air conspire to lead him astray. To avert imminent shipwreck, the sailor must rely on the helm, anchor, sails and ropes of his ship which symbolize judgment, wit, politeness (respect for the lady's virtue), and virtue. Heinsius ascribes the ability to surmount all obstacles to the groom because he relies on reason, valuing virtue above beauty. Now that the groom has reached port safely - is married -, Heinsius advises him to drop his anchor and to secure his ship against buffeting by the deceptive sea. The "Ancker" is imbued with phallic overtones for the clause "werfft auss den Ancker in das Tieff" clearly connotes conjugal fulfillment. The last four lines of the poem function as an epilogue in which the final moral is pronounced. Heinsius depicts bachelors as an unhappy lot still confined to the
vicissitudes of the sea, pleading with the groom to remember their plight while he is enjoying the fruits of connubial bliss. At the same time, the epilogue also serves as a warning to the groom not to stray from his felicitous haven.

Heinsius' poem is not only appealing due to the effective use of the nautical schema and the balanced circular construction, but also because of its lyrical qualities. Certain aspects of his message are highlighted through repetition in variation. For example, to portray the fortunate sailor's and groom's happy state, he employs the following clauses: "Sein kommen an das Land vor aller Noth befreyt/ So fahren sie zu Port in Lust und Froligkeit;" "Ihr habt das Land nun innen/ Da euch der Ostwind nicht mehr wirdt verwerffen können;" and "...wann jhr dann in Lust und Freuden steht." And, Heinsius is able to convey his perspective on bachelorhood and marriage within the limitations of end-rhyme without it appearing contrived.

The parallels which exist between the Petrarchan lover and the bachelor are obvious. Both are ruled by their lustful emotions. Both are inextricably captivated by the transitory external beauty of their lady. Hence, all their efforts to win her are ultimately futile. Shipwreck is an impending and consequent result. By elaborating on the negative aspects of bachelorhood, the marriage poems satirize the Petrarchan love system. The groom functions as a foil for both the bachelor and the Petrarchan lover, for his actions are directed by reason and judgment. Because he values
virtue, he is able to reach his desired port - marriage.

In analyzing the ship imagery of funeral poems in the previous chapter, we noted that to emphasize the desireability of heaven, the poet would contrast the joyous peace of heaven to the manifold miseries on earth, and then to point to the deceased's fortune in having escaped his terrestrial tribulations. The surviving relatives would be asked to reflect on their own situation and be admonished to emulate the example of the deceased so that they, too, might reach the heavenly port. In the epilogue, Heinsius has adjusted this pattern to make it agree with his subject. The vehicle remains the same, but the significance of the tenor is altered, for the port now is marriage (not heaven) and the sea is bachelorhood (not the world). However, marriage is to be preferred to bachelorhood for the same reasons that heaven is to be preferred to the world. And just as only the devout Christian could reach heaven, so only a man governed by judgment and reason will enter the port of matrimony.

In the 1625 edition of Teutsche Poemata, a poem is dedicated to honor the nuptials of Johann Mayer to Margarethe Gierlach in which Opitz imitates this newly established pattern by Heinsius. But he concentrates more than Heinsius on depicting the disasters of bachelorhood. Opitz uses rhetorical hyperbole in a nautical metaphor to describe the perplexing predicament of unmarried men.

Ihr aber Schiff im Meer
Das keinen Hafen hat/ da Unmuth und Beschwer
An statt der Segel seyn/ da Klippen/ Wind und Wellen
Da rasende Begier dich zugegen stellen
Mit stürmender Gewalt/ da gar kein Steuermann
Nicht angetroffen wird auff den man fussen kan.

The major part of the remainder of the poem is devoted to enumerating the import of the cliffs, winds and waves mentioned in the above metaphor. Bachelors, Opitz argues, are reprehensible servants of vile lust which turns them into liars, plagued with an unrelenting desire for sexual gratification. To further their affairs, they adopt foreign habits, wear stylish clothes, and move stealthily and silently, especially at night, in order not to be discovered. If they happen to pursue a virtuous woman who refuses to succumb to their depravities, they flatter her, wine and dine her, lavish her with presents, and even promise marriage to seduce her. Yet all their efforts to reach the port of their sexual fantasies are misdirected and futile. Though bachelors imagine themselves to be in control of the courtship game, they are in reality subject to the caprices of dissembling women; if a man wants to visit them, they expect him to wait; if he appears too eager to obtain their favor, he does not stand a chance; yet if he disregards them, they call him a fool or a coward. Strumpets mock nature—by painting their faces with makeup—even cowdung—, many apply civet to camouflage their natural body odor, and they ape new fashions. If fashion calls for white skin, they nibble chalk, coals, ashes, limestone or drink vinegar to blanch their skin. If these efforts are without avail, they adopt affected coyness: they avoid the company of men, seldom lift their eyes
from the ground, rarely leave their house, and ignore secret love messages. No pining, greeting or politeness can gain their affections. Yet this apparent virtue is only a disguise to hide their infamy. And blind youth is enchanted by this outward appearance.

This picture which Opitz paints of the sea of bachelorhood is purposely grim for didactic purposes. Opitz moralizes that the pursuit of mere sexual gratification results in futility, and those unwed men who do succeed in their endeavors pay dearly for their unbridled lust. Ultimately they reap humiliation, insults, scorn, ridicule, loss of money and precious time, the gout, loss of eyesight, kidney troubles, the shakes, or the French disease. With Venus at the helm, they can not escape lasciviousness. Therefore he advises bachelors to reflect upon their situation and to emulate the happy couple by mending their ways. Heinsius' poem, though didactic in nature, was cleverly executed and complimentary to the institution of marriage and the married couple. Opitz' scathing attack on the evils of bachelorhood and his completely unsympathetic treatment of the courtship game is uncongenial and improper for the occasion for which it was composed; and the advice to bachelors to emulate the happy couple at the end of the poem does little to counterbalance the bitter taste of the first part. Even his denunciation of the literary conventions of elevating Greek gods as model lovers in the "Beschluss Elegie" discussed earlier is playfully mild compared to the above assault on
bachelors and their fickle ladies. One can only surmise that this vicious onslaught meant more to Opitz than mere adherence to and intensification of the pattern established by Heinsius. In my opinion, the above is a social critique in which Opitz decries the attempts of foolish fops in real life to conduct themselves in accordance with unnatural, literary stereotypes, a practice which must have infuriated Opitz to such an extent that, at least in this instance, he overstepped the bounds of propriety.

Dach’s poem on the wedding of Christoph Mehlich and Catharina Hak is another example of this didactic trend. He elaborates on the antithetical condition of unwed men with the wheel of fortune as the carrying metaphor of which the nautical image is an integral, but subordinate, part.

Wir Schiffen ohne Meer, wir segeln ohne Wind,
Wir sehen keinen Port, darauff man fuss'en kün't',

Vnd dennoch lieben wir, gleich wie die stoltze Wellen
Im tollen Meere gehn, geführt als hin zur Hellen,
Die doch am andern Theil wie grosse Hügel sind
Erhaben durch die Fluth vnd strengen Nordenwind

Biß an der Sternen Sitz, so müssen wir auch leben,
Die wir der Liebe sind zu Pflicht vnd Dienst ergeben.
Der eine schwebt empor, der ander leidet Pein
Vnd muß des Glückes Rad vnd stete Kurtzweil seyn
(Dach, I, pp. 3-5).

The nautical imagery here deviates somewhat from the pattern. Instead of being buffeted about by lust, the lover sails "ohne Meer" and "ohne Wind." Such sailing is a physical impossibility which points to the incredibly desperate predicament of Venus' victim.

The nautical simile, in which the waves (compared to the bachelor)
are described as plummetting down "zur Hellen" and rising to form "grosse Hügel ... Bis an der Sternen Sitz," complements the falling and rising motion of the central image, the wheel of fortune to which the lover is inextricably bound. In the remainder of the poem, Dach celebrates the virtue of marriage by maligning the values of bachelorhood in a moralistic tone.

Although the above pattern is representative of most Baroque marriage poetry, some poets actually concentrate on the probity of marriage instead of the evils of bachelorhood. One such example is Dach's poem dedicated to the nuptials of Reinhold Langerfeld and Anna Maria Adersbach.

Du aber hast erreicht,
Worauf dein Wunsch gezielt, dein voiles Segel streicht
Dem sichem Hafen zu, du komst aus Sturm und Wellen
Als Jason reicher heim, der Nort mag immer bellen,
Er geht dich nicht mehr an, weil du bescheidenheit,
Zucht, Ehr und Tugend nicht blosses Mensch, erfreyt
(Dach, I, pp. 180-181).

Dach regards the groom as a model to be emulated by bachelors and commends him for his wise resoluteness in choosing in a woman the qualities which produce a successful marriage: modesty, propriety, honor and virtue. The nautical image, "volles Segel," depicted as nearing the "Hafen" implies that Reinhold is about to be blessed with connubial consummation. Dach uses the mythological figure, Jason who stole the golden fleece, to indicate that the room by his choice of partner surpasses that person in richness, for he consulted God and his own heart for the desirable traits in his future wife. He was not distracted from his goal by false, external
pulchritude - as the pun "blosses Mensch" designates - or swayed by fear, envy or the opinions of others. Dach uses a combination of nautical imagery, "Sturm und Wellen," and effective animal imagery, "der Nort mag immer bellen," to describe the obstacles the groom has surmounted with his perseverance.

The view that a good wife is heaven's reward is expressed in another poem by Dach.

Deine Braut, der Tugend Krohn',
Jst der allerwehrtste Lohn
Deiner Tugend, deiner Gaben,
....
... ein' Enfraw ist allein,
Die uns kan in Friede stellen,
Vnser Hafen, unser Port,
Wenn der Sorgen wilder Nort
Stürmt mit rawen Trübns-Wellen.

Wenn sie still, verschwiegen ist,
Fern von Vntreu, fern von List,
Stets daheim gleich einer Schnekken,
Wo ist meiner Seplen wol?
Welchem kan ich, wenn ich sol,
Meines Hertzens Grund entdecken?

Jhr, in ihrem keuschen Muth
Wohn Erquickung, Leben, .Gut,
Sie gebiert mir einen Nahmen,
Sie ist meines Hauses Feld,
Das sich jährlich fruchtbar hält
Vnd vermehrt mir meinen Samen.

Gott nimmt, Bräutgam, deiner war,
Jhre Zucht ist offenbahr,
Jhr Trew und andre Güte (Dach, II, p. 140).

As prescribed by the ship of marriage schema, the bride is stereotyped as a port, refuge and solace as expressed in the terms, "Die uns kan in Friede stellen, Vnser Hafen, unser Port," and then her virtues are catalogued. Just as the groom serves as a foil to
the bachelor (or the Petrarchan lover) in this schema, so the good
wife functions as a foil to the shrewish, dissembling lady whom
bachelors pursue. Just as a relationship with an inconstant woman
is infertile, so marriage to an exemplary wife is fecund - "frucht-
bar Wnd vermehrt mir meinen Samen." Though a good wife is a gift
from heaven, the previous poem indicated that a wise, reasonable,
mature man must seek and choose her.

To be sure, in the final analysis both the motivations of the
groom and the unmarried man (or the Petrarchan lover) are deter-
mined by sexual considerations, but in the marriage poems the un-
inhibited, depraved lure of Venus is denounced. The action of the
bachelor is directed toward undiscriminating personal gratification;
the honored groom practices restraint - he does not indulge in
premarital sex - and he adheres to the religious dictum of "be ye
fruitful and multiply." In the marriage poems of the Baroque pe-
riod, sexual considerations in love were only considered proper
within the framework of the acceptable social and religious mores.
Sexual fulfillment had to be sanctioned by the approved institution
of marriage, otherwise it was regarded as evil: Opitz admonishes
youth for being enthralled by outward appearance, by defining the
ture qualities of a beautiful body in the following epigram.

Aus des Auctorn Hipponacte und Asterien.

Was ist dein schöner Leib/ du schnüde blinde Jugend/
Gebricht es jhm an Zier der guten Zucht und Tugend?
Die hellen Augen sind ein Fenster böser Lust/
Der Leib ist ein Kist' erfüllt mit Koth und Wust/
Der Mund ein Thor daraus sich Schand und Laster finden/
For the first time the port that youth seeks is clearly identified as the lap of a woman, and, as expected, the search for sexual gratification as an end in itself is censured by Opitz. This adherence to the acceptable social, religious norms accounts for the didactic nature of the wedding poems as they decried bachelorhood and praised the institution of marriage, because these poems were written in dedication of real people for a real occasion, the nuptials. The Petrarchan and erotic love poems, on the other hand, represented an intellectual exercise by the poets, an attempt to see in how many innovative ways they could describe the topic of love. The marriage poems were written for the mental set and values of a middle class audience. Consequently, in this schema the virtuous wife as the port carries the connotation of a sanctuary or haven, a connotation which is closely akin to the significance of the City of God in the ship of the church metaphors, a parallel which is appropriate with the spiritual quality of the wedding ceremony performed under the auspices of God Himself.

c. The Erotic Love System

In the erotic love poems the value system was adapted to form a new stereotype. Epigram number twenty in the third thousand of Logau's *Deutscher Sinn-Getichte drey tausend* represents an
early, but yet undeveloped, example of the erotic love system.

Von der Urania

Ist Urania der Himmel? Ja; ihr Buhler/ glaubt es gerne;
Dann die Milchstrass ist vorhanden/ und die zwey GeschwisterSterne
Die den Segel spannen auf und jhn heiß pflügen fort
Durch das treffe naße Saltz/ in den fürgehabten Port.

In classical mythology Urania is the muse of astronomy, and the sister stars are the constellation Pleiades, the seven daughters of Atlas and the Ocean-nymph Pleione. Their rising and setting, among other things, was looked upon as the opening and closing of sailing season - approximately the middle of May to the end of October.
As such, the message of the last two lines in the epigram seems to be a command to sailors to hoist their sails at the appropriate sailing time.

On the surface, the poem, then, appears to be about seafaring and the role played by the stars in this venture. However, there are two disturbing factors in this interpretation: Why does the poem specifically address lovers, and why is the number of the sister stars limited to two when there are seven? The answer to this puzzle becomes clear when one realizes that the name "Urania" is also an epithet of Venus. The title, "Von der Urania," is purposefully ambiguous. It may mean either: about Urania the muse of astronomy, or about Urania, the goddess of love. If one adopts the latter interpretation, the sister stars acquire the meaning of breasts and the milky way implies the white throat of a woman, both which spur man on his way in the hopes of reaching
the port, the culmination of his desire. The poem has an erotic intent, but it is not an erotic poem because it lacks the poet's delight in graphically describing the act of love. Rather, the ambiguity on the dual meaning of "Urania" draws the reader's attention away from the sexual implication and makes him focus on the intellectual gymnastics of the execution instead. The reader smiles, he is not aroused.

It should be noted that Logau does not berate the search for sexual gratification as immoral and indecent, and the poets whose works were collected by Benjamin Neukirch in his anthology, Herrn von Hofmannswaldau und andrer Deutschen auserlesener und bisher ungedruckter Gedichte, expanded his erotic suggestions. Lohenstein's major epic poem, "Venus," an allegory on love printed in this anthology, graphically defines and capsulizes the schema of this new system in an extended nautical metaphor which is a curious blend of the Petrarchan and erotic love systems.

Denn lieben ist nichts mehr/ als eine schifferey/
Das schiff ist unser hertz/ den seilen kommen bey
Die sinn-verwirrungen. Das meer ist unser leben/
Die liebes-wellen sind die angst/ in der wir schweben/
Die segel/ wo hinein bläst der begierden wind/
Ist der gedancken tuch. Verlangen/ hoffnung sind
Die ancker. Der magnet ist schönheit. Unser strudel
Sind Bathseben. Der wein und überfluß die rudel
Der stern/ nach welchem man die steiffen segel lenckt/
Ist ein beneckter mund. Der port/ wohin man denckt/
Ist eine schöne frau. Die ufer sind die brüste.
Die anfahrt ist ein kuß. Der zielzweck/ süsse lüste.
Wird aber hier umwölckt/ durch blinden brünstige rauch/
Die sonne der vernunfft/ so folgt der schiffbruch auch/
Die seele- untergang/ und der verderb des leibes' :
Den beyde tötet uns der lustbrauch eines weibes

(Neukirch, I, pp. 293-294).
Love is delineated in a lighthearted manner as "nichts mehr/ als eine schifferery/." The first half of the metaphor is conventional in that it enumerates the "sinn-verwirrungen," "angst," and "begierden" conventionally afflicting the Petrarchan lover. The second part of the metaphor, however, departs from the norm by introducing such erotic aspects into the system as "die steiffen segel," and "Die ufer sind die brüste." The specific physical parts of the woman mentioned are the mouth and the breasts, which in terms of the sea voyage schema assume the functions of the North Star and the shore.

However, Lohenstein still insists that a man seeking love should be guided by reason, for "Wird aber hier umwölckt/ durch blinder brünste rauch/ Die sonne der vernunft/ so folgt der schiffbruch auch/." He warns, "der lustbrauch eines weibes" results in the physical and moral decay of one's body and soul. The emphasis on faith and repentance in the religious oriented ship of life allegory is replaced with the humanistic emphasis on "Vernunft" in the secular oriented theme of love. The success or failure of man's voyage of love, Lohenstein contends, depends on his attitude.

Und soll das fluten-pferd nicht mehr die Thetis pflügen/
Wenn einmal well und well auff seil und segel bell'n.
Und ein zerschmettert holzt durch eine klap zerschell'n/
Offt durch des schiffers schuld/ der meistens geht ver-lohren/
Weil er kein vorsichts-wachs ihm stopfet für die ohren;
Wenn die Sirene pfeifft/ weil er nicht weiß/ wo stein
Und strudel frischer brunst vermieden müssen seyn.
Der/ wenn die laster weh'n/ die segel steiffer sinnen
Nicht bald herunter fällt/ noch auch sein schwach beginnen
Will anckern auf vernunft (Neukirch, I, pp. 294-295).

Only a sailor like Odysseus, who approached the island of the sirens
guided by wisdom, can complete the voyage successfully. Lohenstein
alludes to the Odysseus motif in arguing that just because some
incompetent sailor who "kein vorsichts-wachs ihm stopfet für die
ohren" suffered a shipwreck, and just because a sailor did not
know how to respond properly to the siren's call, one should not
cease to love. The implication behind the nautical metaphor is to
point out that here is a sagacious and an inappropriate way to
seduce a woman. The "stein" and "strudel" connote the lady's re-
buffal in reacting to the hasty lover who forces his affections on
her too quickly. Lohenstein's distinction between the correct and
improper way to approach love has little to do with the moral and
religious implications of premarital and post-marital sex; it is
rather a statement intended to convey a universal truth.

Although there are definite erotic implications present in
Lohenstein's metaphor, they are subdued. Other poets of this
period are not as refrained as he is. For example, in Johann von
Besser's poem, "Ruhestatt der Liebe/ oder Die schoß der Gelieb-
ten," the sexual descriptions are bold and the distinction between
the reasonable and incorrect method to seduce a woman is no longer
of any import. In fact, as this simile illustrates, only if Venus
is the helmsman will the lover succeed.

Wie der magnet mit macht das eisen an sich ziehet/
Wie nach dem norden-pol die.nadel schlägt und ziehet/
Man is attracted to the womb like the needle of a compass is attracted to the north pole. Besser attributes the reason for this to the goddess, Venus, as he indicates later in the poem. Venus, he explains, was conceived in a seashell where she was weaned and rocked by the waves. Because the genitals of a woman bear the likeness of such a shell, the poet believes that after the queen of love abandoned her seashell, she placed it into the lap of women in order to draw all men's desires to her shrine. The port, which in Lohenstein's "Venus" was simply identified as a woman, now becomes specifically the genitals of a woman. Opitz, of course, had already referred to the "schoß" as a port, but he rejected this goal as base. In the erotic love system this negative value is turned into a positive one.

Wenn denn ein trauhes paar in suisser glut entglommen/
Und deren seele nun zusammen wollen kommen/
Bescheiden sie sich nur an den bestimmten ort/
Und dieses schifflein setzt sie über an den port.
Da wissen sie im fleisch zu brennen and zu spielen/
Biß der versteckte leim aus allen adern schäumt/
Und der vermischte geist gar aneinander leimt

Besser depicts the sexual union with both relish and sensitivity focusing on the total submersion of the lovers in such terms as "in suisser glut entglommen" and "im fleisch zu brennen," is effective and clever. He also makes interesting use of the word "leim," which in one sense alludes to the sea bottom and resting place of Venus' seashell, and in the other sense implies the semen which
"aus allen adern schäumt" to intermingle and cement the spirits of man and woman. In another poem ascribed to Besser, he describes the female breasts as two white mountains with fiery tips, alluding to the volcanic, elemental power which has conquered the poet.

Neukirch's collection is replete with sensual poetry. There is, for example, the poem beginning with the line "Komm braune nackt/ umhülle mich mit schatten/" perhaps composed by Assman von Abschatz.

Mein wort erstirbt/ die seele will entweichen/
Ach lass sie doch in enge himmel ein/
Lass schiff und mast in deinen hafen schleichen/
Und deine hand selbst meinen leitstem seyn/
Du solt alsbald die eingeladne gaben/
Nebst voller fracht statt der belohnung haben
(Neukirch, I, p. 422).

In this stanza, intercourse is proposed in the verbs "erstirbt" and "entweichen" and further elaborated in nautical terminology. The "enge himmel" and the port is the vagina, the mast betokens the penis, and the North Star symbolizes the woman's guiding hand. The "eingeladne gaben Nebst voller fracht" in all likelihood refer to the possibility of conception, the "gaben" being the semen and the "fracht" being the cargo, with the metaphoric implication of baby. Just as dying was considered desirable for the Christian in the ship of the church and life poetry because it designated a uniting of the soul and God, so dying here implies fulfillment. The use of ship imagery to allude to and depict intercourse sets the pattern and tone in the erotic love system.
A part of a poem by Hofmannswaldau in which the lover actively seeks a shipwreck because it represents the climax reads as follows:

Jedoch der Schiffbruch wird versüsset/
Weil deines Leibes Marmel-Meer
Der müde Mast entsückend grüsset/
Und fährt auf diesem hin und her/
Biss endlich in dem Zucker-Schlünde
Die Geister selbst gen zu grunde.

Nun wohl! diss Urthel mag geschehen/
Dass Venus meiner Freyheit Schatz
In diesen Strudel möge drehen/
Wenn nur auf einem kleinen Platz/
In deinem Schoos durch vieles Schwimmen/
Ich kann mit meinem Ruder klimmen.

Da will/ so bald ich angeländet/
Ich dir ein Altar bauen auf/
Mein Hertze soll dir sein verpfändet/
Und fettes Opffer führen drauff;
Ich selbst will einig mich befeissen/
Dich Göt- und Priesterin zu heissen

(Neukirch, I, pp. 449-450).

A new aspect is perceptible in this poem. In the last stanza quoted, the persona elevates his lady to a "gött- und Priesterin" for whom he will build an altar on which he will sacrifice his heart. Building an altar as a method of praising a deity for insuring safe conduct is reminiscent of the biblical story of Noah and the ark. This method of giving thanks, surprisingly, is overlooked in the other, religious, poetry analyzed in this study.

In Logau’s epigram, "Von der Urania," we noted that its charm lay in the poet’s playing on the double meaning of the word Urania. A parallel situation exists with Hofmannswaldau’s poem "Florida." Florida is both a mistress and a land in the Americas, hence an exotic land. As such, it is a geographical area which is only
accessible to man via a sea voyage.

Mein Schiff treibt Luft und Wind/ mich treibet lieb
und Brunst/
Ich muss in Florida den steifen Anker senken/
Beseigel ich die See vergebens und umsonst/
Sol ich dann ohne Frucht das schwere Ruder lenken?
Gold/ Perlen/ Helffenbein begehrt mein Herze nicht/
Das leere Florida soll mir die Augen füllen/
Und ob dem Lande gleich der Diamant gebricht/
So ist es doch genug mir meine Brunst zu stillen.
Da soll mein Wohnhaus seyn/ da sollen Leib und Geist/
In höchster Freundlichkeit zusammen sich ergöten/
Da will ich/ wann und wie es das Verhängniss heist/
Mich in die grosse Zahl der Todten lassen setzen.
Doch weil so manches Schiff auf dieser Reise bleibt/
Da alles ist umzirckt mit Klippen und mit Steinen/
So ruff ich Venus an/ dass sie die Wellen treibt/
Und vor den Steuermann mir sendet ihren kleinen.
Bringt Venus mich an Port/ und setzet mich ans Land/
So will ich täglich mich zu ihrem Tempel fügen/
Und ich verspreche ihr mit Sinnen/ Herze und Hand/
Dass ich in künftig will auf blosser Erde liegen
(Neukirch, II, p. 10).

It is obvious that all references to the land are to be interpreted
as the lady. The persona implores Venus to help him overcome ob­
stances and to assign her son, Cupid, as helmsman. In this poem,
the love act too is elevated to a spiritual level, for the poet's
promise to visit Venus' temple daily connotes sexual union. Again,
dying is associated with the climax when the lover pleads "Da
will ich ... Mich in die grosse Zahl der Todten lassen setzen."

As a variation to Lohenstein's concept of the sagacious
method of seducing one's mistress, Besser and Hofmannswaldau at­tribute the success of the lover as dependent on the paramour's
consent. Besser uses nautical imagery to make this point in a
poem ascribed to him.
Ich übergebe nun mein Schiff den Wellen;
Weil guter Wind in meine Segel bläst/
So will ich mich in deinen Hafen stellen/
Wo deine Gunst mich nur anlenden lässt;
Die Hoffnung ist mein See-Compass/
Wo die mich läßt/ so werd ich lass/
Und dürre wie das Laub und Grass (Neukirch, I, p. 479).

And in Hofmannswaldau's poem, "An Calisten," the lover pleads with his beloved.

Eröffne mir das Tor zum Lande/
Wo Zucker rinnt/ und Wollust Tafel hält;
Lass meinen Kahn am engen Strande
In deine neu-erfundne Welt.
Du darfst dich nicht/ Caliste/ schämen;
Das feigen=Blät/
Das Eva für sich muss nehmen/
Zeigt und verdeckt nicht unsere Lagerstatt
(Neukirch, I, pp. 410-411).

Once more the sweetheart's body is described as a land in various ways: "Lande," "Strande," "Welt," and "Lagerstatt." The persona flatters her by describing her private parts with food imagery, "Wo Zucker rinnt/" and "Wollust Tafel hält," implying that consumption means satiation. Intercourse itself is expressed in nautical terminology. In a final attempt to induce Caliste to succumb to his wishes, the lover argues she need not imitate Eve in covering herself with a fig leaf.

Just because the poets of the second Silesian School composed erotic poetry, we are not to assume that they were incorrigible libertines. Hofmannswaldau, for example, exercised stylistic versatility, for he wrote both Petrarchan and erotic love poems. And his personal life was above reproach. Rather, the cruel lady of the Petrarchan system, the chaste wife of the marriage poems, and
the sirens of the erotic system are poetic conventions that are not intended to make any statement about the poet's personal involvement with the ladies he addresses.

Hofmannswaldau addresses himself to this point in "Der himmel pflantzet mein gelücke," a poetic masterpiece.

Der himmel pflantzet mein gelücke/
Er lacht mich freundlich an durch tausend holde blicke/
Er macht aus winter frühling=zeit/
Er wircket mir selber zeug zu einem feyer=kleide/
Ich bin von boy and flohr befreyt/
Und meine wolle wird zu seide.

Ich kan den port itzt recht erreichen/
Und darff nicht um das haupt der leeren hoffnung streichen/
Mein ancker sinket in süsses ruh/
Dein auge hat mir selbst ein leit=stern werden müssen/
Ja/ mein gelobtes land bist du/
Lass mich das vorgebirge küszen.

Schlag doch nicht mehr die augen nieder/
Ist denn mein reiner schertz/ Rosette/ dir zuwider?
Ich bin dir ja nicht unbekandt/
Du kennest mein gesicht/ und auch mein treues hertze/
Drum glaube/ dass der liebe brand
Sich stärcket zwischen freud und schertze.

Wilst du dich der natur entreissen?
Dies kan die tugend selbts nicht tugend heissen/
Das schöne blumwerk deiner brust
Ist nicht vor dich allein auff diese welt gebohren/
Es hat es auch zu meiner lust
Des himmels ausspruch ausserkohren.

Du must in dir nicht selbst verwesen/
Lass mich um deines mund die zucker=rosen lesen
Durch einen unverwehrten kuss/
Lass doch den süßen thau auff meine lippen rinnen/
Dass durch verliebten überfluss
Die geister selbst sich küszen können
(Neukirch, I, pp. 452-453).

In the first stanza, Hofmannswaldau uses personification to introduce the theme of fertility and rejuvenation in the clauses "DEr
himmel pflanzet mein gelücke" and "Er macht aus winter frühlingszeit." The last two lines emphasize the rebirth theme, for the shedding of clothes is reminiscent of a butterfly emerging from its cocoon. In the second stanza, the fertility-rejuvenation theme is converted into sexual foreplay and intercourse is depicted in the conventional nautical imagery. These two stanzas adhere closely to the expected schema of the erotic system with one exception. One aspect introduced in the first two lines is closely akin to the system of the marriage poems in sentiment: the lover's (groom's) happiness is under the auspices of heaven itself.

The third stanza, however, departs from the erotic system. The lowering of Rosette's eyes can mean one of two things: that like the chaste woman of the marriage poems she is ashamed and embarrassed at the proposition, or that she is displaying an affected coyness peculiar to the Petrarchan lady who cruelly teases the lover. In either case, it is an unexpected reaction to be found in erotic poetry where the lady is to play an active role in encouraging the lover's efforts; and therein lies the new twist. The poetic persona, when he asks, "Ist denn mein reiner schertz/ Rosette/ dir zuwider?", drops the facade of playing the erotic lover. If the lady is truly embarrassed, he claims that his intention of seducing her, as outlined in the second stanza, should not be taken seriously; it is only, or purely, a joke, a "reiner schertz." He is merely adhering to a poetic convention by seducing her in terms of nautical imagery. He assures her, "Ich bin
dir ja nicht unbekannt/ Du kennest mein gesicht/ und auch mein
treues hertze," and only afterwards he lapses back into playing the
literary game even more effectively than before. If the lady's
lowering of the eyes signifies affected modesty, the poet is ac­
tually satirizing the cruel Petrarchan lady, by pointing out that
he, too, is playing the game.

In the second half of the third stanza and the last two
stanzas, Hofmannswaldau piles up the conventional arguments de­
signed to entice his sweetheart. He redefines virtue with the
argument: "Wilst du dich der natur entreissen? Diss kan die tugend
selbst nicht eine tugend heissen." He secularizes the idea of
heaven blessing sexual union by introducing the carpe diem theme
and claiming that her beautiful breasts were created by heaven for
his pleasure. The poem is rich in sensual imagery such as, "Das
schöne blumwerck deiner brust," "Lass mich um deinen mund die
zucker=rosen lesen," and "Lasse doch den süssen thau auff meine
lippen rinnen" to describe the lady's sexual attraction. In fact
in these last two stanzas, Hofmannswaldau almost points to the
lack of imagination inherent in couching the act of love in nau­
tical terminology, as he did in the second stanza. If one compares
the line "Mein ancker sinket in süsse ruh" to the lines "Dass
durch verliebten überfluss Die geister selbst sich küssen können,"
both of which describe intercourse, it is evident that the latter
version is more subtle and imaginative than the former. Once the
original analogy of intercourse to seafaring has been made, there
Hofmannswaldau's poem, as are other poems of this type, is to be seen as a product of wit that says more about the cleverness of the poet than about his avowed intentions. Unlike the marriage poems written in dedication of real people celebrating their nuptials, the erotic love poems do not deal with a real woman, but with a figment of the poetic imagination. Already the classical allusions in the ladies' names reveal that they are not real women. It is true, the manner in which the virtuous wife of the marriage poems is depicted is as standardized as the sensual woman of the erotic complex, nevertheless, the poet had greater freedom to exercise his creativity in portraying the erotic woman because he would not be maligning an actual woman's reputation. Hence, the erotic system has greater appeal and fascination.

d. Inherent Value Differences Among the Three Love Systems

In analyzing the three love systems, it has become evident that the tripartite schema of seafaring, as outlined in the first chapter, was adapted to the theme of love with a difference of emphasis and values in the depiction of the relationship of the lovers. In the Petrarchan system the lover is plagued by passion and frustration, unable to obtain his pitiless sweetheart. In the marriage poems a distinction is made between the foolish bachelor whose affliction is akin to the Petrarchan lover and the wise groom who marries a faithful, chaste homemaker the
concomitant of which is an assurance of a happy future. In the erotic love complex, the wooer is attracted to the siren by her display of sensuality, and he responds by performing the seduction game. Although in the last system the woman is, in a sense, a sex object, she initiates the action. Without her consent, the lover's efforts are in vain.

This change in the relationship between the lovers affects the use of the ship metaphor. In the Petrarchan system the emphasis is placed on the lover's desperate predicament as he sails the stormy sea with no port in sight, a situation in which shipwreck is imminent. In the marriage poems the foolish bachelor suffers shipwreck, but the sagacious groom conquers the obstacles encountered in the voyage with reason and resoluteness of purpose. He lands safely in the port of marriage. Although there are still cliffs and rocks present in the erotic complex, they are objects to be sought, for they symbolize parts of the female's anatomy which represent certain milestones along the voyage of love, until the lover obtains the culmination of his desires. The schema of nautical imagery in each system is the same, but the interpretation varies: the port in one system may connote reason, in the other complex marriage, and in the third system the genitals. Within each system, however, the interpretation of nautical imagery is as standardized as the system itself is. To be sure, there are some minor modifications. For example, in the erotic love system the port is at one time interpreted as a woman, at another time as
the genitals. But in both cases the import of the port is the same: sexual fulfillment.

In the Petrarchan system, an attempt is made to elevate love to a higher, spiritual level in that the relationship between the wooer and his lady remains physically unrequited, hence pure. In the marriage poetry, the sexual intent of the bachelor has a moral stigma attached to it, whereas the relationship between groom and spouse are held sacred because it is approbated by the church. These two systems espoused values which Baroque man could approve of. But Newald makes the following comment regarding the reception of the erotic system.

Schon die Zeitgenossen nahmen es Hofmann übel, daß er religiöse Motive ins Weltliche umsetzte. Sie kannten den Unterschied zwischen der geistlichen Erotik Sinnenlust, sie wußten aber nicht, daß sich der Übergang von der einen zur andern nahezu zwangs-läufig vollziehen mußte. 10

Hofmannswaldau's contemporaries looked upon the secularizing of time-honored, sacred values with disdain. The secularizing process is especially apparent in the nautical imagery in which the port, which signified the City of God in the ship of the church and the ship of life poetry, became debased to mean the genitals in the erotic poems, and the cross became the phallus. Hofmannswaldau even elevated his mistress to the position of a goddess-priestess in the poem cited on page one-hundred and forty-nine. It is obvious that during a period when the unity of the Roman Catholic Church had been destroyed by various dissenters, poetry which seemed to further disintegrate the religious and moral values of Baroque man
met with acrimonious apprehension.

But were the poets of the Second Silesian School base and depraved by secularizing sacred images? I hardly think so. On the one hand, their poetry can be regarded as an enjoyable intellectual exercise designed to discover in how many innovative ways they could deal with the theme of love,—devoid of any malicious intent. On the other hand, their poetry, and especially that of Hofmannswaldau, was a satire on the Petrarchan system and ultimately a social critique. It satirized a love system which depicts the lover as a frustrated fool and the woman as a cruel, capricious, dissembling female. The poets perceive that the more normal male-female relationship is that of reciprocal fulfillment. The marriage poetry itself represented a compromise between the Petrarchan and the erotic system, for the groom practiced restraint until the wedding when sexual consummation was sanctioned. Hofmannswaldau and his fellow poets did not attack the religious-ethical basis of a successful marriage, but they did censure the social convention which dictated a courtship ritual based on the Petrarchan system, as Opitz already did. Lohenstein, Besser, Hofmannswaldau and other composers of erotic poetry made the siren (the flesh) triumph over reason and morality (the spirit) for satiric purposes and they simultaneously provided the reader with vicarious fulfillment in the form of erotic poetry. As such, the poets of the Second Silesian School had something valuable to say about life.
One of the startling, yet delightful effects of the love poetry, especially the erotic love system, is the innovative, playful manner in which the poets adapted the seafaring schema to their subject. The reader, who is accustomed to the patristic, ecclesiastic context of the schema, is fascinated by the novel, refreshing way in which the traditional religious aspects of the schema are transformed into secular, at times even naughty, ones. The authors appear to have enjoyed writing their poems, playing with the schema to discover what new nuances they could bring to it, and their enjoyment is communicated to the reader. To a great extent the poet's delight was due to the fact that in this instance he could be inventive within the tradition, even though his inventiveness was limited by the very pattern he reinterpret and secularized. However, when this opportunity at manipulating and redefining an established pattern does not exist, the pattern can become a trite formula. This happened in the ship of poetry metaphor, the subject of the next chapter.
FOOTNOTES


2 Martin Opitz, ...Martini Opicii Teutsche Poemata... (Straßburg: In Verlegung Eberhard Zetzners, 1624), pp. 26-27.

3 Benjamin Neukirch, Benjamin Neukirch Anthologie Herrn von Hofmannswaldau und ander Deutschen auserlesener und bisher ungedruckter Gedichte (Tübingen: Max Niemeyer, 1961), I, pp. 381-384. Henceforth, any references to this book will be made in the text of the chapter in parenthesis.

4 In the poem, "Nachtklage," Opitz states

Die Sternen in deß Himmels Feld/
So nachtlich leuchten aller Welt/
Die waren Bußler vor der Zeit/
Jetzt stehn sie von Noth befreyt.


6 Martin Opitz, Martini Opitii Acht Bücher, deutscher Poematum... (Breslau: In Verlegung David Müllers, 1625), pp. 102-107.


8 Friedrich von Logau, Salomons von Golaw Deutscher Sinn-Getichte drey tausend... (Breslau: In Verlegung Caspar Klossmanns, 1654). The epigram is No. 20 of the third hundred in the second thousand of this work.

— 160
It can be argued that my reading of the word "rein" in the expression "mein reiner schertz" as "it is only, or purely, a joke" is faulty, that the reading of the word is "pure." According to the latter interpretation, the poet wishes to stress that his seductive suggestions are not really base, vile or vulgar, indeed, that his feelings for the lady are pure. His acquaintance with Rosette ("Ich bin dir ja nicht unbekandt/ Du kennest mein gesicht") attests to the fact that he is not simply interested in a passing, physical relationship, because he remains true to her, "mein treues hertze." True love is strengthened by both enjoyment and teasing playfulness. The last two lines of the citation would then imply that through the physical union a higher spiritual union is achieved. However, I do not favor such a reading. In keeping with the conventions established by the system of erotic love poetry, I read the expression "Dass durch verliebten Überfluss" as the ejaculation at the climax. Therefore, the poet is not so much interested in a relationship of spiritual fulfillment but physical gratification. In any case, whether we read the word as pure or purely, the poet calls his attempts to seduce Rosette a "schertz," that is to say, he is teasing her. When we are teasing a person, we are playing a game. However, when the game becomes serious, it is no longer a game. In my reading Rosette's reaction of lowering her eyes indicates that she misunderstands the game. Hence the poet points out to her that he is merely teasing.

In chapter two I quoted Windfuhr's assertion that in German Baroque poetry the "Verbildlichung der-schriftstellerischen Arbeit als Schifffahrt" no longer occupies a central position, though it can still be found as a "Gebrauchsallegorie." Windfuhr's observation is essentially correct, but needs to be augmented. In contrast to the metaphors of the ships of life and love, where the schemata and variable components were adapted to meet the changing demands of the topics and themes, the poets simply did not change the inherited schema of the ship of poetry. As a result, poetic creativity became impoverished by the unwitting adherence to the traditional stereotype. But when a stereotype no longer is adapted to meet new insights, its pattern becomes fixed, stagnates and ultimately petrifies. This has happened to the metaphor of the ship of poetry in the literature of this period. In the majority of cases when the ship of poetry was utilized, it had lost its vitality and was reduced to the status of a convenient but trite and meaningless formula expressing the poet's inability to manage his topic properly.

It has become a commonplace to refer to Curtius' study, Europäische Literatur und lateinisches Mittelalter, for general
information about ship imagery. This practice appears to be based on a misconception concerning the scope of Curtius' analysis of nautical metaphors, because he only deals with one aspect of the tradition of nautical imagery - the ship of poetry. Curtius points out that already the Roman poets were wont to compare the composition of a work of art to a sea voyage. To compose is to set sails, and at the end of the work the sails are lowered. The schema is uncomplicated and lucid: the sailor symbolizes the poet or the poet's mind, the sea represents the subject matter, the ship connotes the poet's creative capacities, and the port signifies the completed work of art. Sailing the seas, that is the act of writing a poem, is fraught with the expected, conventional dangers of a sea voyage - cliffs, rocks, sandbanks, unfavorable winds, storms, waves, etc., - all of which impede the poet's progress. Given the fact that the tenor of the metaphor is "poetry," the analogy between the composing of poetry and sailing the seas is both apt and imaginatively developed in Roman literature. Furthermore, it was traditional, Curtius asserts, to open and close a work of art with a nautical metaphor. When Dante, for example, also opened and closed the _Convivio_ with a nautical metaphor, he did so because it was traditional. In Dante's case, it appears that the practice established in Roman times had not really changed in 1500 years. I now propose to survey a few typical examples, and one untypical one, of the usage of the metaphor of the ship of poetry in German Baroque literature.
While discussing topics of personal eulogy, Curtius singles out a series of "inexpressibility topoi" which all share one common denominator, an emphasis on the poet's inability to cope with the subject. Buchner adheres to this tradition. In the first quatrain he laments his own ineptitude in proclaiming Opitz' merits and accomplishments throughout the world, and in the second quatrain he uses the hyperbolic images, "die faust (soy) dann stahl," "die feder demantstein," and the "tinte hergeholt von ... Parnass," all symbols of poetic inspiration in this sonnet, to explain what tools he, and by extension any poet requires to do justice to such a task. The second half of the second quatrains introduces the ship metaphor: "mein schiff bleibt an dem rande Undt lesst sich kühnlich nicht in solche wellen ein." The metaphor itself is not very striking or imaginative. The verb "sich einlassen," for example is at best indifferent, at worst dull. The adjective "solche" to describe the waves is pointlessly insipid. Only the adverb
"kühnlich" add some sparkle and luster to an otherwise unimaginative metaphor.

Taken out of its context the picture of the ship remaining close to the shore, afraid to brave the waves of the open sea, does not tell us anything about the idea that the picture is supposed to convey. Within the context, however, this picture can only be interpreted as a metaphor for composing poetry whose intent is to further amplify Buchner's claim of his insufficient talents to treat his topic properly. From this point of view, the import of the ship metaphor is obvious and in keeping with the schema set forth by Curtius: the ship represents poetic talents, its journey means the act of composing, and the waves, that is, the sea, symbolize the subject matter. Since the ship remains near the shore, Buchner implies that although he is talented - "wie wol Apollo mir Mitt milden handen reicht die leyer meine ziehr" - he regards his poetic abilities inadequate for navigating the high seas of Opitz' merits and accomplishments.

On the other hand, Buchner imports that there are other, more talented poets who could do justice to the topic, poets whose poetic ship, so to speak, could sail the high waters he himself avoids. Now, Curtius points out that the Roman poets differentiated between epic and lyric poets, the former sailing the open sea in a large vessel and the latter being confined to paddling a small boat down a river. Buchner appears to allude to this distinction when he complains that "mein schiff bleibt an dem rande." The
incongruity between the topic and Buchner's supposed talents is foregrounded even more by his usage of the ship metaphor: his topic, a eulogy of Opitz, is of epic proportions, but his talents are restricted to writing lyric poetry, in this case, a sonnet.

The majority of references to the ship of poetry of the Baroque period adhere to this established pattern. Opitz, for example, in his satiric epic, "Lob des Krieges Gottes," proposes to extol the virtues of Mars:

O Mars/ ich singe dich/ du starcker Gott der Kriege/
Du schutz d' Billigkeit/ du Geber aller Siege/
Bezwinger der Gewalt, komm her/ ich singe dich/
Du Feldherr dieser Welt: mein Geist der reget sich
Zu fliegen in dein Lob:

The superhuman qualities of Mars, Opitz discloses, have inspired him to write this epic eulogy, so that erroneous impressions that have been circulating about this god will be corrected. Opitz ostensibly attempts to enhance Mars' tarnished image by using descriptive qualities that normally carry positive connotations: "starcker Gott," "schutz d' Billigkeit," "Geber aller Siege," "Bewinger der Gewalt," and "Feldherr dieser Welt." The satiric intent lies in the fact that the brutal acts of war cannot be disguised by the above positive phrases, and the audience for whom Opitz wrote was fully cognizant of this fact. Opitz denounces war by reversing values, by praising what he is decrying. With a series of rhetorical questions which on the surface were designed to belittle his own creative expertise, Opitz ironically underscores the negative qualities of war.
Was thu ich aber doch? Wer wil dich recht beschreiben
Vnd deine kühne Krafft? Wo wird mein Schiff verbleiben
In dieser hohen See? (Opitz, p. 136).

The similarity to Buchner's usage is apparent, though in this instance the satiric inversion of values makes the metaphor palatable, if not novel, for the reader.

Simon Dach, too, imitates the perfunctory formula used by Buchner and Opitz. One example occurs in an occasional poem, whose full title will be cited since it clearly specifies the occasion for which it was composed: "Da Churfürstl. Durchl. Hr. GEORG WILHELM in hoher Begleitung Chur=Printzl. Durchl. Herrn, HN. FRIEDRICH WILHELM, beyder Marggraffen zu Brandenburg, in Preußen, etc. etc. Hertzogen etc. etc. hieselbst in Königsberg den 23sten HerbstM. 1638. erfreulichst einkam." 5

Was aber will mein Segel
Auff dieses weite Meer? Ich bleib' im stillen Pregel
Und lasse nicht mein Boht in solche Wellen ein (Dach, p. 151).

In Buchner's sonnet, the poet implied by means of the ship metaphor that although he himself is not sufficiently talented for the prescribed task, other poets may be. Dach is much more explicit. He avers that his talents are deficient and asserts that Opitz, though the latter too may incur difficulties, would be much more qualified to delineate Charlotte's virtues.

Wer solche Trefligkeit und dieser Gaben Schein
Zu singen ihm getrawt, muß so gebückt nicht gehen,
Nicht irrdische seyn wie ich, muß können sich erhöhen
Durch Lufft und Himmel weg. Auch Opitz wiird fast
Hierinnen furchtsam seyn und scheuen diese Last,
Ob seines-Gelistes Krafft schon viel bissher getragen
Und sich an manches Lob mit Rhum hat türen wagen,
Wozu ich gantz nicht taug (Dach, p. 151).
The fact that Dach characterizes his poetic abilities as a "Boht," a vehicle which is unsuited for a journey on the open sea, underscores his contention that his talents are limited.

Dach's claim that his talents are restricted to poems of lesser caliber is reiterated throughout his poetry, as follows:

Hie nehm' ich mein Segel,
Mein schwacher Kahn gehört nur in den linden Pregel
Und keine wüste See (Dach, II, p. 270).

or when he uses the diminutive, "Kähnchen," to express his supposed ineptitude,

Wo wollt' auff so weitem Meer
Mein geringes Kähnchen bleiben? (Dach, III, p. 355).

or again,

Nein, mich schreckt die Furcht der wachen
Wo daß Meer zu hoch und tief,
Darumb soll mein kleines Schiff
Sich nicht weit vom Ufer machen:
Lest des Pregels' grüner Rand
Im mein schlechtes Spiel vor allen,
Wie ich mercke nur gefallen,
Bin ich weit genug bekannt (Dach, I, p. 38).

A corollary to the axiom that the epic poet voyages over the open sea in a big ship and the lyric poet sails on a river in a small boat is the fact that the latter's fame and reputation is more restricted. The last cited passages allude to this traditional distinction, and Dach's repeated references to his small boat and the "linde Pregel" are not primarily intended to add local color (though they do this, too) but to point to the classic distinction between epic and lyric poets and their proper poetic domain. In one sense, Dach claims that his talents lie in lyric poetry and
that he is satisfied if he can excell in this art form.

One should, of course, not take these allegations of poetic ineptitude seriously. As stated previously, Curtius has shown that all such claims belong to the category of "inexpressibility topoi," and the assertions that other poets of established merit also would have difficulties with the prescribed task, as Dach states of Opitz in one of the cited examples, is a stock formula of this tradition. The inexpressibility topoi in turn are a part of another pose, that of affected modesty. It was considered proper for a judicial orator to exhibit submissiveness and humility in front of the judges by referring to his feebleness and inadequate preparation for the law suit in order to put the judges into a favorable, attentive and tractable state of mind. This pose from Roman judicial oratory was taken over by other literary genres, and in the above instances it was voiced by the "inexpressibility topoi." In the examples we have seen so far, the ship of poetry metaphor no longer makes a valid statement about the act of composing a poem. It is merely a convenient formula which emphasizes the claim of the poet's inability to deal with his subject, and as such points to the poet's modesty.

In an autobiographical poem, "Danckbarliche Auffrichtigkeit an Herrn Robert Roberthinen," Dach reveals what I consider to be his real attitude toward his talents (Dach, I, p. 187). He affirms that he has lost his popularity as a poet, and he wonders whether this loss can be ascribed to human capriciousness, or
whether he has truly forfeited his creative powers. Formerly he was held in such high esteem, he avows, that whenever he wrote a mere trifle, the populous thronged about him, praised his creations, and proclaimed that no one in Prussia surpassed his genius, indeed, that no one was his peer in capturing the beauty of the German language. But now it seems that he has been deprived of his rightful place in the hierarchy of the muses. Nor, he protests, is his physical illness a handicap to his intellectual faculties, or a detriment to his poetic craftsmanship. He feels, that during his life he has accumulated such a wealth of knowledge and experience, that he could be more productive than ever now.

A person who is as convinced of his capabilities as Dach appears to be in this poem can not, at the same time, mean what he says when he demeans his poetic abilities. I find it rather interesting that when Dach makes truthful comments about his work, he does not employ the ship metaphor. For Dach, the metaphor of the ship of poetry must have already become such a cliché that it no longer makes a valid, sincere statement about his vocation. It is an inherited literary device, not a statement about reality.

One of the tenets of the traditional schema of nautical imagery is that the sailors, by their own efforts, can not surmount the vicissitudes of the seas. Applied to poetry it means that the poet on his own can not successfully cope with his subject. He needs succor. In his Buch von der Deutschen Poeterey, Opitz draws attention to the prescribed traditional pattern of introducing an
epic, and he uses his own "Trostgedicht in Widerwertigkeit deß Krieges" as a working example.

It will be noticed that the subject matter of the heroic epic is characterized as possessing a "hohes Wesen," and that the adjective "hoch" is most frequently used to describe the open sea, or its waves. Now, to do justice to a serious, lofty endeavor, the epic poet must seek to enlist the aid of a divinity to provide poetic inspiration, says Opitz (Opitz, Buch, p. 18). In his own poem the plea for help reads:

... der/ den ich mir erkohren anzuflehen/
Wird seiner Gnaden Wind in meine Segel wehen/
So das mein kühnes Schiff/ das jetzund fertig steht.
Vnd auff die Höhe wil/ nicht an den Boden geht.
Wann dieser Steuermann das Ruder Vns regieret/
Wann dieser sanffte West/ wird auff der See gespüret/
Da kömpt man wol zu Port/ es ist kein stürmen nicht/
Kein Kieß/ kein harter Grund an dem das Schiff zerbricht.

Opitz' invoked deity (the "du" of the first line) is not one of the classical muses, but the Holy Ghost. The Christian content of his epic explains this change from the traditional invocation, a deviation which Milton later also uses in his Paradise Lost. Other than this variation, the invocation is conventional. It is, at the same time, one of the few examples in which the ship of poetry metaphor occurs in an expanded form. The helmsman steering the ship is
the invoked deity, the Holy Ghost, symbolizing divine inspiration. The ship itself, the poet alleges, is prepared and eager to-venture forth into the unfathomed sea. Though Opitz does not specify what this readiness signifies, we may assume that it pertains to a mastery of poetic techniques. After all, the Buch von der Deutschen Poeterey is an instruction manual on such methods.

Yet, in the very first sentence of his poetic, Opitz professes that technical skills acquired by the poet do not guarantee artistic finesse and creativity.

The repetition of "Wann" and "kein" in the poem cited on the previous page serves to emphasize Opitz' confidence of success.

But what do the images - storms, rocks, and the hard bottom of the sea - represent in the poetic voyage? Opitz does not enlighten
the reader; hence the latter is left to judge for himself. Depend­ing on the reader's psychological set, his preconceived ideas, he will ascribe to those dangers whatever difficulties he connects with writing poetry: lack of imagination, lack of technical skills, lack of knowledge, etc. Since Opitz does not elucidate what perils he himself fears, and his poetic seems to indicate that he really is not apprehensive, it appears that he only enumerates these impediments because the tradition calls for it.

In a eulogy of Johann Philip, bishop of Würzburg and duke of Franconia, Sigmund Birken writes:

Thalia heist mich singen
von Dir/ O theurer Fürst/ und deinen Ruhm vorbringen.
der Sachen sind zuviel. mich unterdrückt der Hauff.
wo werd ich fangen an? wo hör ich wieder auff?
ich fürchte/ dieses Meer möcht meinen Kahn verschlagen.
ich lasse mich nit gern auf diese Höhe tragen.
der Mast zu niedrig ist. die Ruder sind zu schwach.
Nun/ Musa steh mir bey/ wand alles Ungemach
von meinen Segeln ab.

Birken's invocation differs from Opitz' not only in that he implores one of the traditional, classical muses but also in that he purports to be compelled by his muse to write this eulogy. Birken, too, feels disquieted about the enormity of his assignment. Again, the virtues and accomplishments of the person to be extolled, in this case Johann Philip, are claimed to be of such magnitude, that the sea - the subject matter - may drive the poet's boat - his ability - off course. Furthermore, the poet's boat is ill-equipped for such a voyage because its mast is too low and its oars are too weak. The images "Mast" and "Ruder" are not defined further, but in all
probability they connote technical skills. Hence Birken suggests that his talents and skills do not lie in the art of panegyric poetry, a contention that is supported by the fact that his muse is Thalia, the muse of comedy and bucolic poetry. Birken, like Dach, therefore, aptly uses the word boat to denote his limited poetic potential. And as was the case with Dach, we can not take Birken's claims at face value.

In all the examples cited to this point, the ship of poetry metaphor is sacrificed to various "inability to cope with the subject" topoi. I have been able to find only one exception to this function: Weckherlin's ode dedicated to Johann Friedrich of Württemberg. The first strophe and antistrophe, which contain all the nautical references in the poem, read as follows:

Die 1. Strophe.

Gleich wie ein Patron, welcher lang
Sein schif nach nohturft wol versehen,
Pfleget in des hafens außgang
Erwartend guten wind zustehen,
Damit Er mit behertzter hand
Möge seine segel aufziehen,
Und der armut bälder entflielen
Durch des winds glücklichem beistand:
Also will Ich mich nicht bewögen,
O mein Printz, meine zuversicht,
Biß ihr meiner Musen vermögen
Mit verhilflichem angesicht
Werdet eine seglung auflögen.

Antistrophe.

Alsdan, wan ewer gnädenberg
Würdiget Ihre Fahrt zurichten,
Soll weder sturmwind, noch unglück
Durch die flut Ihre raß vernichten:
Die zwilling-klippen, und das sand,
Und die Charbydische gefahren
Weckherlin begins with an epic simile comparing the owner of a ship to a poet. Just like the former must devote some time to prepare for the journey, so the poet must make provisions for his endeavor, that is, he must acquire the requisite technical skills. Like Opitz, however, Weckherlin recognizes that technical preparation is not enough, though in his case not the muse, but a patron of the arts furnishes the necessary favorable winds in the form of both intellectual stimulation and financial support. The phrase "meiner Musen vermögen" hints at this dual function of the patron, for the noun "Vermögen" denotes both ability and solvency. Once the favor of the patron is granted, nothing can jeopardize the progress of the muse's journey. Weckherlin enumerates the obstacles which may menace the ship of poetry: storms, misfortunes, the twin cliffs (an allusion to Scylla and Charybdis), sand and other charybdian dangers. Again, as was the case with Opitz, the precise nature of these hazards is not elaborated. The reader is left to read any interpretations he deems appropriate into the metaphors, and the reader's psychological set determines how he construes the possible dangers.

In contrast to the other poets, Weckherlin does not mention his poetic insufficiency. In fact, if anything, the antistrophe
depicts the poet's complete confidence in his talents. This apparent deviation from the standard pattern, however, is due to Weckherlin's purpose for writing the poem: he hopes to persuade the duke of the value of poetry in general, and to impress him with his own creative genius, so that he might obtain a suitable position for his talents at court. Given this rather prosaic purpose, it would be a tactical blunder to stress one's poetic ineptitude.

The standardized, pedestrian manner in which the majority of German Baroque poets used the metaphor of the ship of poetry reflects the inherent weakness of the traditional schema. In the analogy between seafaring and composing poetry, all the parallels that could possibly be made had already been drawn in Roman times. There was little room for adapting the traditional schema; it could only be passed on intact. Hence it lost its freshness and ceased to make a valid statement about the writing of poetry. In the poetry of this era, both its linguistic scope, that is its vocabulary selectivity, and its function within the poem, is rather limited and predictable. Of all the verbs which could have been used to animate the metaphor, the most frequently used are: "bleiben," "einlassen," "wollen," and "sein." Other verbs equally inert are: "lassen," "nehmen," "machen," "stehen," "gehen," "kommen," etc. More potent verbs, such as "stürmen," "zerbrechen," "verschlagen," "vernichten," and "wehen," occur in only one instance in each of the poems cited. Nor are the adjectives apt or
colorful. In Weckherlin's poem cited on page one-hundred and seventy-four, adjectives describing nautical nouns are simply omitted, except for two examples: "guten Wind" and "Charybdische gefahren." In the other poems cited in this chapter, the following examples occur: "mein schiff," "an dem rande," "solche wellen," "mein segel," "mein Boht," "zu Port," and "des Hafens." These examples illustrate the lack of adjectives. When adjectives are used, they are limited in number, common, frequently monosyllabic, and unimaginative like: "gut," "hoch," "weit," "still," "schwach," "lind," "wüst," "gering," "klein," "niedrig," "hart," and "kühn."

By being reduced to a prefabricated formula comprising perfunctory, redundant linguistic segments in order to emphasize the "affected modesty" and "inability to cope with the topic" topoi, the nautical images relating to poetry become tarnished and petrify. When this occurs, the metaphor grows stagnant and becomes prone to monotony to the point of irritating the reader with its predictability. Ultimately, one is tempted to repeat Newald's remarks with which this study began, "Bis zum Überdruss wird die Schiffahrt mit oder ohne Fortunasegel als Lebenssymbol abgewandelt," and paraphrase it to apply to the ship of poetry metaphor.
FOOTNOTES

1 Ernst Robert Curtius, Europäische Literatur und lateinisches Mittelalter (Bern und München: Franckh, 1961. 3rd ed.), p. 35. Further references to this work will be cited in parenthesis in the text of this chapter.

2 Martin Opitz, Schäfferey von der Nimfen Hercinie (Gedruckt zum Brieg: In Verlegung Davud Müllers Buchhandlers in Breslaw, 1630), p. 64.

3 Ernst Robert Curtius, op. cit.


5 Simon Dach, Simon Dachs Gedichte, ed. Walther Ziesemer (Halle: Niemeyer), 1636-1638, 4 vols. Further references to this work will be cited in parenthesis in the text of this chapter.


CONCLUSION: THE DEATH OF THE CLASSICAL AND PATRISTIC SEAFARING TRADITION

The aim of this study was to analyze nautical imagery in German Baroque poetry. The philosophic, theoretic foundation from which I proceeded is the theories of perception as expounded by Arnheim and Gombrich, especially the latter’s theory of the adapted stereotype. Gombrich asserts that without a stereotype, without a schema that can be corrected, man could not cope with the flux of experience. "You cannot create a faithful image out of nothing" (p. 83). These schemas, which are absolutely necessary for both man’s perception and rendering of reality or truth, exert a powerful spell over the artist, even when he believes he is creating something new. "The familiar will always remain the likely starting point for the rendering of the unfamiliar; an existing representation will always exert its spell over the artist even while he strives to record truth" (p. 82). By examining the classical and patristic use of seafaring allegories, I outlined the schema of ship imagery which became a tradition in European literature, a tradition with which German Baroque poets were familiar.

As man’s perception of reality changes, the schemas, if they are to continue to be viable patterns for seeing and recording the
new perception of reality, must be adapted to meet and satisfy the new demands. As we have seen, in seventeenth century Germany the historical situation demanded that the traditionally negative attitude toward the seafaring merchant be re-evaluated. Similarly, after the Reformation, an event which could well be described as the shipwreck of the unity of the church, the usage of the ship of the church metaphor disappeared almost completely from the works of the predominantly Protestant poets and was replaced by the ship of life metaphor which emphasized the individual's struggle for salvation, as dictated by the Lutheran concept, "sola fides." Since the familiar is the likely starting place for depicting the unfamiliar, the ship of life metaphor is modelled after the ship of the church metaphor.

Any situation or subject which can be perceived as analogous to seafaring can be depicted by nautical imagery. Love is one such subject. I attempted to point out that much of the charm and vitality in the ship of love metaphor lay in the playful and clever way in which the traditional religious associations of the schema became secularized. Of course, a schema which ceases to be an adequate expression of man's perception of truth or reality may cease to be used, or, if it is used, it can become trite and petrify. The latter alternative occurred in the ship of poetry metaphor which became a perfunctory formula that no longer made a sincere, meaningful statement about the poet's feeling toward his craft.
In the eighteenth century, man's perception of his relationship to reality changed significantly. His speculations turned from the hereafter to the here and now; he was no longer primarily preoccupied with the salvation of his immortal soul but with his place, position, and purpose in this world. In a discerning article, Bernhard Blume analyses the literary consequences of this new attitude toward reality. Blume suggests that "das Metaphernsystem des Barocks bricht zusammen, und zwar deshalb, weil das Glaubens- und Wertsystem, auf dem es beruht hatte, abzusterben beginnt." Blume's example to prove his contention is the tradition of the sea voyage as a symbol of man's life on earth. Blume demonstrates that the theme of the sea voyage receded into the background, in fact the open sea ceased to play a significant role in eighteenth century literature. "Statt dessen erscheinen Flüsse und Seen, und auf ihnen Kähne und kleine Nachen" (p. 356). Blume explores the motif of the "Kahnfahrt" in representative authors of this era, and he finds that frequently the boats, lakes and rivers have little or no connection to the main theme of the poem in which they occur. In the idyllic poetry of Geßner and Bronner, for example, Blume contends that "Schiff und Kahn bedeuten, soweit sie nicht einfach Fahrzeuge der ihrem Erwerb nachgehenden Männer sind, soviel wie Laube, Nest, Bett und Liebesgrotte: Orte erotischen Miteinanders" (p. 360). Even more frequently, boats are rendezvous places for a group of friends or a family. "Was wir immer wieder finden, ist das Bild der geselligen, durch Freundschaft, Liebe oder
During the trip on their boat, the group would often discuss the topical virtues of moderation and restraint, of peace and honesty, of harmony and friendship, of contentment with little. The picture of the sea voyage on the open sea, in which the ship is constantly threatened by winds and waves, in which there is the omnipresent danger of a shipwreck, in which the sailor is always surrounded by death and destruction as he struggles for survival, was not a suitable schema for depicting these concerns. As Blume states,

Von jeher war das Meer ein großes Symbol des Unbekannten, Unbegrenzten, Unendlichen gewesen; jetzt wendet man sich zum Bekannten, zum Begrenzten, zum Endlichen. Man vermeidet die endlose Fläche, die dem Blick keinen Halt gibt, man bevorzugt das Überschaubare und bewegt sich in einer begrenzten und begrenzbaren Welt, in der das Ufer in Sicht bleibt. Man fährt vom festen Land aus, bleibt in seiner Nähe und kann jederzeit zu ihm zurück (p. 375).

The old will always remain the likely starting point for rendering the new. The distinction between sailing the open seas in a big ship as opposed to being located in a small boat on an inland lake or river is not unfamiliar to the reader acquainted with the tradition of the ship of poetry metaphor. It appears that the poets of the eighteenth century used the traditional schema for depicting the difference between the epic and the lyric poet and adapted it to depict their attitude toward life in general.

Although the reference to the high seas and its symbolic possibilities no longer dominates, there are some notable exceptions.
Blume points out that the great minds of this century, like Goethe, Klopstock and Herder, could not do without the sea metaphor. However, when the sea voyage is employed, as it is in Goethe's poem, "Seefahrt," it appears that the traditional interpretations and meanings of the metaphor, as they were still used in Baroque poetry, are no longer of any help to the critic in his analysis and evaluation of the poem. This particular example verifies Blume's contention that the metaphoric systems of the seventeenth century have collapsed.

Goethe's "Seefahrt" reads as follows:

Lange Tag' und Nächte stand mein Schiff befrachtet;
Günstger Winde harrend, sass mit treuen Freunden,
Mir Geduld und guten Mut erzechend,
Ich im Hafen.

Und sie waren doppelt ungeduldig:
Gerne gönnten wir die schnellste Reise,
Gern die hohe Fahrt dir; Güterfülle
Wartet drüben in den Welten deiner,
Wird Rückkehrendem in unsern Armen
Lieb und Preis dir.

Und am frühen Morgen wards Getümmel,
Und dem Schlaf entjauchzt uns der Matrose,
Alles wimmelt, alles lebet, webet,
Mit dem ersten Segenshauch zu schiffen.

Und die Segel blühen in dem Hauche,
Und die Sonne lockt mit Feuerliebe;
Ziehn die Segel, ziehn die hohen Wolken,
Jauchzen an dem Ufer alle Freunde
Hoffnungslieder nach, im Freudetaumel
Reisefreuden wähnen, wie des Einschiffmorgens,
Wie der ersten hohen Sternenächte.

Aber gottgesandte Wechselwinde treiben
Seitwärts ihn der vorgesteckten Fahrt ab,
Und er scheint sich ihnen hinzugeben,
Strebet leise sie zu überlisten,
Treu dem Zweck auch auf dem schiefen Wege.
Aber aus der dumpfen grauen Ferne
Kündet leisewandelnd sich der Sturm an,
Drückt die Vögel nieder aufs Gewässer,
Drückt der Menschen schwellend Herz darnieder;
Und er kommt. Vor seinem starren Wüten
Streckt der Schiffer klug die Segel nieder,
Mit dem angsterfüllten Balle spielen
Wind und Wellen.

Und an jenem Ufer drüben stehen
Freund' und Lieben, beben auf dem Pesten:
Ach, warum ist er nicht hier geblieben!
Ach, der Sturm! Verschlagen weg vom Glücke!
Soll der Gute so zugrunde gehen?
Ach, er sollte, ach, er könnte! Götter!

Doch er steht manlich an dem Steuer:
Mit dem Schiffe spielen Wind und Wellen,
Wind und Wellen nicht mit seinem Herzen.
Herrschend blickt er auf die grimme Tiefe
Und vertrauet, scheiternd oder landend,
Seinen Göttern. ²

On the superficial level, the poem is about a person undertaking a voyage by boat, and the problems he encounters. The reader familiar with the traditional sea allegories might claim that we are confronted by a new adaptation of the allegory of life. He may point to the various motifs in this poem that find their origin in the tradition. For example, stanza one is reminiscent of the opening stanza of Weckherlin's poem cited on pages one-hundred and seventy-four to seventy-five of this study. The joy at the final arrival of favorable winds expressed in stanzas three and four, too, are very much a part of the tradition. When the encouraging signs of stanzas three and four change in stanza five, the reader knows that traditionally the promise of a propitious journey is often followed by raging storms, and the lowering of the sails in a storm, too, is normal. Nor does the description of the winds and
waves toying with the ship surprise the reader.

To be sure, some deviations from the tradition are also quite apparent. For example, it is the sailor's friends and not the sailor who despair during the storm. Even though this difference could be regarded as a novel and successful adaptation of the schema, the last stanza does not lend itself to such an interpretation. From the Christian viewpoint, the persona has usurped the rightful place of Christ by taking over the helm, and as such his sinful hybris should elicit God's wrath. However, such words as "männlich" and "Herrschend" would signal to the more discerning reader that Goethe is praising, not denouncing, the self-confidence the persona exhibits in his own abilities, even though his destiny ultimately may be preordained by the gods. In the tradition, not the sailor's attitude, but the final outcome determined the success or failure of the voyage. In Goethe's poem this emphasis is changed.

Even though we recognize the obvious connections to the tradition of nautical imagery in Goethe's poem, our knowledge of the tradition no longer necessarily constitutes a valuable basis for interpreting the poem correctly. Critics normally explain the meaning of "Seefahrt" autobiographically. Barker Fairly, for example, regards the poem as a transition piece between Frankfurt and Weimar. If we accept this inference, the meaning of the poem could be: Goethe has been invited by the duke of Weimar to visit his court. In the beginning of the poem, Goethe awaits the final arrangements for the trip with his friends who worry about his
future. Although they genuinely wish him good luck, they also wish the journey were terminated with Goethe safely returned to their midst again. However, Goethe was not to return. Early in his stay at Weimar, Goethe seems to have forsaken his destiny— that of being a poet—as he appears to yield to the demands of his new position in court. Yet, Goethe assures his friends that he is not being diverted by the "Wechselwinde," and that ultimately he will remain "Treu dem Zweck auch auf dem schiefen Wege."

However, Goethe could have been motivated to write the poem for more personal and complex reasons: the poem may describe his growth from adolescence to maturity; or it may allude to forsaking one style of poetry (storm and stress) for a new style, not yet successfully mastered. The poem may be a tactful message to his friends informing them that their interests—reflected in the motif of the "Kahnfahrt"—are no longer fertile enough to sustain and enrich his maturing poetic spirit. He is no longer content to remain on the safe shore, confined by the limited literary and intellectual borders erected by his circle of friends. By undertaking this sea voyage, Goethe is breaking out of the confines of his present life in order to explore a higher level of artistic creativity. Regardless of the outcome of his actions, he is prepared to face the consequences.

The "Seefahrt" is only one example which supports Blume's theory that after the Baroque period in Germany the meaning of a poem is no longer derived from the traditional interpretation of
sea allegories, that the tradition no longer constitutes a reliable
aid in decoding sea and ship metaphors. The eighteenth century
marks the inception of a movement towards imbuing poetry with
more personal symbolic meanings as the poets begin to focus on the
individual's relationship to himself, society and the cosmic order
in secular terms. It marks the beginning of an emphasis on the
individual's self-reliance and ability to shape his own destiny.
Due to these various factors, the seafaring tradition that had do-
minated European literature for centuries came to an end. The
classical and patristic schema were no longer able to render ade-
quately the truth of man's perception of reality during the period
of Enlightenment.
FOOTNOTES


3 Ibid., notes p. 207.
BIBLIOGRAPHY

a. Primary Sources


Ballet der Natur, welche mit ihren vier Elementen ... glückwünschend sich vernehmen lässt bey ... Heimführung und ... Ankunft in die --- Brandenburgische Residence Bayreuth der ... Fürstin ... Erdmuth-Sophien, gebornen Princesse zu Sachsen ... vermählter Marggräfin zu Brandenburg ... Ano 1662, den 30. Wintermonate ... in einem Tanze vorgestellet. Bayreuth: Johann Gebhardt, 1662.

... Todes Gedanken und Todten-Andenken: vorstellend eine tägliche Sterb-Bereitschaft ... Nürnberg, zu finden bey Johann Kramern. Bayreuth: Johann Gebhardt, 1670.

Hochfürstl. Brandenburgischer Ulysses: oder Verlauf der Landerreise/ welche der durchleuchtigste Fürst und Herr/ Herr Christian Ernest Marggraf zu Brandenburg ... durch Teutschland/ Frankreich/ Italien und die Niderlande höstlöbl. verrichtet ... beschrieben durch Sigmund von Birken ... Zum zweytenmal gedruckt. Bayreuth: J. Gebhardt, 1676.


Opitz, Martin. ... Deutscher Poematum ... zum andern Mal vermeht vberschien heraus gegeben. Bresslaw: David Müller, 1629.

Opitz, Martin. ... Schüfferey von der Nimfen Hercinie. Bresslaw: David Müller, 1630.


Opitz, Martin. ... Deutsche Poemata auffs newe übersehen, vermehret und herausgegeben. Danzig, 1640.


Johann Risten Poetischer Schauplatz, auff welchem allerhand Waaren ... zu finden. Hamburg: Heinrich Wernern, 1646.

Johann: Risten H. P. himlischer Lieder mit sehr anmuhtigen/ von Herrn Johann: Schopen/ dero løblichen Stadt Hamburg Capellmeistern gesetzten Melodeyen. Das erste (fünffte und letzte) Zehn ... Lüneburg: Johann und Heinrich Sternen, 1648-1650.


Frommer und gots seliger Christen alltägliche Hausmusik/ oder musikalische Andachten/ bestehend in mancherlei ... gantz neuen/ geistlichen Liederen und Gesängen/ welche ... auf gahr neu/ von dem fürtreflichen und weiberühmten Musico/ Herrn Johann Schopen/ wol-und anmuhtig-gesetzte Melodien füglich gesungen und gespielt werden/ ... aufgesetzet und hervor ge geben von Johann Rist. Lüneburg: Johann und Heinrich Stern, 1654.

Nemes musikalisches Seelenparadis/ in sich begreiffend die allerfürtreflichste Sprüche der heiligen Schrift/ Alten Testaments/ in gantz lehr- und trostreichen Liederen ... von
b. Secondary Sources


