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GERMAN
POETICAL ANTHOLOGY,

WITH

**A HISTORY OF GERMAN POETRY, AND
NOTICES OF THE AUTHORS.**

BY

ADOLPHUS BERNAYS, PHIL. DOC.

**PROFESSOR OF THE GERMAN LANGUAGE AND LITERATURE IN KING'S
COLLEGE, LONDON.**

SECOND EDITION.



LONDON:
JOHN W. PARKER, WEST STRAND.

M.DCCC.XXXV.

TO THE
RIGHT HONOURABLE
EARL TALBOT.

MY LORD,

NOTHING can be more gratifying to a stranger, in the land of his adoption, than the countenance of the great and the honourable. The patronage, with which I have been honoured by Your Lordship, I attribute, not to my own merit, but to your high estimation of the literature of my country ; the value of which there are few individuals in England more capable of appreciating than Your Lordship.

I have, therefore, no means more appropriate for testifying my gratitude for the invariable kindness and encouragement which Your Lordship has afforded me, than the dedication of a volume intended to facilitate and promote the study of that language and literature, which introduced me as an instructor into Your Lordship's family.

I have the honour to subscribe myself,

MY LORD,

With the deepest respect,

Your Lordship's

Much obliged

And very humble servant,

A. BERNAYS.

EAST STREET,
December, 14th, 1828.

ADVERTISEMENT.

The primary object of this publication is to furnish the student of the German language with a set of poetical pieces, from the construction of which he may learn to read German poetry in general. For this purpose, it was necessary to arrange them, in some measure, according to the scale of their increasing difficulty, and to explain such words and passages as do not usually occur in prose writings, or for the solution of which, dictionaries would generally offer no sufficient help.

Want of space has precluded me from inserting dramatic scenes, nevertheless, I trust, the volume will be found sufficiently varied, entertaining, and instructive, even to the more advanced student; and, as "Elegant Extracts," may find a place in his library.

As most of those who study the German language, are desirous of becoming acquainted with the literary treasures it contains, I have prefixed a concise history of German Poetry, including an enumeration of those authors who have distinguished themselves in every

particular branch of metrical composition, and have followed it by short critical sketches of the writers, from whose works I have culled the specimens. By these means I hope the student will be enabled, in some measure, to plan his future reading of German poetry, and parents and instructors, to decide upon the works they may place in the hands of those whose morals are entrusted to their care. Those, however, who are desirous of entering more deeply into the study of German literature, I have referred to some of the sources to which they may apply for more extensive information. Bearing in mind also the necessity of keeping from the young whatever might tend to corrupt their principles, I have, without wishing to appear too fastidious, omitted all pieces which seemed objectionable in this point of view.

Various improvements have been introduced in this edition. The selection is almost entirely new, and has been made as much with reference to the excellence of the pieces, as to the particular taste of the English reader in general. I am, however, aware that, in a work of instruction, in a language which is studied by persons of every age, sex, rank, and

profession, I cannot possibly have satisfied the taste of every one. A sensible teacher must select from each portion of the work, whatever he may consider most appropriate to the taste and character of every student. Yet those who wish fully to profit by the notes, should not neglect to go regularly through the whole of the epic poems, as the explanations of irregular verbs, substantives, adjectives, &c. are seldom given more than once, and should be committed to memory for future use.

The most important improvement, however, is the introduction of a much greater number of explanatory notes, which will not only assist the learner in the immediate work of translation, but by pointing out idioms, and frequently referring to the most important rules of grammar, also lay the foundation of a much more solid and extensive knowledge of the German language than can be obtained from a hasty translation. But as the notes are on the same plan as those which I have lately added to the "German Prose Anthology," I will not repeat here the explanation which is there given of their nature and use, but beg to refer to the Introduction to that

work, where will also be found some hints useful in the reading of German works in general, whether in prose or verse, (except that in the latter kind of writing, inversions are usually more frequent and bold). The grammar alluded to, in both Anthologies, is that published by myself and mentioned on the title-page, and has been preferred for the reasons there stated.

The utility of the early perusal of poetry in studying a language, cannot be disputed. In the first place, the cadence of the metre, the recurrence of the rhyme, greatly facilitate the acquisition of pronunciation; and in the next, and from the same causes too, it is more easy to commit poetry to memory than prose; and it is well known that the repetition of long pieces speedily imparts the confidence required for speaking a language. Some of my pupils have also found it useful to *translate* German poetical narratives into German prose, by which they practically learnt the difference between the ornamented style of poets and the colloquial language of society.

East-street, Lamb's Conduit-street.

Jan. 1831.

A

CONCISE HISTORY
OF
GERMAN POETRY.

THERE is little or nothing among the store of German poetry, written before the era of Klopstock and Lessing, which might be recommended to the general reader. Yet, as it must be considered remarkable, that a nation, whose literature has since obtained so great a celebrity, should, till then, have produced nothing to excite the attention of its neighbours, a short sketch of the literary history of Germany, previous to this period, may not be deemed superfluous.

We know from Tacitus, that, in his time, the Germans were in possession of war-songs and traditionary ballads; and there can be no doubt that they had cultivated poetry long before his era. It is supposed that a collection of national songs was made by the order of Charlemagne, which was probably the first time they had ever been reduced to writing. Nevertheless, all the most ancient poems of the Germans are lost. Poetry was cultivated

during the reign of this prince, but fell into disuse after his death ; partly in consequence of the destructive wars amongst his worthless sons, partly through the influence of the clergy, who condemned all the old national recollections as pagan and anti-christian. The few fragments remaining from the Carolovingian era, do not allow us to infer a high state of mental cultivation : the ideas are mostly tame and unpoetical, and the language rude.

A splendid period for German poetry commenced during the glorious dynasty of the Swabian emperors.* Incited to emulation by the beautiful example of the Norman minstrels and the Troubadours of Provence, monarchs and nobles considered it honourable to add the poetic wreath to the garland of military fame, and many of them sang of the beauties of nature, the sweets of love, and the deeds of chivalry, in strains little inferior to those of their prototypes. Specimens from more than 300 writers of that period, called *Minne-singers*, or poets of love, have been preserved ; particularly the famous epic poems known by the name of *Nibelungen* and the *Book of Heroes*, which, among other subjects, record traditions of the time of Attila.

* From the year 1154 till nearly the end of the 13th century.

With the fall of the house of Hohenstaufen, poetry again declined. Private feuds and foreign wars shook the nation to its very centre; the nobles engaged in plundering their neighbours, or in defending themselves from being plundered, became too brutalised to attend any longer to minstrelsy, and left the cultivation of poetry to the inhabitants of some free cities, who, secure within their walls, formed themselves into companies of *Meister-singers**, and wrote insipid and rugged verses by mechanical rule. Their poetry was chiefly didactic, and some of it, especially that of the famous Nuremberg shoe-maker, *Hans Sachs*, is not without merit. Some satirical poems also, which were composed between the period of the Minne-singers, and that of the reformation, deserve the attention of the historian.

The German language, like all others, is divided into many dialects. That of the Franks, which had gained the supremacy under the Carolingians, was superseded by the Swabian, which was raised on the throne and to literary

* It is probable that the Minnesingers had in some cities formed themselves into societies, which, when the spirit of poetry had declined, degenerated into a kind of corporations, mostly composed of tradesmen and mechanics, and consisting, like other crafts, of *Lehrlinge*, *Gesellen*, and *Meister*, apprentices, journeymen, and masters.

pre-eminence all over Germany, by the emperors of the family of Hohenstaufen, and the poets of their court. But with the transfer of the imperial crown to other families, and the growth of the independence of the princes of the empire, this ceased to be the case, as every writer thenceforward employed the dialect of his own province. It, however, happened that the most influential authors lived in Upper-Germany, a central part of the country in which the two chief branches of the language (the northern and southern) met and were fused into one. This became the foundation of the High-German language, which Luther employed in his admirable translation of the Bible and his other writings. His fellow-reformers and antagonists mostly used the same; and thus it obtained a permanent literary ascendancy, and is now the only language used in writing, public speaking, and polite conversation.

These changes of the language of literary composition, by which the writings of one generation or of one province became obsolete or unintelligible to another, were, no doubt, the principal cause of the late growth of German literature. But another, and one scarcely less important, was the reluctance felt by scholars to express their ideas in a language so

widely different from their venerated Latin, and which they knew would not be understood by foreigners. The literature of the country was, therefore, almost exclusively left in the hands of the illiterate Meister-singers, till the controversies called forth by the Reformation, rendered it incumbent on church-men to address the people in their native tongue. Of that period, we possess a few hymns of Luther, and others of his contemporaries, which are indeed of a high order. But the ardour that produced them passed away in the calamitous pressure of the subsequent religious wars, and Germany was again plunged into mental darkness, which was but little relieved by the scurrilous polemics of the pulpit, and the dull subtleties of the schools.

With the 17th century began a new era for German literature. Martin Opitz (born 1597, d. 1639), a gentleman and a scholar, became the founder of a school of poetry, which, although it generally produced nothing but translations and imitations from the Latin, French, Dutch, and Italian, had a very powerful effect on the learned world. Opitz was a Silesian by birth, and the majority of his followers having been natives of the same province, their school is called the "First Silesian." The poems of these writers, for the

most part distinguished by neatness and correctness of expression, love of virtue and religion, sound sense and honest feeling, captivated not only the people, but even many of the younger professors, and the students of the Universities. It was now thought honourable to cultivate the muses on the native Parnassus; poets and poetical clubs and associations for the purification of the language, arose in every part of Germany; and a spirit of nationality, and honourable emulation with other countries, was created, which has been ever since on the increase. Many names of that period are still mentioned with respect, especially Paul Flemming, some of whose sacred songs and sonnets are considered almost classical, even at this day, and A. Gryphius, who wrote many excellent songs. Opitz introduced short musical plays with some success; but it was Gryphius who put an end to the old carnival farces, and sacred dramas of the *Meistersingers*, by a set of tragedies after the Dutch manner, which, notwithstanding their absurdities of mythological personifications, were greatly admired.

It must be borne in mind, that that was the time of the thirty years' war, which, with its barbarising effects, was not calculated to create, or allow the growth of, good taste. The

ancients were industriously studied, but more for their words than the spirit which distinguishes them; Shakespear was not known, or not understood; and the dramatic models then offered by the continental nations had nothing in them to inspire great ideas.

Generally speaking, the writers of this school followed the best models they could discover. Not so those of the next generation, who formed the "Second Silesian School." Their chiefs were Hoffmanswaldau (d. 1679), and Lohenstein (d. 1683), who, although they retained the improved versification and (at first, at least) the correct language of Opitz, differed from him in every quality which gave value to his poetry. They adopted as their guides the writers of Spain and Italy of their period, and fell into a strain of witticism and fanciful antitheses, ridiculous bombast, and shameless sensuality, destructive of all truth and good feeling. For nearly half a century, Germany was deluged with their trash, which unfortunately then found a public worthy of such a literature. As might, however, be expected, its very excess proved its antidote.

Towards the end of the 17th century, this wildfire of absurdity gradually subsided. A set of writers arose who, although cold and frigid, and devoting their muse to nothing higher

than birth-day odes, and epithalamia, had, at least, the merit of returning to sober reason, and a purer idiom, which the Lohenstein school had corrupted into a Babelish dialect, composed of scraps of all the languages of Europe. This new school was called the "Lower Saxon," from its chief votaries being natives of that part of the country. Its most distinguished writers were, Canitz, Brockes, Günther, and, in his earlier career, Hagedorn.

The next period was that of Gottsched; remarkable, not for any distinguished poets it produced, but for a controversy which, in part, led to the real birth of German literature. Gottsched, a professor at Leipsic, became the founder of a school of literature which is distinguished by the name of that city. The French writers of his time were his models, and nothing but their cold mediocrity could obtain the sanction of this modern Aristarchus.

For a time his dominion was undisturbed; but at last he met with a strong opposition from two Swiss, J. J. Bodmer, and J. J. Breitinger, who insisted on the necessity of the Germans taking their models from among the English, rather than from the French. About the year 1740, a dispute arose between the Swiss and Saxon writers, which was carried on with an

acrimony calculated to excite general attention. Each party had its adherents, but by degrees, many Germans took part with the Swiss, and ultimately Gottsched found himself abandoned.

Even before the breaking out of this literary feud, attempts had been made to raise German literature from its deep degradation. Philosophy, which, since Leibnitz, had begun to free itself from the trammels of the school, now led to a critical study of the ancients; their spirit was sought for, and began to be understood. The language had by degrees obtained that strength and flexibility which are so indispensable for higher composition; and philosophy now tendered its aid to perfect it. Hagedorn, who had diligently studied the ancient classics, as well as the best writers of France and England, published in 1729, at Hamburg, his first collection of fables, tales, and songs. They were written with a grace and elegance of style and diction, unprecedented in Germany; while Haller, taking a bolder flight, sent forth in 1732 the first edition of his *Swiss Poems*, which, although less polished and correct in style, and often too gorgeous in language, surpassed those of Hagedorn in the abundance of noble conceptions, elevated feelings and powerful descriptions. He was also the first writer of note who dispensed with rhyme, and altogether stood

elevated above his contemporaries in a noble dignity, which was not fully appreciated till the time of Klopstock.

In the year 1741, an association of young men, who had mostly been disciples of Gottsched, began to oppose him in a periodical, called *Bremische Beiträge*. They still looked to the French for their models; but they imitated them with infinitely more taste than their former master. The principal among them were, Gellert, the amiable fabulist; J. E. and J. A. Schlegel (father and uncle to the two celebrated writers of that name), whose hymns are not without merit; Rabener, a satirist in the manner of Swift; J. A. Cramer, a writer of sacred poetry, still held in some estimation; and F. W. Zachariæ, the author of several comic epic poems of considerable humour. Though none of these writers could be called a poet in the higher sense of the word, their poetry being merely a vehicle for moral and religious truths, their influence was greater than that of any preceding modern author.

About the same period, a similar union of young talents (subsequently called the Prussian poets,) was formed at Halle, by Gleim, Götz, Uz, and Ramler; the two last of whom raised themselves in the ode to a height which, before them, no German poet had attained. They were subsequently joined in Berlin by the no-

ble Kleist, the active Nicolai, and the two philosophers, Sulzer and Mendelssohn, in their efforts to enlighten their countrymen, by their judicious criticisms, as they delighted and elevated them with their poems.

In the midst of this literary agitation, this great feast of intellect, appeared Klopstock. Religion and patriotism were the high themes on which this great poet sang to his astonished country. His poetry was like an electrical spark which flew through the whole nation. He had struck the right chords in the breasts of the German people, which from that time have never entirely ceased to vibrate. Klopstock, though animated by the spirit of Homer and Milton, dared to pursue a course of his own; and from that time forward, no mere imitator of foreign forms could hope for applause.

The Germans were now possessed of good poems of almost every class. Yet they were still confined in form; still they were deficient in that elegant gracefulness which characterizes the French, and that manly conciseness which distinguishes the best English writers. Lessing, who made his appearance about the year 1755, was the first who discovered these defects, and pointed them out to his contemporaries. He did it boldly, unsparingly, and created himself many enemies. But his powerful and acute reasoning, supported by the example of his

own poetical works, was irresistible. It was particularly in his *Dramaturgische Blätter*, that he exposed the deplorable state of the stage which, through him, began to assume a national character; although translations and adaptations from foreign languages have been always more numerous in Germany than original dramas.

It was during the most active period of this luminous critic, and while Klopstock was pursuing his glorious career, that Wieland began to shine in the literary world. Almost every kind of metre, both ancient and modern, both regular and irregular, with rhyme and without, had now been attempted in the German language. This light-hearted writer found it, therefore, sufficiently flexible to be bent into all those forms which it has assumed under his hands. Wieland, at first a disciple of Bodmer, and distant imitator of Klopstock, won by the Epicurean philosophy of France, employed his great powers entirely in the art of pleasing the many, often at the expense of decency. No German before him has displayed so much gracefulness in his compositions as this versatile writer. He taught the art of writing with elegance, by precept and example, as well as Lessing; but his was the instruction of a laughing philosopher, while Lessing's was, at times, that of a Cynic. His works consist of comic tales,

philosophical didactic poems, and romantic epopœes, in imitation of the Italians. His poetry found many admirers, and humble copyists; but also many opponents. From Lavater, Hamann, and Claudius, men of seriously religious minds, and perfect orthodoxy of faith, such opposition was to be expected; but it also displayed itself in young men, in whom a religious character was less pronounced, but whose hearts burnt with a nobler flame than that which fills the breast of the Epicurean. A number of them had formed themselves at Göttingen into a poetical club, under the name of *Hainbund*, in the year 1773. Its chief members were, Gotter, Boie, Miller, Hölty, and the two Counts Stolberg. These young poets, while assembled to commemorate the birth-day of Klopstock, in a noble transport of indignation at the perversion of a fine talent, committed Wieland's Comic Tales to the flames. Voss, Bürger, Klopstock, Kästner, and other distinguished men, were connected with this association, whose influence, both collectively* and in its individual members, has mainly contributed to preserve the sacred fire of poetic enthusiasm among the German nation, which

* They established a literary periodical, and a *Musen-almanach*, or poetical annual.

writers, like Wieland, threatened to extinguish for ever.

But although ardent admirers of the poet of the Messiah, these generous spirits proved no servile imitators of his manner; a departure from which they particularly showed, in the general preference they gave to rhyme, which Klopstock employed only in his sacred hymns, and even there reluctantly, and with bad success. Miller, Hölty, and the Stolbergs excelled in lyric compositions; and some of the odes of the last two writers are scarcely inferior to those of Klopstock. Miller's songs are exquisite, and Hölty's elegies extremely touching by their simple pathos. *Gotter* and *Göckingk* wrote poetical epistles of some merit; and *Voss* displayed in his numerous translations and original compositions, the extraordinary capabilities of the German language for being moulded into every kind of metre. The poems of this writer, especially his *Luise*, are true pictures of rural life, in the style of the Flemish school, full of truth and correct feeling.

About this great period of German literature, Göthe also appeared. His *Götz von Berlichingen*, a bold historical drama, in a manner perfectly new to Germany, first published in 1773, produced an immense sensation, and, as might be expected, many bad imi-

tations. His *Leiden Werther's*, (the sorrows of Werther,) which followed the first great production of this extraordinary man, had a similar effect. So had his charming idyllic epos of *Hermann und Dorothea*, and above all, his *Faust*. It would be a vain attempt to do justice, within the narrow limits of this essay, to the merits of this highly gifted author. A literary Proteus, he has, by turns, assumed every possible shape in his compositions, and has succeeded in almost all. But it must not be concealed, that Göthe is, in most of his works, as dangerous to the young mind, as he is generally fascinating. It is his delight to paint the world as it is, to present man, not only with his sublime powers and virtues, but also with his most hideous moral deformities. The deepest recesses of the human heart seem to be revealed to his capacious mind, and he lays them open with the gusto of an able demonstrator, who, for the purpose of showing his skill, will mangle a carcass in every possible way, without once thinking of the loathing and disgust he may thereby create among his audience. His works, in general, are therefore instructive only to men whose mature years have taught them to eschew the poison, while they sip the honey.

Not so Herder. Inferior in every respect as a poet, his name will ever stand high as a critic and the promoter of the purest hu-

manity. The most extraordinary of his poetical works, and that which has had the most permanent influence on German literature, is a collection which, under the name of *Stimmen der Völker* (the Voices of Nations), contains specimens of national songs of many ancient and modern countries, translated or imitated by him in the most elegant verse.

Schiller, although younger, was a contemporary of both. If Göthe is the true poet of nature; if he loves to paint man in his dependency on circumstances, with humiliating detail; if he knows the art of reconciling us to our "flat, stale, and unprofitable" existence, as exemplified in this present age; Schiller delights to raise man from the abject state of mean reality, by stirring up within him every feeling of what is true, honourable and great in his soul. No one can rise from the perusal of a tragedy of Schiller (with the exception, perhaps, of his two first, *The Robbers*, and *Cabal and Love*), or even of one of his shorter poems, without the conviction that he has conversed with one of those exalted natures, which Providence occasionally sends into the world to prevent its thorough corruption. Schiller's constant effort was to improve his fellow-creatures, without making morality his stalking-horse. It was by presenting to their contemplation high characters struggling against

nature and fortune, and nobly triumphing, or nobly sinking, in the consciousness that the universe, great as it is, is as nothing, when opposed to the immortal will. Schiller's characters are at the same time true to nature and to themselves, they invariably are what, according to their country and their age, they ought to be; and thereby he constitutes himself a dramatic poet of the first order.

I have already stated instances of the establishment of periodicals by the most influential poets, for the purpose of regulating the taste of their contemporaries. Schiller, with the same view, founded one in 1795, called *Die Horen*, in which he was supported by Göthe, Herder, and other master-spirits of his time, and where he and Göthe introduced under the title of *Xenien*, a series of mordant distiches, which had a very great effect.

The two Schlegels first excited the attention of the literary world, by a periodical which they established conjointly with Tieck and Novalis, called *Athenæum*. The opinions there promulgated were bold and novel; and, although often paradoxical and unjust, mainly assisted in strengthening that fearlessness and independence of mind, for which the German writers of the last seventy years, have been pre-eminently conspicuous.

Wieland, Herder, Schiller, and nearly all the other great spirits of the last century, are departed, or have ceased to write. The oppressions of the French rule called forth a burst of enthusiasm and patriotism in the German nation, which displayed itself in those bold, manly effusions for which the years 1813, 1814, and 1815, were conspicuous. The most distinguished writers of that period, were Arndt, A. and C. Follen, Körner, Rückert, Schulze, and Schenkendorf. There are at present, few distinguished poets in Germany. Of these Tieck and Uhland are the foremost. They, like most of the writers of the present day, have been powerfully influenced by the poetry of the middle ages, which has of late years been so diligently brought forward and examined. They have imitated its forms and language with some effect; but it may be doubted, whether our age be not too far advanced in intellectual strength, to be brought back to the pious, faithful, and credulous *spirit*, which characterises those ages, and which forms the charm of their poetry.

Considering now the mass of German poetry in its different branches, the following will be found as the result.

Epic poetry. — The Germans possess a great store of poetry of this class, if we include among it all metrical narratives, without re-

ference to their extent. It may be divided into the Epic poem *par excellence*, ballad and romance, tale, legend, idyl or pastoral, fable, allegory and parable, and lastly, satyr and parody.

As to the *epic poem*, no writer, since Homer, has yet dared to be strictly original. Klopstock in his *Messiah* is perhaps more so, than most poets of his class, as his subject necessarily compelled him to strike into a new path. But all other sacred epics written in Germany after Klopstock, are such tame and servile imitations of the style of this great master, that they do not deserve being enumerated. Gessner's *Death of Abel*, *First Navigator*, &c., form a different class, which has also found its votaries and admirers. *Donatoa*, or *Das Weltende*, by Sonnenberg, is a poem of greater pretensions; it contains some powerful descriptions, but is, on the whole, too extravagant. The serio-comic narrative displayed in Wieland's *Oberon*, has met with the greatest success, being best suited to the incredulous temper of the age. His best imitators are, Alxinger (in *Doolin von Mainz*,) and E. Schulze, (in *die Bezauberte Rose*, *Cäcilia* &c.,) Göthe's *Hermann und Dorothea*, Thümmel's *Wilhelmine*, Voss' *Luise* &c., and Neuffer's *Tag auf dem Lande*, are beautiful epics of private life, differing from the idyl, in

as much, as the subjects of the narratives are placed in a state of society more refined and complicated than that of the Arcadian shepherd. *Rudolph von Habsburg*, by Pyrker, celebrates the hero of that name, in smooth verses, but with little poetry. Zachariä, Nicolai, and a few others have, in poems, such as *der Renommist*, endeavoured to imitate Pope's playfulness in "the Rape of the Lock."

Metrical Tales.—This kind of composition, both original and in translations, abounds in the German language. The most successful authors in it are, for the serious kind—Gellert, Hagedorn, Th. Hell (Winkler), Kleist, Kind, and Pfeffel; and for the comic, Kind, Langbein, Nicolai, Rost and Wieland.

The Legend has been also very extensively cultivated, and by no one with more *gusto*, than by Herder and Kosegarten. But there are also very good narratives of this class by Gerstenberg, Jacobi, Michælis, F. L. v. Stolberg, A. W. v. Schlegel, A. Schreiber, and Thümmel. Langbein and a few others have treated the subject in ridicule.

The Ballad and Romance, are a shorter kind of epics, in the latter form somewhat approaching the lyric. Bürger was the first who made this kind of poetry popular in Germany, and he received his impulse from the "Percy Relics." Herder enhanced its importance by

his admirable translations in which he produced, as it were, a picture-gallery of the peculiar sentiments and dispositions of nations. Schiller gave to the ballad more pomp and stateliness, but his productions of this kind are also in general less popular. There is scarcely a poet who has not tried this style; but the most distinguished, besides those mentioned, are Göthe, Körner, Löwen, A. W. and F. v. Schlegel, F. Schmidt, A. Schreiber, G. Schwab, Seidl, the two Counts Stolberg, Tieck, and chief of all, Uhland.

The Pastoral and Idyl are not much cultivated now; the latest writers of note in this class, being Louise Brachmann and Voss. Besides these, we may refer to Blum, Bronner, Gessner, Götz, Hölty, and Kleist.

The Fable, Allegory, Parable, Satire, and Parody, are all more or less didactic.—The fathers of German fable, are Gellert, Hagedorn, and Lessing; to whom may be added, Gleim, Göckingk, Kästner, Krummacher, Lichtwer, Michælis, Nicolai, Pfeffel, Willamow, and Zachariä.

In the *Allegory and Parable*, Conz, Götz, Herder, Krummacher, Schiller, A. W. v. Schlegel, and Tieck are deservedly esteemed.

In the *Satire and Parody*, Blumauer, Falk, and Göthe, hold the first rank; but also Haller, Kästner, Michælis, and the Stolbergs,

are deservedly distinguished in this mode of instructive discipline.

Didactic Poetry. It may be fairly supposed that so convenient a vehicle to convey instruction, as poetry, would not be neglected by German philosophers and moralists. It is in consequence met with in great abundance, and in every possible form. Some of the larger works are *Die Alpen*, by Haller; *Parthenais*, by Baggesen; *der Frühling*, by Kleist; *der Herbst*, by Neuffer; *die Tageszeiten*, by Zachariä; *die Rheinfahrt* and *das Rheinthal*, by Braun; which are all descriptive. *Halladat*, by Gleim; *Urania*, by Tiedge; which are philosophical. And *die Gesundbrunnen*, by Neubeck; *Harmonica*, by Chr. Schreiber; which are technical. Besides these writers, I may mention Frederika Brun, Conz, Gellert, Gieseke, Göthe, Hagedorn, Lessing, Lichtwer, Kästner, Manso, Matthisson, Salis, Schiller, Uz, Voss, Wieland, as authors of didactic poems.

Epigrams and Distiches are also frequently employed as vehicles for instruction. The most witty and acute are by Göthe, Jacobi, Haug, Herder, Kästner, Lessing, Logau, Schiller, Thümmel, and Wernicke.

An excellent collection of Epigrams has been published by Haug & Weisser, in 1807.

Epistles and Heroïdes are likewise, for the

most part, didactic. The authors who have excelled in this class of composition are, Bürger, J. A. Ebert, Göckingk, Göthe, Gotter, Haller, Jacobi, Kosegarten, Manso, Michælis, Nicolai, Pfeffel, J. A. & A. W. Schlegel, Schiller, K. Schmidt, E. Schulze, Tieck, and Wieland.

In Lyric poetry, the German literature is very rich, especially in the song. After mentioning those who are avowedly the first in this class of poetry, such as Bürger, Gleim, Göthe, Herder, Klopstock, Körner, Schenkendorf, A. W. & F. Schlegel, Schiller, Schwab, Tieck and Uhland, it might almost seem invidious to add any others, as it would be difficult, to make, among the great mass of respectable authors, a perfectly just selection of names. I may, however, add, that in that most difficult of lyric compositions, the ode, the pious and venerable Klopstock stands as yet unequalled.

In the Drama, if we except Schiller and Göthe, Germany cannot boast of many distinguished names. Moreover, that which is really excellent, and likely to survive, is to be found in the tragedy only, many circumstances having combined, to prevent the growth of comedy in that country.

Lessing has already been mentioned as the purifier of the German drama; yet there are only three of his own productions possessed of

much merit, viz. *Minna von Barnhelm*, a play of private life, in prose; *Nathan der Weise*, a philosophical drama, and *Emilia Galotti*, a tragedy. He made also an attempt at translating Shakspear; but the first complete translation (though in prose,) was made by his contemporary, Eschenburg. By this, the public was in some measure prepared for the appearance of Göthe's *Götz von Berlichingen*, a truly historical play in the manner of Shakspear. One of the best imitations of this work is, *Otto von Wittlesbach*, by Babo. Göthe himself, probably disgusted with the ignorant crew who tried to imitate him, did not follow up this first essay, by any similar work, but turned in succession to the French, the Greek, and various other forms of his own invention, as will be seen by a perusal of his *Ipheginia*, *Torquato Tasso*, *Egmont*, *Faust*, &c. Yet notwithstanding the greatness of his fame, this writer has not had such a permanent influence on the drama as Schiller. There are certainly few dramatists in the present day who think of imitating his *Räuber*, *Kabale und Liebe*, *Fiesco*, or, notwithstanding its beautiful poetry, *die Brant von Messina*; but his *Tell*, *Maria Stuart*, and above all, *Wallenstein*, will always be considered as models of perfection; and almost all who have of late years sought distinction by their tragic compositions, have

evidently looked to these great works as their prototypes. The best of these writers are, Collin, Grillparzer, Houwald, Klingemann, Immermann, Körner, Oehlenschläger, Raupach, Rellstab, and Uhland. Mühlner, Werner, and a few others have sought fame by introducing a new kind of fate in the shape of Gipsies' prophecies and unfortunate days. For a time, they succeeded by their skilful versification, in bribing the better judgment and feelings of the nation — but their day is now past. Winkler (Th. Hell), Kind, and particularly Tieck, have been most successful in dramatizing tales of the marvellous, which, however, are only fit for operas, or for the study. Count Platen, an author of considerable talent, but prejudiced against romantic tragedy, has lately attacked the writers of this school with the arms of ridicule, especially in two farces called *die Verhängnissvolle Gabel*, (chiefly directed against Müllner and the other fatalists) and *der Romantische Oedipus*, in which Immermann is made the butt of his wit. But the good count is come by 40 years too late.*

* For farther information on German Poetry and versification, see Nöthen's German Grammar ; Boileau on the Nature and Genius of the German language ; the Foreign, and Foreign Quarterly Reviews ; Mr. Taylor's Historical Survey of German Poetry ; Prof. Mühlensfels' Lectures on German literature ;

I cannot close this, necessarily imperfect sketch, without alluding to the sentimentality and mysticism with which German literature is usually charged in this country.

As to the first, it cannot be denied that, from the time Göthe wrote his *Werther*, and Miller his *Siegwart*, Germany was deluged with sentimental novels and plays, calculated to emasculate even the most robust minds; nor could our poetry entirely escape the lachrymose infection. But sentimentality has never been one of its chief characteristics; and thanks to the stern realities of the times in which we have lately lived, my countrymen are now almost radically cured of this malady.

But the charge of mysticism, as a general one, applied to poetry, is unfounded. The German language supplies many terms for the mysterious emotions of the mind, which are not found in English. The existence of such peculiar expressions naturally facilitates peculiar and more profound methods of reasoning,

the London, the Monthly, and Blackwood's Magazines; the Monthly Review; the critical and æsthetical works of Lessing, Wieland, Göthe, Herder, Schiller, Jean Paul Richter, Tieck, and A. W. and F. Schlegel, Eichorn's and Bouterweck's *Literaturgeschichten*; Menzel's *Deutsche Literatur*; Wachler's *Vorlesungen über die Deutsche Literatur*, Kobertstein's *Handbuch*, F. Horn's *Poesie und Beredsamkeit der Deutschen*, and *das Vergangene Jahrzehend*, by Massmann.

which render many of our philosophical writings, and even some of our didactic poems, unintelligible to those who like to read "as they run." For such there is certainly much mysticism in German literature; but it soon disappears to those who are in the habit of applying thought to the productions of thought.*

There have been many external circumstances which at different times, have affected our literature for good or for evil. My limits do not permit me to touch upon them. It ought, however, to be generally known, that German poetry has not been indebted to the fostering care of princes; wherefore Schiller could sing with conscious pride:—

Kein Augustisch Alter blühte,
 Keines Mediceers Güte,†
 Lächelte der Deutschen Kunst;
 Sie ward nicht gepflegt vom Ruhme,
 Sie entfaltete die Blume
 Nicht am Strahl der Fürstengunst.
 Von dem größten Deutschen Sohne,
 Von des großen Friederichs § Throne

* See on this subject, Edinburgh Review, No. XCII, and Professor Mühlensfels' Introductory Lecture, delivered in the London University.

† No favor as was bestowed by the Medici.

§ Frederic the Great, who never countenanced German Literature.

Ging sie schußlos, ungeehrt.
 Rühmend darf's der Deutsche sagen,
 Höher darf das Herz ihm schlagen:
 Selbst erschuf er sich den Werth.

Darum steigt in höhern Bogen,
 Darum strömt in vollern Bogen
 Deutscher Warden Hochgesang: *
 Und in eig'ner Fülle schwellend,
 Und aus Herzens Tiefen quellend,
 Spottet er der Regeln Zwang.

* Sublime song or hymn.

A

CONCISE ACCOUNT

OF THE AUTHORS OF THE POEMS CONTAINED IN
THIS VOLUME.

ARNDT, E. M. — *Pomerania*, — has distinguished himself by his powerful writings against Napoleon's rule in Germany; his patriotic songs assisted in inflaming the nation in the war of deliverance. He was appointed professor of history at the new university of *Bonn*, but owing to the part he took in the abortive attempt of regenerating Germany, was dismissed in 1820. *Gedichte, Frankfurt*, 2 vols.; *Lieder, Leipzig*. — See p. p. 22, 221, 270.

BLUMAUER, A. — *Austria*, 1755, d. 1798, — is distinguished as a satirical poet of great powers; his wit, however, is often too broad, and at times even low, and his versification occasionally defective. He was patronised by the emperor Joseph II, and his writings, no doubt, assisted this monarch in the partial victory he obtained over the priesthood. *Sämmtliche Werke, Königsberg*, 7 vols. 8vo.; and *München*, 1827. — See p. 229.

BRACHMANN, LUISE, — *Saxony*, 1777, a lady whose poems are distinguished for their simple

fervour, as much as for their ease of diction. She was found drowned in the *Saale*, near *Halle*, in the year 1822, and it is generally supposed that she threw herself into the river, in a fit of insanity. She was called the "*German Sappho*." *Auserlesene Dichtungen* (with a life of the authoress, by *Professor Schütz*); *Leipzig*, 1824.—See p. 240.

BÜRGER,—near *Halberstadt*, 1748,—led a life of misery, and died in 1794, in great poverty. With all his faults, among which occasional vulgarity is not the least, he is a great poet. His original ballads are unsurpassed for nature, truth, and the successful choice of terms; it is on these, and some of his popular songs, that his fame is founded. *Gedichte* (edited by *Reinhard*,) *Berlin*, 2 vols.—See pp. 35, 272.

CLAUDIUS, M.—near *Lübeck* 1743, d. 1815. A man of the stamp of Engel's *Lorenz Stark*; of a strong mind and deep feeling; uniting with a fervent love of mankind, a warm attachment to his domestic circle; an admirer of nature without affectation, pious without cant, patriotic without ultraism; such he displays himself in his poetry, which, however, has frequently the fault of mannerism. The whole of his works, prose and verse, are published in 7 vols., under the title of *Sämmtliche Werke des Wandsbecker Bothen*; *Hamburg*, 1775—1803.—See p. p. 30, 189.

COLLIN, H. J. v.—*Vienna*, 1772, d. 1811.—He wrote several tragedies, more distinguished for classical learning than poetic fervour. His miscellaneous poems are valued for their purity

of versification, grace, and dignity, and the odes particularly, for elevation of thought. A complete edition of his works has appeared at *Vienna*, 1812.—See pp. 102, 178.

EBERT, K. E.,—a living writer, whose poems (*Dichtungen*) appeared in 1828, in a second edition at *Prague*.—They consist of lyric and epic compositions.—See pp. 538, 239.

ESRA EDEM,—an anonymous contributor to periodicals.—See p. 164.

FOLLEN, K., a lyric poet, now living in the United States. He fought and bled for his country in the war of independence. But it may be seen from the specimen (p. 225) that his sentiments must have been too national for the ruling powers of Germany. He has a brother (*A. Follen*) living in Switzerland, who has also written some fine poetry, both lyric and epic, of a patriotic tendency.

FOUQUÉ, Baron de Lamotte,—*Prussia*, 1777, of French extraction,—is the true poet of chivalry, although with somewhat too much affectation. He wrote but little in verse, but his romances are all in a high degree poetical; occasionally extravagant, they yet always appear as the emanation of a pure and honourable mind. *Undine* is the work by which he is most known in this country; but many of his writings deserve to be read, particularly *der Held des Nordens*, *der Zauberring*, and his *Miscellaneous Poems* (2 vols., *Stuttgart*). See p. 209.

FRANZ, Agnes,—*Silesia* 1795,—has contributed many elegant poems, mostly of a didactic or religious cast, to several periodicals, particularly to the annual *Urania*.—See p. 28.

FÜLLEBORN,—a Protestant divine, died while Professor at *Breslaw*. His poems are printed among his miscellaneous works.—See p. 197.

GELLERT,—*Saxony*, 1715, d. 1769,—a man whose memory will ever be revered in Germany, for the great and salutary influence which his writings have had on the people, in whom they infused, at the same time, a love of virtue, and a taste for literature. He was not a powerful poet, but if the effusions of unostentatious virtue, unaffected piety, and true wisdom, in a homely, yet correct and elegant language, deserve respect, it is the poetry of *Gellert*, in his tales, fables, and sacred songs.—See pp. 15, 16, 17.

GLEIM, J. W.,—near *Halberstadt*, 1719, d. 1803, —was for a long time the idol of the German people. Although his songs cannot be termed strictly classical, and are by no means free from a dallying affectation, they are simple and easy. The most remarkable are those which he wrote in the name of a Prussian grenadier. His *Halladat*, (*Hamburg*, 1794,) is a work full of noble sentiments. *Fabeln und Erzählungen*, *Halberstadt*; *Lieder*, *Sondershausen*.—See pp. 4, 5, 15.

GÖCKINGK, L. F. G. v.,—b. 1748,—a countryman, fellow-student, and friend of Bürger, is admired for the sweetness, simplicity, and elegance of his poetical compositions. He chiefly

wrote songs, epigrams; and epistles, which last are, perhaps, the best specimens of this class of compositions in the German language. The last edition of his works was published at *Frankfurt*, (1818) in 4 vols.—See p. 23.

GÖTTE, J. W.—*Frankfurt*, 1749,—has been characterized above. His *Faust* is unquestionably his most distinguished work; on which account it is the more to be regretted, that it contains scenes which it would be pollution to place in the hands of the young. *Götz von Berlichingen*, *Hermann und Dorothea*, *Torquato Tasso*, and *Iphigenia*, on the contrary, may be safely recommended in a moral point of view, as well as a great portion of his minor poems. A complete edition of his works is now in a course of publication at Stuttgart, under the author's own superintendence.—See p. p. 21, 101, 151, 171, 172, 199, 202, 230.

GRABBE, —Under this name, whether real or fictitious, several dramas have appeared within the last few years, which, in the midst of great exaggerations of both feeling and language, contain many novel and striking ideas. And as there has been a progressive improvement in the successive works of this, evidently youthful, writer, we may hope, that with his powers, he will one day eclipse most of the dramatists of the day. The specimen given in this volume, (See p. 181.) is taken from a fairy drama about to appear under the title of *Aschenbrödel* (*Cinderella*), which contains some gems of lyric poetry.

GRILLPARZER, F.,—*Bohemia*,—has written several tragedies full of power and poetical beauties; of which *Sappho*, *die Ahnfrau*, and *der treue Diener seines Herrn* enjoy the highest reputation. See p. 148.

HAGEDORN, F.—*Hamburg*, 1708, d. 1751,—a cheerful and graceful poet: equally alive to the elegance of the French, and the serious thoughtfulness of the English writers, he displayed both qualities in an eminent degree in his songs, fables, tales, and epigrams. He was a contemporary of *Haller*, and contributed with him to raise the poetry of Germany from its then low state. *Poetische Werke*, (edited by *Eschenburg*,) *Hamburg*, 5 vols.—See pp. 3, 8, 9.

HALLER, A.—a noble *Swiss*, 1708, d. 1777.—He was the first German poet who, excited by a diligent study of the ancients and of Milton, broke his own path, and in the midst of an age of smooth dullness, wrote with a power and vigour in which but few since have surpassed him. The last edition of his poems, corrected by himself, was published at *Bern*, 1777, under the title of *Versuch Schweizerischer Gedichte*.—See p. 144.

HEBEL, J. P.,—a Protestant prelate in the grand duchy of *Baden*, born at *Basle*, 1760,—an original mind full of affection and tenderness. His best poems are written in the *Swabian* dialect, unintelligible to strangers, without a copious glossary; which has induced *Giardet* as well as *Adrian* to translate them into High-German. He has written much for the lower orders,

and the young in general, and always pleases by his unostentatious piety, plain wisdom, and artless simplicity.—See p. 182.

HEINE, H.,—a living author, famous for his satirical prose work, called *Reisebilder*. His *Dichtungen*, (*Hamburg*, 1828,) with some extravagancies, contain many pieces distinguished for delicate sentiment, and playful wit.—See p. 242.

HERDER, J. G. v.,—*Prussia*, 1741, d. 1803,—ranks high as a philosopher; critic, and poet. His songs, written with the fervour of an ardent mind, abound in graceful images of an eastern cast, and are at the same time free from every taint which they might have received from a mind less pure, endued with such a rich imagination. His translations and imitations from several ancient and modern languages are admirable. The best editions of his works are published by *Cotta, Stuttgart*.—See p. p. 33, 72, 75, 100.

HEYDENREICH, C. H.,—*Saxony*, 1764, d. 1801.—a writer of a virtuous and contemplative turn of mind. *Gedichte, Leipzig*, 2 vols.—See p. 54.

HÖLTY, L. C.,—1740, d. 1776.—His poems consist chiefly of ballads, odes, elegies, and convivial songs, several of which have been set to music, and are very popular. Many of the latter are of a cheerful and even of a sportive kind; but the generality of his poems are characterized by melancholy and religious pathos, more than by depth of feeling, or strength of passion. His style, however, is free from affectation and senti-

mentality, and his tone always moral.—See p. p. 140, 279.

HOUWALD, E., v.—Lower *Lausitz*, 1778, d. 1825;—is the author of several tragedies, distinguished for invention, touching sentiment, and consummate art of versification. The best of these is *das Bild*.—See p. 178.

JACOBI, J. G.,—*Düsseldorf*, 1740, d. 1814,—a distinguished lyric poet. His older works, mostly imitations of *Gresset* and other French writers, are contained in his *Sämmtliche Werke*, (*Halberstadt*,) 1770—74,) but his more recent, and by far most valuable poems, have appeared in his *Taschenbücher* (annuals) of 1795, 96, 97, 98, 99, 1800, and in the *Iris* of 1803.—See p. 253.

KERNER J.,—a *Swabian* physician at *Weinsberg*, is a lyric poet in the true sense of the word. A feeling of the gentlest and most amiable kind predominates in all his poems, while he skims but lightly over the external objects of his muse, whether in joy or sorrow. His poems are chiefly found in *Uhlands Dichterwald*, and in the *Poetischer Almanach*.—See p. p. 130, 193, 236, 241.

KIND, J. F.,—*Leipzig*, 1768,—is a pleasing novelist, but not a very distinguished poet. *Gedichte*, (new edition,) *Leipzig und Dresden*, 5 vols. See p. 35.

KLEIST, C. E. v.,—the noble Prussian, soldier-poet, born in *Pomerania*, 1715, was killed in the battle of *Kunnersdorf*, 1759. His great poem, *Der Frühling*, is perhaps unsurpassed for grace

and sweetness; and he is equally admirable in the hymn, the elegy, the patriotic song and the idyl. In all his compositions the harmonies of mind and language are inimitably blended together.—See p. 50.

KLOPSTOCK, F. G.,—*Quedlinburg*, near the *Harz*, 1724, d. 1803,—celebrated in this country as the author of the *Messiah*, stands much higher as a writer of odes, in which class of composition, he is perhaps unsurpassed. There is in some of them an occasional straining after new ideas; but on the whole they display a depth, a power, and sublimity; a mastery, and abundance of language, of which only elevated minds, like his, are capable. He has also written sacred and patriotic dramas, but of little value. His works are published at *Leipzig*, by *Göschen*.—See p. p. 133, 252, 280, 287, 293.

KÖRNER, T.,—*Dresden*, 1791,—was educated for the mining profession; but, urged by an irresistible impulse, he devoted himself to poetry. He held the honourable office of poet to the court-theatre at Vienna, when the call of Prussia, summoning the German people to arms against their Gallic oppressors, tore him from his peaceful abode, and the society of a lady he loved, and who was to have become shortly his wife, to engage in the turmoil of war. He fought bravely on various occasions; but it was with his pen that he smote the legions of the foreign foe, even after he had achieved his glorious career in the field of honour. He died of a wound received in

a skirmish, in 1813; but his deathless war-songs which he had composed during the short campaign in which he was engaged retained their influence. They have been published (at *Leipzig*) under the title *Leier und Schwert*; and ought to be in the hands of every admirer of German literature. His poetical remains (*Postischer Nachlass*), published at *Leipzig* in 2 volumes, contain the excellent tragedy of *Zriny*, and many other valuable pieces.—See p. p. 212, 219, 222, 254.

ROSEGARTEN, L. T.,—*Dutchy of Mecklenburg*, 1758,—was a Protestant divine, and died, while professor of history, in the year 1818. He excels chiefly as a descriptive poet; although his fancy is at times too luxuriant; his odes, elegies and pastorals, all bear the stamp of a mind deeply imbued with a sublime sense of morality and religion. The language of his poems is however occasionally bombastic, and its versification at times unpolished. *Leipzig*, 1802, 2 vols.—See pp. 76, 78, 141.

KRUMMACHEN, F. A.,—a Protestant divine, now living at *Bremen*, and a poet whose gentle effusions are a fragrance wafted on the wings of Zephyr, from the mild regions of the Holy Land. His *Parabeln*, (an excellent translation of which is published by Ackermann), although in a prose form, are exquisitely poetical; and his songs, especially those contained in the *Festbüchlein*, are the reflection of a pure, simple, christian mind, which sees and feels God in the beauties of external nature, and in the affections of the human breast.—See p. p. 30, 169, 186, 284.

LANGBEIN, A. F. E.,—near *Dresden*, 1759, excels in the narrative, especially the comic. Unfortunately his subjects are often of an objectionable kind, and his language not seldom coarse. *Gedichte*, *Leipzig*, 1800, 2 vols.—See p. p. 64, 84.

LESSING, G. E.,—*Lausitz*, 1729, d. 1781,—although but a moderate poet himself, had an incalculable influence, not only on German poetry, but on every other branch of literature, more particularly on the drama, through his sound criticisms. Klopstock himself, whose poetical productions formed a new epoch in the literature of Germany, is much indebted to him. His works are very voluminous; but his plays and other political compositions are published separately. See p. 37.

LUDWIG, the present King of Bavaria, has had the noble ambition to wind the poetic wreath round the royal diadem. His Majesty's poems, first published at Stuttgart in 1828, and, in a new edition last year, (in 2 vols.) are, with the exception of those relating to the late Greek contest, mostly descriptive of the exalted author's own sentiments and emotions, at different times of his life. These are noble and generous, and do H. M. honour, as a man and a monarch; besides they are generally expressed in fine poetic imagery.—See pp. 234, 235, 243.

MAHLMANN, S. A.,—*Leipzig*, 1771, d. 1826,—is deservedly admired for his beautiful songs and hymns, many of which have been set to music

by the best German composers. He also wrote metrical tales, and several good plays. *Gedichte, Halle, 1825*;—See p. 261.

MANSO, J. K. F., born in the principality of Gotha, 1760, now professor at Breslaw, is a didactic poet of deep thought and elegant style, in which the ancients have been his models. *Die Kunst zu Lieben; Lehrgedichte, Leipzig, 1794*, See p. 176.

MATTHISSON, E. v., — near Magdeburg, — “the character of Mathisson’s muse,” says Schiller, “is gentle-melancholy;” and accordingly, we find his elegies the best of his compositions. However some of his descriptive poems are also very beautiful; his ideas are always just, and his language is elegant and harmonious. His poems form 2 volumes, (*Tübingen. 1811.*) See p. 260.

MILLER, J. M., — Ulm, 1750; d. 1814, — renowned as the author of the sentimental novel *Siegwart*, which, at one period, produced so many imitations in Germany, deserves to be known for his beautiful elegies and songs. The latter are particularly graceful and artless; their tone seems to be borrowed from the Swabian *Minne-singers*. Many of them are set to music, and sung by the people of all classes. *Gedichte, Ulm, 1783*. See p. 180.

MÜCHLER, K., — Pomerania, 1763, — is one of the most pleasing lyric poets of Germany. His songs are full of a delicate feeling and unaffected sentiment, and his versification is always easy. His epigrams have much novelty and point. *Epi-*

grammen, *Berlin*, 1820. *Gedichte*, (patriotic) *Berlin*, 1815. See p. 251.

MÜLLER, W.—*Dessau*, 1794, d. 1828,—a man of great erudition, and an excellent poet, as may be seen from his *Gedichte aus den Papieren eines reisenden Waldhornisten*, 1821 and 1824; and his *Griechenlieder*, *Dessau*, 1821, &c. His *Blumenlese aus den Minnesängern*, 1816, is also very interesting. See pp. 228, 232, 233.

MÜLNER, A. G. A.,—*Saxony*, 1774,—the author of the celebrated tragedy *die Schuld*, has also written various other tragedies and plays of less merit. A complete edition of his works has been published at *Leipzig*, in 7 vols. See pp. 241, 242.

NEUBECK, V. W.,—a physician of merit, *Thuringia*, 1765,—has gained a reputation as a poet by a didactic poem, (*Leipzig*, 1798,) called *die Gesundbrunnen*, or the mineral waters. His minor poems are published at *Liegnitz*, 1792.—See p. 191.

NICOLAI, L. H. v.,—*Strasburg*, 1737, d.—belongs to the class of moral poets of whom I have already spoken. His poetical epistles, as well as his metrical tales and fables are commendable in many respects. They were published with his prose works. *Berlin*, 1792—95, in 7 vols.—See pp. 15, 18.

NORDSTERN, ARTHUR v.—(the Saxon minister G. A. E. v. NOSTITZ, b. 1765,) is a favourite poet. His writings are, however, mostly dispersed in periodicals; in one of which he published

an excellent translation of Lord Byron's *Childe Harold*.—See p. 7.

NOVALIS,—whose real name was F. L. von Hardenberg, b. *Weissenfels*, 1772, d. 1801,—left most of his writings in an unfinished state; they were so published by *Tieck* and *Schlegel*, (*Berlin* 1802 and 1804) in 2 vols.; and bear the stamp of deep originality and of a pensive and pious mind.—See pp. 214, 250.

PFEFFEL, G. C.,—*Colmar*, 1736, d. 1809.—He lost his sight when he was 21 years of age: nevertheless he remained engaged with the education of youth and literary composition till near the time of his death. He has been peculiarly successful in the fable, metrical tale and epistle, in which the facility and elegance of a Frenchman are united with the meditative earnestness of a German. The most perfect edition of his poetical works is the 4th, *Tübingen*, 1802—1810, 10 vols.—See pp. 12, 13, 22, 24, 29.

PLATEN, A. Graf von,—first attracted public attention by a farce called *die verhängnissvolle Gabel* (the fatal fork,) already alluded to. A volume of poems, published at *Stuttgart*, in 1828, are evidently the product of a highly cultivated mind.—See pp. 251.

RAMLER, K. W.,—*Pomerania* 1725, d. 1798, while professor of logic at *Berlin*. He was a distinguished writer of odes, which are characterized rather by the elegance and correctness of *Horace*, than by the sublimity of

Klopstock. His principal theme was Frederic the Great and his victories. *Poetische Werke*, Berlin, 1801, 2 vols. A translation of the odes of Horace, Berlin, 1800.—See pp. 4, 288.

RÜCKERT, F., better known by his poetical name of *Freimund Raimer*,—is a writer of the romantic school, of great originality. Some of his patriotic songs of 1813 are much esteemed. Latterly he has devoted himself with success to Persian literature, as a fruit of which, he has published a volume of imitations, under the title *Oestliche Rosen*. Leipzig, 1822.—See p. 225.

SALIS, J. G. v.,—a noble Swiss, born 1762, is an elegiac poet of Matthisson's school, and therefore often called the younger Matthisson. He surpasses this writer in depth of feeling, but is less harmonious in diction. *Lieder und Gedichte*, (4th edition,) Zurich, 1803. See pp. 184, 249.

SCHENKENDORF, Max v.,—one of the noble youths who contended for their country's rights, both with their swords and pens; and a writer of more depth than even Körner. *Gedichte*, Tübingen, 1815.—See p. 114, 204, 267.

SCHILLER, F. v.,—Würtemberg, 1759, d. 1805,—a genius whose writings are well known and appreciated in this country. His poetical works consist of plays, chiefly tragedies, and miscellaneous poems. The best editions are those of Cotta, Stuttgart.—See pp. 32, 47, 149, 150, 154, 155, 160, 161, 163, 244, 276, 277.

SCHLEGEL, A. W.,—Hannover, 1767—now

professor at Bonn, a poet whose works are more distinguished for classic purity than any exuberance of feeling, and whose chief merit is that of a very acute and philosophical critic. His labours as a translator, especially of the works of Shakspear, and Calderon, are invaluable. *Poetische Werke, Heidelberg*, 1811.—See pp. 79, 147, 208.

SCHLEGEL, F.,—a brother of the former, (born 1769,) who, till the time of his death in 1829, held a public employment at Vienna, was a man of genius; but rather too much imbued with mysticism and ultra-royalism, which feelings greatly lessen the value of his, otherwise meritorious, critical labours. *Gedichte, Berlin*, 1809.—See p. 172, 202, 220.

SCHREIBER, A.,—grand-duchy of Baden, 1765,—is a very agreeable poet, and has contributed to the diffusion of good taste, by the publication of several excellent annuals, particularly that called *Cornelia. Gedichte, Düsseldorf* 1801.—See pp. 41, 146, 227.

SCHUBART, C. F.—*Limburg*, 1739, d. 1791,—a powerful, but irregular and negligent writer. A collection of his poems, in two volumes, published by his son, *Frankfurt*, 1802, contains hymns, popular songs, and various other lyric effusions.—See p. 42.

SCHULZE, E. K. F. *Celle*, 1789,—a poet of great promise, who died at the early age of twenty-nine. His most celebrated works are *Cäcilie* and *die Bezauberte Rose*; two romantic epic

poems. A complete edition of his works has been published, under the auspices of Bouterweck, in 4 vols. *Leipzig*, 1822. See p. 216.

SCHWAB, GUSTAV, a living writer, celebrated for his ballads, in which he is scarcely inferior to Uhland. His style is equally popular, but the language often too impassionate for this sort of compositions. Most of them first appeared in the *Morgenblatt*, but have been, within the last few years, republished at *Stuttgart*. See p. 127.

STARKE, G. W.—*Saxony*,—1762, a Protestant divine, much esteemed for his moral tales. He has also written some good poetry of a lyric character. *Kirchenlieder, Halle*, 1804. See p. 237.

STOLBERG, F. L. Graf zu,—*Dutchy of Holstein*, 1750, d. 1819,—vied with his brother CHRISTIAN, in every class of composition, and generally excelled him in loftiness of conception and energy of diction. They both tried the drama after Greek models, but failed by giving it too much of the epic character. They also made very good metrical translations of several Greek poets and dramatists ; but it is on their odes and hymns that their fame is chiefly founded. In the year 1813, count Leopold, warmed by a new poetic fire, assisted in rousing the spirit of his oppressed countrymen, by several national songs, composed in that chaste and noble language which characterizes his muse. He was one of those few German poets who, carried away by a strong imagination, have abandoned the Protestant faith, to seek repose in the bosom of the Romish church,

a step for which he has been too severely censured, particularly by the veteran Voss. His writings are collected with those of his brother, in 20 vols., *Hamburg*, 1821—25.—See pp. 188, 204, 291.

TIEDGE, C. A.,—in the *Altmark*, 1752,—is a philosophical writer of poetry, distinguished by correct feeling, and pure taste, but without much original genius; yet some of his poems display a great degree of tenderness. His didactic poem *Urania* (*Halle*, 1808), contains many excellent passages, and several of his shorter poems (*Elegien*, &c., *Halle*, 1814—23, 3 vols.) are considered classical.—See pp. 19, 166, 255, 264.

TIECK, L.,—*Berlin*, 1773.—is a poet of ardent feeling, rich fancy, and original turn of mind. He has shewn himself of late years, a somewhat infatuated worshipper of the middle ages, which has induced the partisans of that period to raise him even above Göthe and Schiller; while others, led by a contrary partisanship, have endeavoured to degrade him to the rank of a mere skilful imitator. His *Sämmtliche Gedichte* (*Dresden* 1821—23), contain some real gems, See pp. 185, 191, 195, 196, 198, 201, 274.

UHLAND, L.—is a truly popular poet; his songs, ballads, and romances are all equally remarkable for simplicity of form and language, a natural flow of the metre, an artless expression of the higher aspirations of the soul, and of the deeper emotions of the heart. He is honourably distinguished as the author of the tragedy *Ernst Herzog von Schwaben*, but much more so by his

minor poems. *Gedichte, Stuttgart*, 1820. See pp. 95, 97, 194.

Uz. J. P.—*Anspach*, 1720, d. 1796,—has left two volumes of poems (*Leipzig*, 1772), more remarkable for a high, moral and deep religious feeling, than for any other excellence; his language too is occasionally coarse, and his versification often rough and inelegant.—See p. 290.

Voss, J. H.—1751, d. 1827 — is more celebrated for his excellent translations of Roman and Greek authors, especially of Homer, than for his own writings. These are, however, not without merit, particularly his pastorals, which are, like pictures of the Dutch school, remarkable for simplicity and truth. Many of his lyric poems are very beautiful. Voss in his translations has often done violence to the genius of the language; but at the same time, he has shown its richness and flexibility more than any preceding writer. *Sämmtliche Gedichte, Königsberg*, 7 vols. *Luise, ein ländliches Gedicht*, ditto.—See pp. 58, 262.

WERNER, F. L. Z.,—*Königsberg*; 1768,—died a Catholic priest, at *Vienna*, in 1823. He wrote several dramas of great power, of which that of *Martin Luther*, is the most celebrated. His characters are generally well delineated, his language often sublime in sentiment, and beautiful in the choice of words, but his plots are mostly wild and extravagant, and display a disordered imagination.—See p. 211.

WIELAND, C. M.,—*Swabia*, 1733, d. 1813. The general character of Wieland's poetry, is that

of clearness and gracefulness. But his best compositions are disfigured by epicurean descriptions of scenes which a chaste mind always hides under the veil of modesty; as a proof of which I need only mention the fact, that Mr. Sotheby, in his excellent translation of *Oberon*, the poet's masterpiece, felt himself compelled, out of regard to decency, to omit the scenes which produced the quarrel between Oberon and Titania.—See p. 115.

WILLAMOW, (or Willamov,) J. G. a Prussian, b. 1736, has left a collection of pleasing fables, for the most part in dialogue; besides various attempts in the Pindaric measure, which are no longer read. He died in 1777, in great misery. See pp. 10, 11, 31.

ZACHARIÄ, J. F. W. (d. 1777,) was originally a disciple of *Gottsched*, under whose auspices, he published, in 1742, a comic epopœ, entitled *der Renomist* (anglicè the University-bully), in the manner of Pope. This style of composition found in his time much applause, which induced him, to write two or three others of the same description. He has also left several descriptive poems; but is now chiefly remembered for his fables. His poetical works are collected in 2 vols. (*Braunschweig*, 1772,) and in a supplementary volume, published in 1785.—See p. 7.

 LI.—L e o n o r e.

Lenore fuhr um's Morgenroth
 Empor aus schweren Träumen:
 „Bist untreu, Wilhelm, oder todt?
 Wie lange willst du säumen?“
 Er war mit König Friederichs Macht
 Gezogen in die Prager Schlacht,
 Und hatte nicht geschrieben,
 Ob er gesund geblieben.

8.

Der König und die Kaiserin,
 Des langen Haders müde,
 Erweichten ihren harten Sinn,
 Und machten endlich Friede;
 Und jedes Heer mit Sing und Sang,

Mit Paukenschall und Kling und Klang,
 Geschmückt mit grünen Reifern,
 Zog heim zu seinen Häusern. 16.

Und überall, all überall,
 Auf Wegen und auf Stegen,
 Zog Alt und Jung dem Jubelschall
 Der Kommenden entgegen.
 „Gottlob!“ rief Kind und Gattin laut,
 „Willkommen!“ manche frohe Braut.
 Ach! aber für Lenoren
 War Gruß und Kuß verloren. 21.

Sie frug den Zug wohl auf und ab,
 Und frug nach allen Namen;
 Doch keiner war, der Kundschaft gab,
 Von allen, so da kamen.
 Als nun der Zug vorüber war,
 Zerraupte sie ihr Rabenhaar,
 Und warf sich hin zur Erde
 Mit wüthender Geberde. 32.

Die Mutter lief wohl hin zu ihr:—
 „Ach, daß sich Gott erbarme!
 Du trautes Kind, was ist mit dir?“
 Und schloß sie in die Arme.—
 „O Mutter, Mutter! hin ist hin!
 Run fahre Welt und Alles hin!
 Bei Gott ist kein Erbarmen.
 O weh, o weh mir Armen!“ — 40.

„Hilf, Gott, hilf! Sieh uns gnädig an!
 Kind, bet' ein Vater unser!
 Was Gott thut, das ist wohlgethan.
 Gott, Gott erbarmt sich unser!“ —
 „„D Mutter, Mutter! eiler Bahn!
 Gott hat an mir nicht wohlgethan!
 Was half, was half mein Beten?
 Nun ist's nicht mehr vounöthen.““ — 48.

„Hilf, Gott, hilf! Wer den Vater kennt,
 Der weiß, er hilft den Kindern.
 Das hochgelobte Sakrament
 Wird deinen Jammer lindern.“ —
 „„D Mutter, Mutter! was mich brennt,
 Das lindert mir kein Sakrament!
 Kein Sakrament kann Leben
 Den Todten wieder geben.““ 56.

„Hör', Kind! wie, wenn der falsche Mann
 Im fernen Ungerlande
 Sich seines Glaubens abgethan
 Zum neuen Ehebande?
 Laß fahren, Kind, sein Herz dahin!
 Er hat es nimmermehr Gewinn!
 Wann Seel' und Leib sich trennen,
 Wird ihn sein Meineid brennen.““ 64.

„„D Mutter, Mutter! Hin ist hin!
 Verloren ist verloren!
 Der Tod, der Tod ist mein Gewinn!

O wär' ich nie geboren!
 Eisch aus, mein Licht, auf ewig aus!
 Stirb hin, stirb hin in Nacht und Graus!
 Bei Gott ist kein Erbarmen!
 O weh, o weh mir Armen! " " —

72.

„Hilf, Gott, hilf! Geh nicht in's Gericht
 Mit deinem armen Kinde!
 Sie weiß nicht, was die Zunge spricht,
 Behalt' ihr nicht die Sünde!
 Ach! Kind, vergiß dein irdisch Leid,
 Und denk' an Gott und Seligkeit!
 So wird doch deiner Seelen
 Der Bräutigam nicht fehlen.“ —

80.

„O Mutter! Was ist Seligkeit?
 O Mutter! Was ist Hölle?
 Bei ihm, bei ihm ist Seligkeit,
 Und ohne Wilhelm Hölle! —
 Eisch aus, mein Licht, auf ewig aus!
 Stirb hin, stirb hin in Nacht und Graus!
 Ohn' ihn mag ich auf Erden,
 Mag dort nicht selig werden.“ —

88.

So wüthete Verzweiflung
 Ihr in Gehirn und Adern.
 Sie fuhr mit Gottes Vorsehung
 Vermessen fort zu habern,
 Zerschlug den Busen und zerrang
 Die Hand bis Sonnenuntergang,

Bis auf am Himmelsbogen
Die goldnen Sterne zogen.

96.

Und außen, horch! ging's trap, trap, trap,
Als wie von Rosses Hufen;
Und flirrend stieg ein Reiter ab
An des Geländers Stufen;
Und horch! — und horch! der Pfortenring
Ganz lose, leise, klinglingling;
Dann kamen durch die Pforte
Bernehmlich diese Worte:

104.

„Holla, holla! Thu' auf, mein Kind!
Schläfst, Liebchen, oder wachst du?
Wie bist noch gegen mich gesinnt?
Und weinest oder lachst du?“
„„Ach, Wilhelm, du? So spät bei Nacht?
Geweinet hab' ich und gewacht;
Ach, großes Leid erlitten!
Wo kommst du her geritten?““

112.

„Wir satteln nur um Mitternacht;
Weit ritt ich her von Böhmen.
Ich habe spät mich aufgemacht,
Und will dich mit mir nehmen.““ —
„„Ach, Wilhelm, erst herein geschwind!
Den Hagedorn durchsauft der Wind.
Herein, in meinen Armen,
Herzliebster, zu erwärmen!““ —

120.

„Laß sausen durch den Hagedorn!

Laß sausen, Kind, laß sausen!
 Der Rappe scharrt, es klirrt der Sporn;
 Ich darf allhier nicht hausen.
 Komm' schürze, spring', und schwinge dich
 Auf meinen Rappen hinter mich!
 Muß heut noch hundert Meilen
 Mit dir in's Brautbett eilen." — 128.

„„Ach, wolltest hundert Meilen noch
 Mich heut in's Brautbett tragen?
 Und hörch! es brummt die Glocke noch,
 Die elf schon angeschlagen.““ —
 „Sieh hin, sieh her! Der Mond scheint hell,
 Wir und die Todten reiten schnell.
 Ich bringe dich, zur Wette,
 Noch heut in's Hochzeitbette.“ — 136.

„„Sag' an, wo ist dein Kämmerlein?
 Wo? wie, dein Hochzeitbettchen?““ —
 „Weit, weit von hier!.. Still, kühl und klein!..
 Sechs Bretter und zwei Brettchen!“ —
 „„Hat's Raum für mich?““ — „Für dich und mich!
 Komm', schürze, spring', und schwinge dich!
 Die Hochzeitsgäste hoffen;
 Die Kammer steht uns offen.“ — 144.

Schön Liebchen schürzte, sprang und schwang
 Sich auf das Roß behende;
 Wohl um den trauten Reiter schlang
 Sie ihre Lilienhände;

Und hurre hurre, hop hop hop!
 Ging's fort in saufendem Galopp,
 Daß Roß und Reiter schnoben,
 Und Kies und Funken stoben. 152.

Zur rechten und zur linken Hand,
 Vorbei vor ihren Fliesen,
 Wie flogen Ager, Haib' und Land!
 Wie donnerten die Brücken! —
 „Graut Liebchen auch?—Der Mond scheint hell!
 Hurrah! die Todten reiten schnell!
 Graut Liebchen auch vor Todten?“ —
 „„Ach nein! — Doch laß die Todten!““ — 163.

Was Klang hort für Gesang und Klang?
 Was flatterten die Raken?
 Horch Glockenklang! Horch Todtensang:
 „Laßt uns den Leib begraben!“
 Und näher zog ein Leichenzug,
 Der Sarg und Todtenbahre trug.
 Das Lied war zu vergleichen
 Dem Unkenruf in Teichen. 168.

Nach Mitternacht begrabt den Leib,
 Mit Klang und Sang und Klage!
 Setzt führ' ich heim mein junges Weib.
 Mit, mit zum Brautgelage!
 Komm' Küster, hier! Komm' mit dem Ehr,
 Und gurgle mir das Brautlied vor!
 Komm' Pfaff, und sprich den Segen,
 Eh' wir zu Bett uns legen!“ — 176.

Still Klang und Sang. — Die Bahre schwand.
 Gehorsam seinem Rufen,
 Kam's, hurre hurre! nachgerannt,
 Hart hinter's Klappen Hufen.
 Und immer weiter, hop hop hop!
 Ging's fort in tausendem Galopp,
 Daß Roß und Reiter schnoben
 Und Kies und Funken stoben. 184.

Wie flogen rechts, wie flogen links
 Gebirge, Baum' und Hecken!
 Wie flogen links, und rechts, und links
 Die Dörfer, Stadt' und Flecken!—
 „Graut Liebchen auch?—Der Mond scheint hell!
 Hurrah! die Todten reiten schnell!
 Graut Liebchen auch vor Todten?“
 „„Ach! laß sie ruhn, die Todten!““ 192.

Sieh da! sieh da! Am Hochgericht
 Tanz' um des Rades Spindel,
 Halb sichtbarlich bei Mondenlicht,
 Ein lustiges Gesindel. —
 „Gasa! Gesindel, hier! Komm' hier!
 Gesindel, komm' und folge mir!
 Tanz' uns den Hochzeitreigen,
 Wann wir zu Bette steigen!“ 200.

Und das Gesindel, husch husch husch!
 Kam hinten nachgeprasselt,
 Wie Wirbelwind am Haselbusch

Durch dürre Blätter raffelt.
 Und weiter, weiter, hop hop hop!
 Ging's fort in sausendem Galopp,
 Daß Roß und Reiter schnoben,
 Und Riez und Funken stoben. 208.

Weg flog, was rund der Mond beschien,
 Wie flog es in die Ferne!
 Wie flogen oben überhin
 Der Himmel und die Sterne! —
 „Graut Liebchen auch? — der Mond scheint hell!
 Hurrah! die Todten reiten schnell! —
 Graut Liebchen auch vor Todten?“ —
 „„D weh! Laß ruhn die Todten!““ — 216.

„Rapp'! Rapp'! Mich dünkt, der Hahn schon ruft:
 Bald wird der Sand verrinnen. —
 Rapp'! Rapp'! Ich wüßte Morgenluft,
 Rapp' tummle dich von hinten! —
 Vollbracht, vollbracht ist unser Lauf!
 Das Hochzeitbette thut sich auf!
 Die Todten reiten schnelle!
 Wir sind, wir sind zur Stelle!“ — 224.

Rasch auf ein eisern Gitterthor
 Ging's mit verhängtem Zügel.
 Mit schwanker Gert' ein Schlag davor
 Zersprengte Schloß undiegel.
 Die Flügel flogen klirrend auf,

Und über Gräber ging der Lauf.
 Es blinkten Leichensteine
 Rund um im Mondenscheine. 232.

Ha sieh! Ha sieh! im Augenblick, —
 Huhu! ein gräßlich Wunder! —
 Des Reiters Koller, Stück für Stück,
 Fiel ab wie mürber Zunder,
 Zum Schädel ohne Zopf und Schopf,
 Zum nackten Schädel ward sein Kopf,
 Sein Körper zum Gerippe
 Mit Stundenglas und Hippe. 240

Hoch bäumte sich, wild schnob der Rapp',
 Und sprühte Feuerfunken;
 Und hui! war's unter ihr hinab
 Verschwunden und versunken.
 Geheul, Geheul aus hoher Luft,
 Gewinsel kam aus tiefer Gruft,
 Lenore's Herz, mit Beben,
 Rang zwischen Tod und Leben. 243.

Nun tanzten wohl bei Mondenglanz
 Rund um herum im Kreise
 Die Geister einen Kettentanz,
 Und heulten diese Weise:
 „Geduld! Geduld! Wenn's Herz auch bricht!
 Mit Gott im Himmel hadre nicht!
 Des Leibes bist du ledig;
 Gott sey der Seele gnädig!“ 256.
 G. A. Bürger.

 LXVII.—An die Hoffnung.

Wohlthätigste der Feen,
 Du, mit dem weichen Sinn,
 Vom Himmel ausersehn
 Zur Menschentrösterinn!
 Schön, wie die Morgenstunde,
 Mit rosigtem Gesicht,
 Und mit dem Purpurmunde,
 Der Königrebe spricht.

8.

Als mit dem goldnen Alter,
 Der Unschuld Glück entwich,
 Da sandten die Erhalter
 Gequälter Menschen dich:
 Daß du das Unglück schwächtest,
 Des Lasters Riesensohn,
 Und Freuden wiederbrächtest,
 Die mit der Unschuld flohn.

16.

Nun wandelt im Geleite
 Dir ewig Ruhe nach.
 Im Aufruhr und im Streite
 Mit grausem Ungemach,
 Ertheilest du dem Müden,

Oh' ganz sein Muth erschlaft,
 Erquickung oder Frieden
 Und neue Heldenkraft.

24.

Du scheuchst von dem Krieger
 Das Grauen der Gefahr,
 Und tröstest arme Pflüger
 Im dürren Mangeljahr.
 Aus Wind und lauem Regen,
 Aus Sonnenschein und Thau,
 Verkündest du den Segen
 Der zartbesproßten Au.

32.

Von deinem Flügel düftet
 Ein Balsam für den Schmerz;
 Bei deinem Wehen lüftet
 Sich das beklommne Herz.
 Dein Odem hauchet Kräfte
 Verwelktem Glend ein;
 Erstorbene kalte Gäfte
 Belebt dein milder Schein.

40.

Du bist es die dem Kranken
 Die Todesqualen stillt;
 Mit wonnigen Gedanken
 Von Zukunft ihn erfüllt:
 In seinen letzten Träumen
 Das Paradies ihm zeigt,
 Und unter grünen Bäumen
 Die Lebenschaale reicht.

48.

Die du den armen **Sklaven**
 Im dunkeln Schacht erfreust,
 Von unverbienten Strafen
 Erlösung prophezeist;
 Dem im Tyrhener Meere
 Die Last des Ruders hebst
 Und über der Galeere,
 Wie Frühlingswehen, schwebst:

56.

O Göttin! deine Stimme
 Tödt der Verzweiflung
 In ihrem tauben Grimme
 Noch oft Beruhigung.
 Dein holder Blick entwinkelt
 Sie gieriger Gefahr.
 Der Todesbecher sinket,
 Der schon am Munde war.

64.

B ü r g e r.