

G.R. WECKHERLIN'S SONNETS

A THESIS

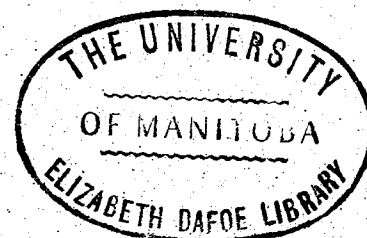
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G A R D A

"Sie ist die gröseste Reichtumb."

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AN ABSTRACT

Georg Rodolf Weckherlin (1584-1653) wrote, as far as we know, a total of sixty-four sonnets. These sonnets have attracted little attention in spite of the fact that Weckherlin is considered one of the most important poets of the early German Baroque. Literary historians of the sonnet have long recognized Weckherlin's primacy and ability, but Germanists in general have been slow to acknowledge him as a sonneteer. In part, this may be due to Opitz's influence, which, rightly or wrongly, has overshadowed the efforts of his contemporaries. Weckherlin was also isolated from the mainstream of German life and letters, not only by his attempts at resisting Opitz's theory, but also by his living most of his adult life in England.

This thesis is an attempt to understand the nature of Weckherlin's sonnets. After an examination and analysis of the sixty-four sonnets, it was decided that the sonnets were basically and thematically grouped into two categories: "Liebessonette" and "Lobsonette". An examination of the motifs, themes, and attitudes of the love sonnets revealed that in all cases, except one, the sonnets were petrarchistic. The fact that Weckherlin wrote a cycle of petrarchistic sonnets has been previously noted by many scholars, but no one, to my knowledge, has made a detailed study of the cycle in order to reveal the nature of Weckherlin's petrarchism or to verify that the cycle was, in fact, a cycle. It was decided, after careful consideration, that Weckherlin's petrarchism was conventional, if not restrained. That is, the description of the beloved contained no outrageous hyperbole or extensive mythological association. The effect of the beloved on the lover was found to be more pleasurable than painful as there were more sonnets in praise of

the beloved than sonnets that described the suffering of the lover. It was also decided that the cycle was, in fact, a cycle, but only in the sense of a series of sonnets collected, quite arbitrarily, around the central theme of love.

The "Lobsonette", or "Heroische Sonnet" to use Weckherlin's words, revealed that they were not so much praise of a particular hero, but rather praise of the Protestant cause, and were comments on the Thirty Years' War. The political and war motifs were found to play a dominant role, even in those sonnets that were addressed to Weckherlin's friends. War was also discovered to be an extremely important motif in the petrarchistic sonnets.

Finally, Weckherlin's use of the sonnet form was examined in order to ascertain if there was any correlation between outer form and inner movement. It was discovered that indeed there was not only a correlation, but a remarkable union of form and content.

This thesis concludes, then, that the sonnets of Weckherlin, who is generally considered the oldest German sonneteer of worth, deserve to be one of the measures for later German sonnets.

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INTRODUCTION

This study is an analysis and interpretation of all the known sonnets written by Georg Rodolf Weckherlin (1584-1653). Weckherlin, after studying at the University of Tübingen, embarked upon a career as a secretary and diplomat. He was first employed at the court of the Duke of Württemberg, but later settled in England where he became naturalized. Most of his adult life was spent in the service of the English court, but

in spite of his amazing command of the language and his understanding of all things English, he was never assimilated, but remained a German at heart His outstanding characteristic is a profound patriotism, . . . which for him was identical with the cause of Protestantism.¹

Weckherlin wrote a total of sixty-four sonnets. For the purposes of this investigation, all poems titled "Sonnet", and poems comprising fourteen lines and similar in form to those labelled "Sonnet" have been included. Sixty-one of these sonnets are contained in Fischer's three volume edition of Weckherlin's works.² Two handwritten sonnets were discovered and transcribed by Forster,³ as was one other.⁴

1

Leonard Forster, "G.R. Weckherlin in England", GLL, III, 2 (Jan. 1939), 115.

2

Hermann Fischer, Georg Rudolf Weckherlins Gedichte, III vols., (Darmstadt: Wissenschaftliche Buchgesellschaft, 1968). In future footnote references this source will be abbreviated to either Fischer I, Fischer II or Fischer III.

3

Leonard Forster, "Ein viersprachiger Gedichtzyklus G.R. Weckherlins: Für Henry Lüdeke", Jahrbuch der deutschen Schillergesellschaft I, 1957, 11-29. In future footnote references this source will be abbreviated to Forster, "Gedichtzyklus".

4

Leonard Wilson Forster, Georg Rudolf Weckherlin, zur Kenntnis seines Lebens in England, Basler Studien zur deutschen Sprache und Literatur 2, (Basel: Benno Schwabe & Co. Verlag, 1944), p.134. Future footnotes will refer to this source as Forster, Weckherlin.

Weckherlin's favourite genre, numerically, was the sonnet.⁵ His first sonnet, "Sonnet. Die spiegelmacher an das Frawenzimmer." (3),⁶ appeared in his earliest publication Triumpf (1616), and his last known poem was a sonnet, "An Herren Ehrenhold Falken, von Traubenberg, Sonnet." (416), which was dated "Decemb. 1648." Weckherlin is not renowned for his sonnets; yet literary historians do note that he is the first name-worthy German sonneteer. In spite of this acceptance on the one hand, Germanists, in general, have been slow to acknowledge him.

The aim of this study is to examine the content of Weckherlin's sonnets in order to determine their motifs, themes, and attitudes. These terms will be used in a very general, if somewhat simple way. The intention of this study is not to enter into a discussion of motifs, themes, and attitudes per se, but to use them only as tools. The word "theme" will refer to the general subject matter of the particular sonnet, and "motif" will refer to the means by which this is illustrated. "Attitude" will refer to the pose adopted by or towards the speaker in the sonnet. As a practical example, in "Die Lieb ist Leben und Tod" (317) the theme is that of love, the motif is the typically petrarchistic, antithetical pair of life and death, and the attitude of the speaker is acceptance of his suffering. After the content has been examined, it will be related to the sonnet form.

Weckherlin's sonnets tend towards two main groups in terms of

5

Fischer II, p.515.

6

Fischer has numbered most poems, and the number in brackets immediately following a poem is consistent with his numbering.

theme. The first group that will be examined is the cycle of love sonnets, and the second is a group of "Lobgedichte" or "Heroische Sonnet." This thesis will attempt to demonstrate that the love sonnets are predominantly petrarchistic, and the "Lobgedichte" are mainly political. The thesis will be divided into three main sections, which will encompass discussions on the cycle of love sonnets, "Heroische und andere Sonnet", and Weckherlin's use of the sonnet form.

Finally, if Weckherlin's sonnets should reveal that he did not merely impose a rhyme scheme upon a fourteen-line poem, but instead conceived the sonnet as a two-part structure with a meaningful relationship between outer form and inner movement, then, as the oldest German sonneteer, Weckherlin's norms would deserve to be one of the measures for later German sonnets.

CHAPTER I

WECKHERLIN'S PETRARCHISTIC SONNET CYCLE

Petrarchism

In 1641 Johan Jansson of Amsterdam published a book of poetry entitled George Rodolf Weckherlins Gaistliche und Weltliche Gedichte. This book contains, as the title suggests, two main sections. The second section, Weltliche Poesyen, is subdivided into six headings. The third heading is that of Buhlereyen Oder Lieb-Gedichte, and it is here that we find nineteen sonnets, numbered 1-19 by Weckherlin, under the particular heading of Etliche Sonnet oder Kling geseng von seiner Liebsten.⁷ In the 1648 edition these same nineteen sonnets are reproduced with minor alterations, and the addition of another three changes the original order slightly. Thus there are twenty-two love sonnets out of a total of sixty-four sonnets.

In order to appreciate Weckherlin's love sonnets fully, it is necessary to understand the tradition in which they were written. "Defining the tradition used by a poet is the most precise tool we have for distinguishing the immediate from the peripheral in his art."⁸ Weckherlin's twenty-two love sonnets are, for the most part, typically petrarchistic. This on the one hand says much and on the other hand says little. Most of the love poetry of this period was, in one way or another, petrarch-

⁷
Fischer I, pp.462-476.

⁸
Donald Guss, John Donne, Petrarchist: Italianate Conceits and Love Theory in the "Songs and Sonets", (Detroit: Wayne State University Press, 1966), p.15.

chistic, and if the label is to be at all meaningful it must be precise. If the label "petrarchistic" is understood to mean a shallow imitation of anything and everything that was once written by Petrarch, then it is not only incorrectly understood, but meaningless as a literary label because it says very little. Even the most superficial reading of Weckherlin's love sonnets will leave one with the impression that they are petrarchistic, but this has to do with the nature of petrarchism and not with Weckherlin. Petrarchism is easily recognizable, because it is a convention with clear concepts, concrete images, and traditional limits. What might seem, to the modern reader, to be insincere and exaggerated love poetry in Weckherlin, is really an example of excellent petrarchism.

9 10 11 12 13
 Pacini, Kastner, Berent, Naumann, Forster, among others, have all made occasional references to the Petrarchan and petrarchistic influences in Weckherlin's work, but no one, to my knowledge, has made a thorough study of Weckherlin as a petrarchist. For that matter neither

9

Lidia Pacini, Petrarca in der deutschen Dichtungslehre vom Barock bis zur Romantik, Italienische Studien 1, (Petrarca-Haus Köln: Kommissionsverlag Deutsche Verlags-Anstalt Stuttgart, 1936), p.7.

10

L.E. Kastner, "Georg Rudolf Weckherlin's Models", MLR, X, (1915), p.369.

11

Eberhard Ferdinand Berent, Die Auffassung der Liebe bei Opitz und Weckherlin und ihre geschichtlichen Vorstufen, Cornell University, Ph.D., 1960, (Mic 61-731, Ann Arbor, Michigan: University Microfilms, Inc., 1969), p.110.

12

Walter Naumann, Traum und Tradition in der deutschen Lyrik, Sprache und Literatur 32, (Stuttgart, Berlin, Köln, Mainz: W. Kohlhammer Verlag, 1966), p.103.

13

Leonard Forster, The Icy Fire: Five Studies in European Petrarchism, (Cambridge: The University Press, 1969), p.49. Hereinafter referred to as Forster, Icy Fire.

does this study, as it is concerned only with Weckherlin's sonnets.

The one in-depth study of all of Weckherlin's love poetry is Berent's doctoral thesis.¹⁴ Berent carefully describes and documents Opitz's and Weckherlin's concepts of love in their historical context. However, he does not discuss petrarchism as fully as one would expect. Berent does not differentiate between Petrarch and petrarchism, and feels that it is not his responsibility to discuss these aspects of Opitz's and Weckherlin's love poetry:

Da es nicht im Interesse dieser Darstellung liegt, aufzuzeigen, in welchem Grade und in welcher Weise Petrarka und seine Schule von Opitz und Weckherlin aufgenommen wurde, sei hier auf die Arbeit von H. Souvageol, Petrarka in der deutschen Lyrik des XVII. Jahrhunderts, Ansbach 1911, verwiesen, in der allerdings nur äußerlich die einzelnen Übertragungen und Adaptionen mit dem Original verglichen werden, ohne die viel interessantere Frage nach der inneren Wesensverwandtschaft, die zwischen Petrarka und den deutschen Barockdichtern besteht, anzuschneiden.¹⁵

Berent's main interest is revealing his poets' thoughts on love: ". . . die Aufgabe dieser Arbeit ist, . . . allein festzuhalten, welche Gedanken und Anschauungen diese Dichter über die Liebe zum Ausdruck brachten, . . ."¹⁶ Yet it is questionable whether this can be satisfactorily done without discussing petrarchism fully. Berent is in an excellent position to define the tradition in which Weckherlin wrote, as half of his thesis is devoted to historical concepts of love, but he states that:

¹⁴

Berent, op. cit.

¹⁵

Ibid. p.167, n. 1.

¹⁶

Ibid. p.112.

Es soll hier nicht untersucht werden, auf welche Weise die genannten Dichter /Opitz und Weckherlin/ mit den Liebestheorien vertraut wurden: durch die direkte Beschäftigung mit den italienischen Autoren oder auf dem Umwege über die italienische, französische und niederländische Renaissancedichtung, in welcher die Liebesauffassung Italiens weitgehend ihren Ausdruck gefunden hatte,¹⁷

Berent's observation that: "Die neue deutsche Lyrik von Opitz und Weckherlin ist ohne eine Kenntnis der Liebesauffassung der italienischen Renaissance nicht zu verstehen"¹⁸ is correct, but not precise enough.

This thesis is in agreement with Pyritz's contention ". . . dass auch die Liebesdichtung des deutschen 17. Jahrhunderts, soweit sie überhaupt in diesen Bereich gehört, nicht unter dem Zeichen Petrarca's, sondern unter dem des Petrarkismus steht."¹⁹ Berent, unfortunately, was not aware of,

or decided not to use Pyritz's study, for it is neither mentioned in his thesis nor listed in his bibliography. In a later article on a similar topic to his thesis, Berent makes no mention of his own doctoral thesis,²⁰ but does mention Pyritz briefly, if somewhat insignificantly. In his

Anmerkungen to this article, he dates Pyritz's P. Flemings deutsche Liebeslyrik as if it were 1923.²¹ This, of course, is incorrect and should

¹⁷
Ibid. p.91.

¹⁸
Ibid. pp.90-91.

¹⁹
Hans Pyritz, Paul Flemings Liebeslyrik, zur Geschichte des Petrarkismus, Palaestra Band 234, (Göttingen: Vandenhoeck & Ruprecht, 1963), p.157.

²⁰
Eberhard Berent, "Frauenverehrung und Frauenverachtung in der Dichtung des frühen Barock", New York University Department of German Studies in Germanic Languages and Literature, 1968, 21-34.

²¹
Ibid. p.34, n.5.

read 1932. In fairness to Berent, I must add that this could quite easily be a typographical error.

Any examination of the love poetry of the seventeenth century must automatically take petrarchism into account, for as Newald says: "Aus der deutschen Liebeslyrik des 17. Jahrh.s ist der Petrarkismus nicht wegzudenken."²² Weckherlin's cycle of twenty-two love sonnets represents the total known love sonnets that he wrote, and they are predominantly petrarchistic. Fechner has already noted that in the cycle "ist der petrarkistische Ideen-und Bildkatalog in geschickter Weise ins Deutsche übertragen."²³ Weckherlin does not use all of the possible petrarchistic motifs, themes, and attitudes as there are only twenty-two sonnets, but he certainly uses a great many of them. Perhaps what is refreshing about Weckherlin's cycle is that there is only a limited number of sonnets and thus he avoids the trap of constantly harping on the same theme which, in the end, must deaden this type of poetry.

The whole question of influences, models, and sources has lost the charm it once had and the intention is not to enter into this maze. Besides, early Weckherlin scholars have done much of the initial research in this area. At times, in their eagerness to find a model, they have been overzealous. For example:

22

Richard Newald, Die deutsche Literatur vom Späthumanismus zur Empfindsamkeit, 1570-1750, Vol.5 of Geschichte der deutschen Literatur von den Anfängen bis zur Gegenwart, ed. by H. de Boor and R. Newald (München: C.H. Beck'sche Verlagsbuchhandlung, 1967), p.186.

23

Jörg-Ulrich Fechner, Der Antipetrarkismus: Studien zur Liebes- satire in barocker Lyrik, (Heidelberg: Carl Winter Universitätsverlag, 1966), p.53.

Bohm has exaggerated the English influence even more than is generally believed. The fact is that Weckherlin, in spite of his prolonged sojourn in England, owes comparatively little to English literature. He was essentially a follower of the Pléiade, just as Opitz was;

24
. . . .

Source hunting has had its day, and I am not certain just how much is added to our understanding of a Weckherlin sonnet to know that it is similar to a sonnet by Ronsard, which is similar to a sonnet by Petrarch, which is similar to Once one is prepared to accept the fact that the study of Petrarch and the Petrarchan²⁵ is an intimately related but nevertheless different area from petrarchism and the petrarchistic, then the question of Petrarch's influence on individual petrarchists becomes less important than it has always seemed to be. Petrarchism, by its very nature, is conventional and therefore imitative. Every petrarchist imitated every other petrarchist and we can never be absolutely positive who got what from whom. Pyritz points out:

daß Petrarkismus nicht mit Nachahmung Petrarca's zu identifizieren ist. Es sind zwei Welten, die sich voneinander gelöst haben, deren zweite von der ersten stets erneute Zuflüsse wohl erfahren kann, nicht zu erfahren braucht.²⁶

In spite of all that has been written on petrarchism, we do not have a comprehensive list of Petrarchan and petrarchistic motifs, themes, and attitudes. An in-depth study of a petrarchist always leaves one with nagging doubts as to how much of his poetry is Petrarchan, petrarchistic,

24

Kastner, op. cit., p.369.

25

The word "Petrarchan" in this thesis will always mean that which is specifically related to Petrarch. Likewise, "petrarchistic" means that which is related to petrarchism.

26

Pyritz, op. cit., p.160.

or original. Neubert sees this as a problem that we might never be able to overcome:

Bei einem aber noch so knappen Blick auf die ganze Evolution dieser Nachwirkung Petrarcas bedrängt uns immer erneut das Gefahren umschließende Problem: Was wird von Petrarca selbst, was von seinen italienischen Epigonen übernommen? Und die Tatsache bleibt: dieses Problem ist noch nicht völlig gelöst, wird vielleicht nie restlos gelöst werden können. Voraussetzung dazu wäre eine unbeschreiblich tiefe Vertrautheit und Kenntnis alles dessen, was sowohl in Petrarca selbst, was, mit den kurz gezeichneten Veränderungen, in seiner Nachfolger Werken bestimmend geworden, zu weitgehenden Umgestaltungen der ursprünglichen Haltung geführt hat. Nur mit größter Vorsicht kann heute das ungefähre Fazit gezogen werden.²⁷

We will only be able to approach a fuller understanding of petrarchism when we have an arsenal of individual in-depth studies. Petrarchism was a multi-lingual and international phenomenon, and there is enough research to keep those who are interested busy for years.

Petrarchism, after finding its initial inspiration in Petrarch, adapted and elaborated many of his love motifs, themes, and attitudes until it took on a life of its own. Pyritz was among the first to draw attention to the fact that:

Er Petrarkismus wird System - das zweite erotische System von internationaler Geltung nach dem Minnesang. In diesem System ist nicht der ganze Petrarca rezipiert; soweit aber diese Rezeption geschah, erscheint die Ausdruckswelt, die sich Petrarca für sein persönliches Erleben schuf, befreit von allem Bekenntnishaften, gelöst aus allen organischen Zusammenhängen, aus allem Fließenden und Verfließenden unverbindlicher Stimmungsschilderung zur Starre und Kühle einer festen Schematik verhärtet, in allen ihren Elementen vergrößert und verzerrt. Was fortfällt, ist der ganze Oberbau: die weltanschauliche und psychologische Problematik des Liebes-

27

Fritz Neubert, "Zum Problem des Petrarkismus in Europa", Französische Literaturprobleme: Gesammelte Aufsätze, (Berlin: Duncker & Humblot, 1962), p.452.

ideals mit ihren Konflikten und die Liebesethik. Was bleibt und zum System verholzt, das sind die Grundzüge der erotischen Situation und das Material der sprachlichen Gestaltung.²⁸

Alewyn, in discussing Pyritz's study, talks about the difference between Petrarch and petrarchism:

Was dem Petrarkismus diesen "System" charakter verleiht, ist zunächst der Umstand, daß er zwar geschichtlich von Petrarca's Canzoniere ausgeht und ihm dieser Zusammenhang meist auch bewußt bleibt, daß aber der einzelne Vertreter keineswegs immer wieder unmittelbar an den Meister anknüpft, daß der Petrarkismus also keineswegs aus einer Summe von einzelnen Fäden besteht, die je von dem Nachahmer zu dem Vorbild zurückliefen, sondern daß er sich als selbständige "Schule" konstituiert, die die persönliche Beziehung des einzelnen Petrarkisten zu Petrarca nicht nur entbehrlich, sondern sogar eigentlich unmöglich macht. So verhält sich der Petrarkismus zu Petrarca auch keineswegs wie Erstarrung zu Ursprung, sondern er ist ein neues Gebilde, das aus dem Werk Petrarca's nur eine ganz bestimmte Gruppe von Gebärden auswählt, sie durch Aufnahme neuer Züge erweitert und daraus eine typische Haltung ausformt, die von nun an lediglich abgewandelt, aber nicht verändert wird.²⁹

Forster in his recent, delightful, and learned publication on petrarchism, agrees with the idea of a petrarchistic system but warns us that the petrarchists probably never thought of themselves as being systematic:

It is not difficult to systematise the totality of commonplaces of this kind, and critics often speak of a "petrarchistic system". It is doubtful whether the petrarchists themselves were conscious of the existence of such a thing. The convention was coherent and pervasive, it was invaluable, it was part of the air they breathed, and many of them probably thought very little about it. What we see as a system was for them a natural mode of conventional utterance and conventional behaviour in certain circumstances. The concept of a petrarchistic

28

Pyritz, op. cit., p.147.

29

Richard Alewyn, "Hans Pyritz: Paul Flemings deutsche Liebeslyrik (1932)", Deutsche Barockforschung: Dokumentation einer Epoche, ed. by Richard Alewyn, (Köln, Berlin: Kiepenheuer & Witsch, 1968), pp.438-439.

system is, however, a useful critical tool, as long as this proviso is borne in mind. It is perhaps better to speak of a flexible convention which expresses itself in an arsenal of commonplaces, images or topoi, which poets could use in evervarying combinations for whatever purpose they liked. As they worked within a well defined tradition, there were certain natural bounds to the use they made of them. Nonetheless, these commonplaces were the ready-made bricks with which accomplished artists could fashion structures of great originality and beauty.³⁰

Petrarchism, then, does not necessarily have to be an empty imitation and pale shadow of the great master Petrarch. "Die Sache darf nicht von vorneherein als Sterilität abgetan werden. Sie ist ein stilgeschichtliches Phänomen, das konservierende wie vorbereitende Wirkung getan hat."³¹ Guss sees petrarchism as "a rich and subtle convention" and explains Donne's richness in the Songs and Sonets as being "the richness of Petrarchism."³² Forster wittily redresses those scholars who perpetually complain that petrarchists never imitated what was truly important in Petrarch:

These complaints have by now become as much a conventional topos as those petrarchistic topoi against which they are directed. The tacit assumption seems to be that petrarchists did not know what they were about, and that they would have made a better job of it had they had the benefit of various modern scholars to tell them what they ought to do. This assumption needs some looking into.

I believe that petrarchists knew perfectly well what they were doing and made not at all a bad job of it. It seems unreasonable to reproach them with imitating precisely those aspects of Petrarch's poetry which

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Forster, Icy Fire, p.22.

31

Hugo Friedrich, Epochen der italienischen Lyrik, (Frankfurt am Main: Vittorio Klostermann, 1964), p.312.

32

Guss, op. cit., p.16.

were imitable and with neglecting those which were not. Moreover, they had their reasons for wishing to imitate.³³

He then very plausibly suggests that petrarchism was so popular because not only was it tremendously flexible and socially acceptable but it acted as poetic and vernacular training.³⁴

According to Guss, Italian scholars have re-evaluated Petrarchism and restored it to a position of esteem. These same scholars have established four basic principles that are necessary for a correct understanding of petrarchism:

First, as Elwert and Ulivi show, Petrarchan imitation is intended to surpass, not merely to reproduce, its models. Second, as Marzot and Alonso demonstrate, Petrarchism is an evolving, not a static mode, encompassing extremes as divergent as Wordsworth's romanticism and Baudelaire's. Third, as Baldacci proves, even the most imitative Petrarchan school, Bemboism, is distinctly different from Petrarch in its artistic standards and world-view. Fourth, as Vinciguerra says, Petrarchism defined for a peninsular without national identity the language of Italian poetry³⁵

Petrarchism is predominantly love poetry, and embodies a clearly distinguishable set of conventional motifs, themes, and attitudes. At the very heart of petrarchism is the basic convention that the woman or the beloved is the personification of physical and spiritual beauty. She is worshipped and adored by poet-lovers who sing her praise and lament her distance and heartlessness. The beloved is an idealised figure and Petrarch's Laura has the same attributes and attitudes as Ronsard's H el ene or Weckherlin's Myrta.

³³

Forster, *Icy Fire*, pp.61-62.

³⁴

Ibid., pp.61-83.

³⁵

Guss, *op. cit.*, pp.22-23.

The Petrarchan conceit is perhaps the most readily recognizable of all the petrarchistic elements, and it is the conceit that was later parodied for the very same reason that it was initially imitated. Petrarch's metaphors and rhetorical devices could be easily imitated in any language and because of their great flexibility could be used for serious or satirical purposes. Petrarchists, in trying to outdo their models, taxed their wits to be as imaginative as possible in their conceits. The obvious result was that they exaggerated, and at times were absolutely outrageous. If these hyperbolic conceits were not so serious, they would be hilarious. And that is the very reason why they could be so easily parodied. The most common conceits are the ones used to describe the incomparable beauty of the beloved: eyes like stars, hair of gold, pearly teeth, lips of coral, breasts like marble globes, and cheeks of roses and lilies. The petrarchist was free, provided he remained within the convention, to describe his lady as he pleased, but examples like those listed were obligatory. If the petrarchist exhausted nature of its precious stones and flowers, he could always turn to mythology to bring greater emphasis to the beloved's beauty. Mythologizing served a triple purpose. The lady was enhanced not only by the specific association but by the authority and the respect that the classics commanded. Also it afforded the petrarchist the opportunity to parade his learning. Even though humility is a petrarchistic convention, pride in one's learning is an even older tradition.

Another basic aspect of petrarchism is the intricate weaving of balanced opposites. Antithetical pairs abound, and are used in a range from the simplest to the extremely sophisticated. They appealed because they were not only perceptible by the senses, but well-suited to the

paradoxical situation of the lover who must love, but who cannot be loved in return. Examples of these pairs are: life - death, joy - sorrow, sweet - bitter, day - night, heat - cold, including its derivatives burn - freeze, flame - ice, passion - tears, dry - moist. These pairs became so common and understandable in the petrarchistic context that a poet could simply write: "I freeze and burn" or "I am the living dead", without any further clarification. Thus, there developed "eine Art Fachsprache der Liebesthemen".³⁶

It was not only the whole nature of the relationship between the poet and his beloved that the petrarchists adopted and adapted, but the sonnet form itself. Petrarch's favourite form was the sonnet and he wrote over three hundred to Laura. The Petrarchan sonnet is so constructed that it consists of fourteen lines divided into an octave and sestet, which are subdivided by two quatrains and two tercets. The quatrains are linked to each other by rhyme, as are the tercets. The octave has only two sets of rhymes, but the sestet is more flexible and may have two or three. Schematically the above could be represented as follows: abba, abba, cdc, dcd (cde, cde,). Certain variations within this scheme were also used. Petrarch did not invent the sonnet, but he developed it to the point where it became the most natural vehicle for the expression of his thoughts. "Wherever in the sixteenth and seventeenth centuries we find sonnets being written, they are the vehicle of petrarchism."³⁷ Thus, petrarchism and the sonnet go hand in hand.

There is no lack of historical information on petrarchism, and

36

Friedrich, op. cit., p.314.

37

Forster, Icy Fire, p.74.

names, dates, and places are easily obtainable. This thesis, therefore, will attempt not to repeat that which has already been well documented. It suffices to say that petrarchists began appearing all over Europe, at different times, in a chain reaction that was to bind and yet at the same time release the imaginations of poets everywhere. Germany was one of the last links of the chain and received its stimulus mainly from Dutch and French petrarchists.

Forster tells us that petrarchism only becomes successful when its vehicle, the sonnet, has been mastered:

This can be clearly seen in Germany, where Theobald Hock (Schönes Blumenfeld, 1601) used a number of Petrarchan conceits without finding a suitable form for them; the effective influence of petrarchism in German literature had to wait for Martin Opitz to introduce the alexandrine and the sonnet in 1624.³⁹

Opitz's Buch von der deutschen Poeterey (1624) was the most influential work of its time for German poets. It contained recipes for the making of poetry, and became the supreme authority on questions of form and content. Newald qualifies Opitz's place in the history of German literature by saying:

Das Ansehen, welches Opitz bei Zeitgenossen und Nachwelt genoß, hat dazu verführt, seinem Einfluß manches zuzuschreiben, wofür er nicht verantwortlich ist. Wir stellen ihn in den Mittelpunkt einer Generation meist schwächerer Talente, die nach 1640 kaum mehr Bedeutendes geleistet haben.⁴⁰

Technically, Opitz was not really the first to introduce the sonnet in 1624, as Weckherlin's first sonnet "Sonnet. Die spiegelmacher an das

38

Ibid., passim, especially the short general annotated bibliography pp.188-190.

39

Ibid., pp.35-36.

40

Newald, op. cit., p.157.

Frawenzimmer." (3) appeared in 1616 in his earliest publication Triumpf. In the same year Weckherlin wrote the English version of (3) and in 1619 he introduced his A Panegyricke with a sonnet "To the most noble and Worthily honoured Lord, The Lord Hays, Vicount of Doncaster &c." (Fischer III, p.4). "Sonnet. Gemachet in dem Jahr. 1619." (145), as the title indicates, was also written in 1619. In 1624 Weckherlin wrote two sonnets, one in English and the other in French, on the death of Elizabeth Trumbull (Forster "Gedichtzyklus", pp.13-14). Six sonnets, especially when only two are in German and of those only one, (3), was published prior to 1624, cannot make Weckherlin the actual introducer of the sonnet in Germany, but they do show that Weckherlin had mastered the sonnet form and was able to produce sonnets in three languages without the aid of Opitz's Buch. There is also the question of Weckherlin's lost love sonnets which, in all probability, were written prior to 1624.⁴¹ On the basis of the fact that Weckherlin's published love sonnets are petrarchistic, it is quite feasible that these lost sonnets were also petrarchistic and may well be the very same sonnets as those published in 1641. We know that Weckherlin had written these sonnets early in his career, because he tells us this in the preface to the 1641 edition:

Lieber Leser,

Weil neben andern meinen güttern, welche durch den unmenschlichen Krieg in meines brudern Ludwigs seeligen händen (zu Stutgart und Blochingen) mit allem dem seinigen, ja ihme selbst, und unserm Vatterland zu grund gegangen, auch meine hinderlassene schrifften verlohren: . . . Denen Ich jung bekant gewesen, die wissen wol, daß Ich schon vor dreyszig jahren unserer Sprach reichthumb unnd

41

Forster, Weckherlin, p.47 and Ernest Tonnelat, "Deux Imitateurs Allemands de Ronsard: G.R. Weckherlin et Martin Opitz", Revue de Litterature Comparee IV, 1924, p.559 estimate that the lost love sonnets were written in 1610.

zierlichkeit den Fremden in meinen Gedichten für
 augen geleet: Deren die zwey Büchlein meiner Oden
 und Gesänge vor langem durch den Druck zu Stutgart
 an das liecht: die übrige aber (darunder mich allein
 meine in vielen Sonneten und andern Gesängen und
 Ständen beschriebene Buhlschafft (Myrta genant) schier
 noch betriebe und verliebet) in des ellenden
 Teutschlands feuer und aschen gerahten; und also als
 meiner jungen thorheit funken zu nichts worden. In-
 massen dan gewiß daß

Gleichwie Wir menschen dahin sterben,
 Also auch unsre Werck verderben.⁴²

Physical Beauty of the Beloved

It now seems appropriate to move from a discussion of petrarchism in general to an examination of Weckherlin's cycle in particular. Praise of the beloved is the essence of petrarchism, and the immediate mark of a petrarchist is his use of the Petrarchan conceit. Weckherlin describes the incomparable beauty of his beloved in much the same way as any other petrarchist. Weckherlin's lady has eyes like stars: (208), (211), (213); hair of gold: (209), (210), (217), (219), (319); pearly teeth: (209); lips of coral or ruby: (209), (211); breasts like marble: (211), or as white as snow: (212), (217); cheeks of roses and lilies: (215); and hands as smooth as alabaster: (211), or ivory: (220). Because praise of the beloved is at the heart of petrarchism, the above typical comparisons are an attempt by the poet to describe the indescribable beauty of his lady. The images are often concrete objects in nature that are felt to be desirable and beautiful, such as stars, precious stones, and flowers. The above images were virtually obligatory for the petrarchist and it was only in the way that he used them that he could show any originality. Originality for

42

Fischer I, pp.291-292.

the petrarchist meant that he must try to express better what had already been said before. Thus, Weckherlin takes the basic simile of the eyes like stars and incorporates it in an extended marine metaphor. The lady's eyes now become not only stars but a mariner's guiding light, the poet's comfort, and Love's splendour:

Kein Schiffman hat jemahls in einer schwartzen nacht
 Ein halb so klares liecht oder gestirn erblicket
 Als hell seind die augstern, mein trost und Amors pracht;⁴³
 (208, 9-11)

In "Sie ist Steinin." the eyes are both stars and sparkling sapphires:

"Und ihre zween augstern seind funckende Saphir," (211, 9). In "Von ihren überschönen Augen." (213), a whole sonnet addressed to the eyes, which incidentally, has been excellently interpreted by Naumann, the star's physical properties of light and heat are used by Weckherlin to spare the chaste and to chastise the proud:

O liebliches gestirn, Stern, deren liecht und hitz
 Kan, züchtigend den stolz, der züchtigen verschonen:
 (213, 3-4)

The previous two lines show Weckherlin's adept use of figures of speech. The first figure is that of apostrophe: "O liebliches gestirn", which is, at the same time, an example of synecdoche as the stars refer to the eyes which are substituted for the beloved. Both "gestirn" and "Stern" have the same meaning and are derived from the same root. This type of repetition is known as polyptoton, and in this instance serves to emphasize the basic metaphor of the eyes as stars. The words "züchtigend"

⁴³

All quotations, unless otherwise noted, are taken from the 1648 edition of Weckherlin's works.

⁴⁴

Naumann, op. cit., pp.103-109.

and "züchtigen" are also examples of polyptoton and in this case are related to the pun as the words appear the same but are different in meaning. Antithesis is also present in "züchtigend" and "verschonen", which enclose an antithetical pair "den stolz" and "der züchtigen". There is also alliteration: "liebliches", "liecht", "stolz"; "gestirn", "züchtigend", "züchtigen"; "liebliches", "gestirn", "Stern", "stolz" etc.; and assonance: "liebliches", "liecht"; "liebliches", "gestirn", "hitz", "züchtigend", "züchtigen"; "Stern", "gestirn", "deren", "züchtigend", "züchtigen" etc. Finally Weckherlin employs "the criss-cross" or chiasmus which can make an antithesis even more striking. Thus, "liecht" refers to "verschonen" and "Hitz" to "züchtigend". In two lines of fifteen words Weckherlin uses nine figures of speech! This is a remarkable achievement in the effective use of language, for it is both eloquent and concise.

The lady's eyes have always fascinated the petrarchist and Weckherlin further compares them to "die Sonn" (206, 3) and describes them as "süsse wayd" (209, 12), "schön" (210, 13), "überschön" (213, title), "brauner klarheit" (213, 8), and "Nicht nur pfeil und plitz, sondern wie grosse stück" (218, 10).

Every petrarchist's lady had golden hair and Weckherlin is very typical in this respect. The purest gold from the fabled East pales before Myrta's curly locks:

Das gold des Morenlands, wie pur es auch kan sein,
 Muß ihres krausen haars köstlichem schimmern weichen:
 (209, 1-2)

In "Venedig gegen seiner Liebsten verglichen.", the splendours and treasures of Venice are nothing compared to the beloved's hair:

Dan was seind doch die Brent, Galleen, Marxenplatz,
 Die statliche palläst, der schatz so weit vermehret,
 Gegen der haaren strom von purem gold bewehret,
 (210, 5-7)

Weckherlin much prefers his lady's "krausen gold" to be free and flowing rather than bound and braided, because the freer her hair the more he is attracted, entrapped, and robbed of his freedom: "Ie freyher ihre haar, ie mehr sie mich entfreyen." (217, 14). "Schöne Haar.", as the title suggests, is a complete sonnet addressed to his beloved's "goldfluß blaich und reich, Goldstriemen wahr und klar" (219, 5) and her unbound hair entices him into danger:

O der Lieb liebstes garn, der Schönsten schönste haar,
 Wan schertzend in dem lufft ihr schon bandloß umbflieget,
 Befind ich doch alßbald, daß ihr mein hertz betrieget,
 Und daß ie freyer ihr, ie grösser mein gefahr.

(219, 1-4)

After the eyes and hair, the lips were probably the most appreciated by the petrarchists. The eyes are mentioned in thirteen sonnets: (206), (208), (209), (210), (211), (213), (214), (216), (218), (222), (223), (317), (319). Hair appears in eight sonnets: (208), (209), (210), (211), (217), (219), (223), (319), and the lips and mouth are referred to in eleven sonnets: (207), (208), (209), (210), (211), (214), (216), (221), (223), (318), (319).

In "Sie ist gantz Lieblich und Löblich.", the lips are compared to coral and rubies, which are red and precious, but inanimate. Only the rose with its delicate texture and magnificent colour can do justice to Myrta's lips. Her teeth are more beautiful than the most perfect pearl and enrich her speech and smile:

Der rohteste Coral, des schönsten Rubins schein
 Ist ihres Rosenmunds reichthumb nicht zuvergleichen:

Und keine perlein seind so weissz, so gleich, so rein,
 Als die, die ihres munds red unnd geschmöll bereichen:

(209, 3-6)

Venice's dukes, counsellors, and courtiers, parading in their most magnificent finery, are nothing compared to the beloved's lips and cheeks:

Was ist des Hertzogs, Rahts, der Curtisanen prangen
 In purpur, scharlach, gold, in bestem saal unnd mahl,
 Verglichen mit dem schmuck der lippen und der wangen:
 (210, 9-11)

The lips are further described as "schön" (214, 9) and "rot" (208, 8), and the lady's breath as "süsse lufft" (208, 8).

"Sie ist Steinin." contains an interesting catalogue of precious stones that are used to describe the lady's hair, neck, eyes, breasts, hands, lips, and heart:

Dem bläichen Agstein gleich ist der strom ihrer haaren,
 Ihr runde kehl und halß ist pur als ein Cristall,
 Ein Marber ihre brust, das wärtzlein ein Corall,
 Den Alabasterstein händ und arm offenbahren:

Und ihre zween augstern seind funckende Saphir,
 Ein lachender Rubin auff ihrem mund prachtieret,
 Von hartestem deemant hat Sie ein hertz in ihr.
 (211, 5-11)

In "Eine Schöne Bettlerin.", Weckherlin's praise of the lady has a subtle twist, although, according to Kastner, the sonnet is borrowed from Claudio Anchillini (1574-1640).⁴⁵ A beggarwoman, because she is beautiful, has no need to beg as she embodies the greatest of petrarchistic riches:

Als von mir eine Fraw, von Gottes reicher hand
 Mit grösserer Schönheit dan haab und gut verehret,
 Mit fliegend-schönem haar, und lumpechtem gewand
 Umb Got in ihrer noht ein stücklein gelts begehret:

Empfand mit andern ich, daß ihrer augen brand
 Vil mehr dan ihre bit mit lieb das hertz versehret,
 Und ihr haupt, aug und leib sich (ihrem armen stand
 Zu wider) einen schatz unschätzlich reich vermehret.

Darumb, O Reiche Fraw, sprach seufzend ich zu ihr,
 Was bettlet diser mund, der würdig zu befehlen?
 Und dessen Reichtumb mich arm machet gegen dir?

Dan weder Rubin ihm noch Perlein fehlen,
 Und das Gold deines haupts will daß selbs (Bettler) wir
 Uns deiner freindlichkeit und lieb miltreich befehlen.
 (319, 1-14)

The beggarwoman, usually an ugly and grotesque figure, is used here to emphasize the idea of beauty. "Die Sehnsucht nach Schönheit ist im Barock so groß, daß das Häßliche und Grotteske, so eingehend es gelegentlich auch gestaltet ist, nie um seiner selbst willen da ist, sondern stets das Schöne ⁴⁶ unterstreicht."

From the conceits in the previous section, it can be seen that Weckherlin describes the individual beauties of his beloved in very much the same way as any other petrarchist. The metaphors are general, impersonal, and rational, but nonetheless seriously and sincerely meant. Most Weckherlin scholars have already pointed out that Weckherlin's main stimulus came from Ronsard and the Pléiade. This I am in no position to dispute, but Weckherlin was multilingual and wrote in German, French, Latin, and English. Forster, who is an authority on Weckherlin, claims that Weckherlin was also familiar with the Italian poets: "Daß er Weckherlin mit der italienischen Literatur vertraut war, zeigen nicht nur seine Zitate aus Guarini, Ariost usw. in B, sondern auch verschiedene Anlehnungen an ⁴⁷ Petrarca in O I." Kastner also notes that ⁴⁸ "Weckherlin was apparently well acquainted with Italian literature" and concludes that Weckherlin's

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Adelheid Beckmann, Motive und Formen der deutschen Lyrik des 17. Jahrhunderts und ihre Entsprechungen in der französischen Lyrik seit Ronsard. Ein Beitrag zur vergleichenden Literaturgeschichte, Hermaea N.F. Bd. 5, (Tübingen: Max Niemeyer Verlag, 1960), p.50.

⁴⁷

Forster, Weckherlin, p.34. Forster's italics refer to Fischer's abbreviations for the various Weckherlin editions.

⁴⁸

Kastner, op. cit., p.369.

indebtedness to the Italians is probably more considerable than that
 49
 which has already been noted. My contention is simply that, if one
 petrarchist imitated another, and if Weckherlin was able to read five
 languages, then it is quite conceivable that Weckherlin's petrarchism is
 rooted in no one particular source. It, therefore, seems rather fruitless
 to seek for a line here, a thought there, and a paraphrase somewhere else.
 Weckherlin's thoughts on beauty lie squarely within the petrarchistic
 tradition, but there is an aspect of his style that is particularly
 characteristic of him.

Weckherlin's conceits are constructed in such a way that he shows
 a definite preference for the type of comparison that intensifies through
 negation. Gaitanides has already pointed this out: ". . . die Steigerung
 durch Negation ist für Weckherlin von höchster stilistischer Bedeutsam-
 keit; noch stärker als im direkten Superlativ verwirklicht sich in ihr die
 absolute Gültigkeit einer Aussage."⁵⁰ This, of course, is not unique to
 Weckherlin but is an important aspect of his style. Hyperbole is probably
 the most common figure of speech used by the petrarchists. This is under-
 standable, as the only way one can attempt to describe the indescribable
 beauty of one's lady or to express the insatiable desire of the lover is
 to resort to some form of exaggeration. "Sie ist die gröseste Reichtumb."
 (208) is an excellent example of Weckherlin's use of negatives for the pur-

49

Ibid., p.372

50

Hans Gaitanides, Georg Rudolf Weckherlin, Versuch einer physiognomischen Stilanalyse, Diss. München, 1936, p.119.

pose of intensification. Seven linked marine metaphors are used to describe the lover's desire and faithfulness, and the beloved's beauty:

Das prächtigste Kriegsschiff, dem ie das Meer war kund,
Hat keinen mast so hoch, als hoch ist mein begehren;
Kein Ancker halb so starck und beissend in den grund,
Als meine lieb und trew, die unauffhörlich wehren.

So knüpfet auch kein sayl noch leyn ein solchen bund,
Als die zart krause haar, die meinen gaist beschweren;
Kein wind bließ iemahl auff die seegel stolz und rund
Als mich die süsse lüfft des rothen munds bethören.

Kein Schiffman hat iemahls in einer schwartzen nacht
Ein halb so klares liecht oder gestirn erblicket
Als hell seind die augstern, mein trost und Amors pracht:

So hat auch noch kein schiff, nach langer fahrt beglicket,
Ein Kleinoth so viel wehrt zu uns von Ost gebracht,
Als dises Kleinoth ist das alle welt erquicket.

(208, 1-14) (*italics mine*)

Superlatives, in themselves, cannot do sufficient justice to the beauty of the beloved, and in "Sie ist gantz Lieblich und Löblich." (209) she is elevated to an absolute because nothing can compare with her beauty:

Der rohteste Coral, des schönsten Rubins schein
Ist ihres Rosenmunds reichtumb nicht zuvergleichen:

Und keine perlein seind so weissz, so gleich, so rein,
Als die, die ihres munds red unnd geschmöll bereichen:
So kan auch die Natur und Kunst kein helfenbein,
Das so zart, glat und weissz, wie ihr leib, herauß streichen.

(209, 3-8) (*italics mine*)

Mythological association is often used in petrarchism to enhance the beloved's beauty. Petrarchists, after exhausting natural phenomena, turned to the supernatural to bring greater emphasis to their praise of the lady. Weckherlin, surprisingly, does not exploit mythology for this

Beckmann, *op. cit.*, p.110 talks about "Metaphernkette", and mentions that "Opitz und Weckherlin pflegen diesen Typ nicht, erst in der Mitte des Jahrhunderts (Schirmer) kommt er wieder zur Geltung." (p.111, n.115). Sonnet (208) negates this comment as far as Weckherlin is concerned.

purpose in his love sonnets. It is not that Weckherlin is unfamiliar with the classics, for poem (320), which is at the end of the cycle and also falls under the heading of Buhlereyen Oder Lieb-Gedichte, contains 848 lines entitled "Gedichte Von dem Urtheil, So der Troanische Jüngling, Paris, Mit dem Apfel gegeben." The sonnet cycle contains no classical allegories, although Weckherlin does address his beloved as "Göttin" in two sonnets, (206) and (212), and refers to "Amor", (208), (211), (215), (218), and (318), in his role as Cupid. "Göttin" and "Amor" are the only mythological associations that Weckherlin uses.

Spiritual Beauty

The petrarchist's lady was not only physically beautiful but also spiritually beautiful. Her physical body reflected her spiritual worth and her inner and outer beauty were in perfect harmony. Fleming emphasizes "Zucht und Zier" and Weckherlin stresses "Tugend und Schönheit":

Ein wunderreiches werck, da lieblichkeit mit ehr,
Da tugent mit schönheit, in einem leib vermählet
(206, 9-10)

Weckherlin's beloved is the very proof of the existence of love, virtue, and beauty: "Der tugent süsse krafft, der Lieb und Schönheit prob" (207, 9). Myrta is the sum total of beauty and the measure of noble qualities: "Der Schönheit gantze sum, der Tugenten Richtschnur" (209, 13). In "Venedig gegen seiner Liebsten verglichen." (210), the great treasures of Venice pale before the even greater treasures of "Schönheit und Tugend". The concrete and the material are eclipsed by the abstract and spiritual:

Dan was seind doch die Brent, Galleen, Marxenplatz,
Die statliche palläst, der schatz so weit vermehret,
Gegen der haarenstrom von purem gold bewehret,
Und gegen der Schönheit und tugend grösserm schatz?
(210, 5-8)

For Weckherlin and the petrarchists in general, then, the ideal lady was expected to combine "schönheit und Tugend" in perfect harmony. As Berent notes, we cannot really define what "Tugend" is, but nevertheless it is an easily understandable concept:

Die Forderung nach Tugendhaftigkeit im Menschen beginnt nicht erst mit der Renaissance. In ähnlicher Weise, wie wir heute von einem Menschen erwarten, daß er Charakter besitzt - wobei noch ganz offen bleiben mag, was darunter zu verstehen ist - , wurde seit dem frühen Mittelalter Tugendhaftigkeit im Menschen verherrlicht und besonders von der Frau erwartet.

Tugenden wie Fleiß, Frömmigkeit, Keuschheit usw. sind innere Eigenschaften, die begrifflich relativ leicht bestimmt werden können und die sich bei allen Menschen, die im Besitze solcher Tugenden sind, mit einer gewissen Universalität in gleicher Weise manifestieren.⁵²

Berent then goes on to say:

Berücksichtigen wir, daß die Tugend in einem ähnlichen Verhältnis zum Seelischen steht wie die Schönheit zum Körper, weil beide der Abglanz oder Ausdruck des absolut Höchsten sind, so ergibt sich mit zwingender Notwendigkeit, daß in einer nach Perfektion strebenden Zeit die weibliche Vollkommenheit erst dann erreicht ist, wenn das Seelische dem Körperlichen entspricht, Tugend und Schönheit eine harmonische Einheit bilden.⁵³

The importance of "Tugend" can be seen in Weckherlin's "Von der Tugend und mancherley Irrthumben der Menschen." which is not a sonnet:

Die Tugend gibt ruhm, adel, ehr,
Wer sie hat der ist wolgeboren,
Ob Er wol weder Fürst noch Herr,
Ist Er doch von Got außerköhren:
Dan über sein hertz Er regieret,
Und über die welt triumfieret.

(73, 13-18)

52

Berent, op. cit., p.117.

53

Ibid., p.123.

The beloved, because she is the personification of perfection and a composite of physical and spiritual beauty, is also a reflection of the divine. Weckherlin describes her as "der Götter schatz" (207, 1), "Des himmels köstlichkeit" (207, 2), and "götlich an gestalt" (217, 11). Being an angel herself, only the angels are able to sing her praise:

Bekennend, dass allein des süßen Engels lob
 Von eines Engels mund kan recht gesungen werden,
 (207, 12-13)

Not only mortal man but the immortal Gods are smitten by her:

Und dise Göttin wirt mit eyfer und obacht
 Der Götter, als die zierd des himmels, schon geehret.
 (206, 7-8)

They too are inspired with love, which in "Ihr Lob ist unaußsprechlich."

(207) is expressed as a religious fervour:

Dan schon ein ieder Got begihrig nach ihr göhnet,
 Damit in purer lieb und heylig-süsser brunst
 Er werd mit ehr von ihr, und sie von ihm gekrönet.
 (207, 6-8)

The Attitude of the Beloved

The attitude of the beloved towards her lover is one of hard-heartedness and distance. In "Sie ist Steinin." (211), Weckherlin compares individual aspects of the lady's beauty to precious stones: Amber, crystal, marble, coral, alabaster, sapphire, ruby, and diamond. In the last tercet, completely fulfilling the title, he remarks that it is quite natural that she should be cold to love and to him:

Ist es ein wunder dan, daß Sie (stoltz) triumfieret,
 Amor, und ist so hart stehts gegen dir und Mir,
 Wan Sie die Natur selbs gantz steinin geformieret?
 (211, 12-14)

In the following sonnet "Ihr Hertz ist gefroren." (212), he expresses a similar idea. He should have realized that under a snow white breast there

must be a heart of ice:

Dan, solt ich, als ich sah ewrer schnee-weissen Brust
 Bezauberende bühl, nicht (klüger) gedacht haben,
 Daß under solchem schnee ein hertz von eyß sein must?
 (212, 12-14)

Her attitude to the lover is one of indifference. She does not care how much he praises her, loves her, or suffers because of her:

Daß auß undanckbarkeit, oder auß mißverstand,
 Sie mein lob, lieb unnd layd als einen schimpf verlachet,
 Ist mir nicht wunderbar; Dieweil des himmels hand
 Sie also raw als schön zu meiner qual gemachet.
 (214, 1-4)

If the lady were only indifferent, it would be hard enough for the languishing lover but she rejects his advances cruelly. "If there is something of the masochist about the petrarchistic lover, there is something of the sadist in his picture of his beloved."⁵⁴ Thus, in "Der Schönen wunderliche Kunst." (214), Weckherlin's beloved treats his praising, loving, and suffering as a joke: "Sie mein lob, lieb unnd layd als einen schimpf verlachet" (214, 2). Even though she does not return his love, she schemes to keep his interest "und neue list erdichtet" (218, 6). She has also been known to be a torturer: "O hand, die du zuvor mein hertz mit taussent strachen/ Gefolttert, . . ." (220, 5). The beloved's distance, hard-heartedness, and immunity to love, even when the arrows are shot by Cupid himself, are well demonstrated in the opening quatrain of "Sie ist Steinin.":

Was kan uns, Amor, doch vor ihrem stoltz bewahren?
 Umsunst seind deine pfeil, umbsunst ist mein Unfall,
 Ie mehr Ich unsre schand mit ihrem lob erschall,
 Ie weniger Sie mich vermeinet zu entfahen.
 (211, 1-4)

⁵⁴

Forster, Icy Fire., p.15.

The Attitude of the Lover

The lover's attitude is one of adoration, constancy, and even, delight in the pain of his suffering: "So leyd ich dise lieb, und lieb das layd umbsunst." (216, 11). It is as if he were addicted to love. In "Ihr Hertz ist gefroren." (212), the lover knows that there is no hope of his love ever being returned and yet his beloved "Göttin" is the only one who can stimulate or revive him. He realizes that his unholy worship of her is paganistic and that his pleas, offerings, and praise are all to no avail. The realization that his love is irrational and that he has only himself to blame is little comfort:

Gleich wie ein armer mensch, auß irrdischem verstand,
Vermeinet, horchend zu des Aberglaubens lehren,
Ein schön-gemahltes bild, als seines gaists hayland,
Mit bittern, opfern, lob und anderm dienst zu ehren:

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

Ja. Göttin, deren gnad mich kont allein erlaben,
Euch klag ich an umbsunst, umbsunst hoff ich den lust,
Daß ewer hertz mit lieb werd meine lieb begaben.
(212, 1-11)

Petrarchists, in spite of all their complaining and lamenting, always stress their devotion:

Und daß nach dem verlust, ohn alles gegenpfand,
Von seiner hofnung traum mein gaist noch nicht aufwacht,
Ist mir kein wunder auch: Dan meines gaists bestand
Verliebet sich in dem, was sein laid verursacht.
(214, 5-8)

In "Sie ist die gröseste Reichtumb." (208), Weckherlin compares his love and devotion to a ship's anchor:

Kein Ancker halb so starck und beissend in den grund,
Als meine lieb und trew, die unauffhörlich wehren.
(208, 3-4)

"Schöne Hände." (220) emphatically reaffirms the lover's devotion by using the technique of "Häufung", which in this instance is not only a collection but a summation of all that has been stressed in the octave:

So schwör ich dir, O hand, ich schwör bey disem schmatz,
 Du sanfftes helfenbein solt fürhin stehts mein schatz,
 Und meines lebens hand, band, brand, pfand, wolstand bleiben.
 (220, 12-14)

Once Cupid's arrow has entered the lover's breast he is forever faithful:

Und du bist stehts für mir, sydher der lieb gewalt.
 Dich rein mit Amors pfeil in mein hertz abgerissen.
 (318, 3-4)

and remains faithful for better or for worse: "ich bin dein lebendig und tod" (317, 12). In "Abwesenheit getröstet." (318), the lover, separated from his beloved, tries to find solace by looking at an image of her. The more he thinks about her, the more he realizes that there is no one else nor anything else in the whole world for him:

Nu dises Controfeht betracht ich gantz geflissen,
 Iemehr ich es betracht, ie höher ich dich halt,
 Iemehr ich lieb, ehr, küß dein Götliche gestalt,
 Kan sie auch nimmermehr gnug lieben, ehren, küssen.

Doch weil schwer-mühtig ich zu diser schweren zeit,
 Da stehte kriegs gefahr all weyse köpf stehts übet,
 So meinen sie und du mein Hirn fihl auch den streit.

Ihr fehlet aber weit. Dan mich (mit dir verliebet)
 Gar nichts in diser welt, dan wie uns der lieb beut
 Zugleich erfrewen mög, zufinden nur betrübet.

(318, 5-14)

In petrarchism the poet and the lover are one and the same. The role of the poet-lover is to sing the praise and lament the distance of his lady. As a poet, he always feels inadequate because he cannot do justice to her beauty. In "Ihrer Schönheit wunderliche Würckung." (206), the beloved not only inspires Weckherlin but confounds him at the same time:

Daß Er gestehen muß, daß mein gesang weit fehlet,
 In dem (bestutzt) ich ihr lob nicht gnug vermehr,
 Weil mich ihr aug zugleich besehlet und entsehlet.
 (206, 12-14)

In the opening sonnet to the cycle, Weckherlin pleads with his beloved, whom he calls "grewliche Schönheit", "grewlich" because of her attitude towards him, to grant that his song be enlivened. This is a variation of the theme that, through suffering, the poet sings sweeter:

O die Ihr, wan ihr wolt, den tod, das leben, gebet,
 Verleyhet das durch Euch, weil ja durch Euch mein hertz
 Getödtet, mein Gesang hingegen werd belebet!
 (205, 12-14)

She has caused him a lover's death but, on the other hand, can inspire him as a poet. This is much the same as "besehlet und entsehlet" of (206). In "Ihr Lob ist unaußsprechlich." (207), Weckherlin admits that only angels can sing the praises of his beloved angel:

Bekennend, daß allein des süßen Engels lob
 Von eines Engels mund kan recht gesungen werden,
 (207, 12-13)

This self-consciousness in one's ability as a poet is, once again, typically petrarchistic. The lover, in humbling himself, adds to the beauty and power of the beloved: ". . . das höchste Lob eines Weibes liegt in der tiefsten Erniedrigung alles Umgebenden." ⁵⁵ Weckherlin's alleged fears about his creativity appear only in the first three sonnets of the cycle (205), (206), and (207). In the other nineteen sonnets, Weckherlin proves that he is more than capable of singing her praises. He himself says in "Sie ist gantz Lieblich und Löblich.": "Wie kan ich immer dan, Sie liebend, lobend, fehlen?" (209, 14). Myrta is "Der holdseeligkeit quell" (209, 11) and, therefore, he cannot help but love and praise her.

The Suffering of the Lover

The suffering of the lover, in petrarchism, usually occupies the same prominent position as does praise of the beloved. But Weckherlin is atypical in this respect as he only has three sonnets in which the dominant theme is that of suffering: "Vorrede an Seine Liebste." (205), "Unendliche Liebs Pein." (216), and "Die Lieb ist Leben und Tod." (317).

Berent is correct in saying that Weckherlin does not stress the negative side of love:

Weckherlin besaß eine positivere Einstellung zur Liebe und Frau, die sich durch den generell frohen, leichtscherzhaften Charakter seiner Liebesdichtung zu erkennen gibt. Weckherlin heiratete jung, liebte seine Frau mit einer Innigkeit, die erwidert wurde, und hatte somit wenig Grund, die negative Seite der Liebe hervorzuheben.⁵⁶

But I am not sure we can say that the reason for this is Weckherlin's happy marriage. Certainly Forster tells us that, "Weckherlins Familienleben war heiter und glücklich",⁵⁷ but Weckherlin wrote love sonnets, not an autobiography. The first sonnet in the cycle, by its very position, is important and Weckherlin must have thought of it as programmatic, for he calls it a "Vorrede". In the 1648 edition, (205) is reproduced without any changes other than the dropping of "und bitt" from the original title which was "Vorrede und bitt an Seine Liebste." If Weckherlin wanted to stress the negative side of love in his cycle, then he has not been successful, numerically speaking, as the majority of the sonnets are in praise of the beloved. The reason that Weckherlin has more "Lob"

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Berent, op. cit., p.168.

⁵⁷

Forster, Weckherlin, p.72.

than "Leid" sonnets may be related to the attitude of the poets of the Pléiade whom he imitated:

The poets of the Pléiade use all the petrarchistic resources in praise of the lady, but the emphasis is different; they do not wish to languish, but aspire to a fulfilled love for which the carpe diem theme . . . is used as a powerful argument. Many of Ronsard's poems imply lover's in happy companionship.⁵⁸

In the very first sonnet of the cycle, "Vorrede an Seine Liebste." (205), love is equated with suffering. The poet's song rapidly turns into a lament, and his anguish is captured in the image of a bleeding and bloody soldier:

Ich dicht, Ich sag, Ich sing: Ach nein, Ich seuftz, schrey, klag,
Die lieb, das layd, damit mein junges hertz gestritten,
Verlierend allen trost und hofnung mit dem tag,
Verwundet durch und durch endlich den tod erlitten.

Kein soldat in der schlacht und grösten niderlag
War iemahls, als mein hertz, zehacket und zerschnitten;
Und bittend umb quartier kont ich weder vertrag,
Noch meiner feindin gnad erbeutten noch erbitten.

O grewliche Schönheit, die mit ernst oder schertz,
Nach ewerm aigen lust, den sehlen widerstebet,
Erkennt doch wie groß ewer stoltz und mein schmertz!

O die Ihr, wan ihr wolt, den tod, das leben, gebet,
Verleyhet das durch Euch, weil ja durch Euch mein hertz
Getödtet, mein Gesang hingegen werd belebet!

(205, 1-14)

The sonnet opens on a light and joyful note: "Ich dicht, Ich sag, Ich sing", but, after the clearly marked caesura, there is an emphatic denial, "Ach nein", and three heavy and "sad" stresses. There is not only a half line antithesis but individual word antithesis. Thus, "dicht" and "seuftz", "sag" and "schrey", "sing" and "klag" are balanced and opposed. The first half of the line relates to "Die lieb" and the second half to "das layd",

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Forster, Icy Fire, p.40.

for "Die lieb" is the object of the verbs "dicht", "sag" and "sing", and "das layd" is the object of "seuftz", "schrey" and "klag". The first quatrain moves from "lieb" through "layd" to "tod". In the second quatrain, the lover feels that his wounds cannot even be compared to those of a soldier shattered in battle:

Kein soldat in der schlacht und grösten niderlag,
 War iemahls, als mein hertz, zerhacket und zerschnitten;
 (205, 5-6)

It is a petrarchistic commonplace to depict the lady as the beloved enemy who not only inflicts wounds but has no mercy. Thus, Weckherlin expands his wounded soldier image by saying that he cannot ask or expect any mercy from his enemy:

Und bittend umb quartier kont ich weder vertrag,
 Noch meiner feindin gnad erbeutten noch erbitten.
 (205, 7-8)

Even though he does not expect any mercy, he pleads with her to recognize what she is and to see the pain that she is causing him:

O grewliche Schönheit, die mit ernst oder schertz,
 Nach ewerm aigenen lust, den sehlen widerstebet,
 Erkennet doch wie groß ewer stolz und mein schmerz!
 (205, 9-11)

Fire and water imagery used as antithetical pairs is typically petrarchistic. Weckherlin's "Unendliche Liebs Pein." is a complex sonnet in which the fires of passion are counterbalanced by the tears of suffering. The heat of the lover's passion cannot dry his tears and his tears cannot douse passion's flame. Emblems visually express this lover's state by an alembic image: the fire of unrequited love distills tears of sorrow.

His passion nourishes his suffering and his suffering nourishes his passion.

Thus he is caught in love's circular trap and his suffering is "unendlich".

Ich brenn auß lieb und lust, doch kan der brunst verdruß
 Meines haupts feuchtigkeit und thränen nicht verzöhren:
 Ich wein auß lieb und layd, doch kan mein zeherfluß
 Meiner brust grossen brunst und flammen gar nicht wöhren.

Ja, vilmehr pflaget stehts meiner brunst überfluß
 Den quellen meines layds die nahrung zu beschören:
 Ja, vilmehr pflaget stehts meines layds zeherguß
 Die flammen meiner Lieb zu störcken und zu nöhren.

In dem mein weinen nu, in dem nu meine brunst
 Einander ihre hilff zu wechseln nicht verneinen,
 So leyd ich dise lieb, und lieb das layd umbsunst.

Dan findend in dem fewr, das ewiglich muß scheinen,
 Und in dem stehten fluß der zehern keine gunst,
 So muß (O schmerz!) mein hertz stehts brennen und stehts weinen.
 (216, 1-14)

Fire and water, elemental and irreconcilable opposites in nature, appealed to the petrarchists because they so aptly expressed the emotions, and, when combined as an antithetical pair, expressed the paradoxical effect of love. In the sonnet quoted above, Weckherlin expresses fire by "brenn", "brunst", "verzöhren", "flammen", "fewr", and "scheinen"; and water by "feuchtigkeit", "thränen", "wein", "zeherfluß", "überfluß", "quellen", "zeherguß", and "nöhren". The systems of balances and counterbalances are extremely well worked out. In the opening quatrain, lines one and three and lines two and four are a perfect match in terms of rhyme, metre, and syllable count. They balance perfectly in terms of syntax, and in thought counterbalance antithetically. Thus, "brenn" is antithetically paired with "wein", "lust" with "layd", "brunst" with "zeher", "haupt" with "brust", "feuchtigkeit" with "brunst", and "thränen" with "flammen". Adding to this complex set of balances is the impression that, structurally speaking, he is burning without and crying within as the passion of lines one and four contain the tears of lines two and three. The second quatrain expands the

thought of the first: "Ja, vilmehr" and, once again, lines five and seven and lines six and eight balance and counterbalance. Thus, "brunst überfluß" is matched with "layds zeherguß" and "Den quellen meines layds" with "Die flammen meiner Lieb". We now have a situation where the lover not only burns and weeps but where paradoxically his passion nourishes his suffering and his suffering nourishes his passion. The sestet "resolves" the conflict by the lover's acceptance of the two states of burning and weeping, but he also realizes that, because his tears cannot negate his passion and vice versa, he is doomed to an eternity of pain. In spite of all the systems of balances in this sonnet, there is one line that warrants specific mention. It has been referred to previously (p.26) as an example of the masochistic tendencies of the lover: "So leyd ich dise lieb, und lieb das layd umbsunst" (216, 11). It is also a line that is perfectly balanced. It reveals not only word antithesis, "leyd" and "lieb", "lieb" and "layd" (the variable spelling of "leyd" is interesting as it indicates the unsettled nature of the language at this time), but half line antithesis. This type of structure, closely related to chiasmus, is known as antimetabole, the repetition of words, in successive clauses, in reverse grammatical order.

The final sonnet which deals with the suffering of the lover is "Die Lieb ist Leben und Tod." (317). This is rather an unusual sonnet, as it contains only two rhymes: "Leben" and "Tod". Beckmann tells us that this is a new development for the German Baroque, although du Bellay also has a sonnet with the same two words ("vie" and "mort") as the only rhyme. Beckmann also points out that this purposeful use of rhyme serves to accent the idea expressed in the main body of the sonnet:

Niemals ist eine sprachliche Erscheinung nur Spiel im Barock, niemals nur Äußerliches, immer spielt das Innerliche mit. Durch den sinnlichen Akzent hat der Reim auch eine bedeutungsmäßig wichtige Aufgabe: er dient zur Hervorhebung inhaltlich bedeutsamer Wörter, die somit an stark betonter Stelle stehen. Zwei Sonette von Weckherlin und du Bellay haben nur die beiden Reimwörter Leben und Tod - vie und mort. Weckherlin benutzt dieses Stilmittel zum Ausdruck der Seelenlage des Liebenden, du Bellay spricht darin das religiöse Paradox von Christi Tod und Überwindung des Todes aus. Diese Art der Reimbehandlung ist in der deutschen Barocklyrik völlig neu, sie hört auch mit dem 18. Jahrhundert wieder auf.⁶⁰

Using the theme of love and its motif of life and death as an antithetical pair (probably the most popular of all the antithetical pairs) is typically petrarchistic. In this particular sonnet, Weckherlin explains the meaning of a lover's death. It is not a physiological death but an emotional death that the lover suffers. For the lover, life without the beloved might as well be death, for even her unkind glances wound him to the point of death. On the other hand when she looks at him kindly, life is glorious and dying is very far from his mind. Life and death, in the petrarchistic sense, are really equivalent to the emotional states of joy and suffering. The lover is either suspended between these poles of emotion or tossed back and forth, forever in a state of flux:

Das Leben so ich führ ist wie der wahre Tod,
 Ja über den Tod selbs ist mein trostloses Leben:
 Es endet ja der Tod des menschen pein und Leben,
 Mein Leben aber kan nicht enden diser Tod.

Bald kan ein anblick mich verlötzen auf den Tod,
 Ein andrer anblick bald kan mich widrumb beleben,
 Daß ich von blicken muß dan sterben und dan leben,
 Und bin in einer stund bald lebendig bald tod.

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Beckmann, op. cit., p.96.

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

Verzeih mir, Lieb, ich bin dein lebendig und tod,
 Und ist der tod mit dir ein köstlich-süsses leben,
 Und leben von dir fern ist ein gantz bitterer tod.

(317, 1-14)

The words "Leben" or "Tod", because they are the only two rhyme words, appear in every line of the sonnet, and as a pair are presented in eleven lines. The constant repetition of two words could make a poem extremely monotonous, but this is not the case in the above sonnet. Welti comments that:

In dem obengenannten zwölften Sonett der "Buhlereyen" . . . ist die naheliegende Gefahr, bei durchgehend gleichen Reimwörtern in unerträgliche Eintönigkeit und Wiederholung der Gedanken zu verfallen, glücklich vermieden, und mit großer Kunstfertigkeit sind in dem eng und genau bezeichneten Umkreis mannigfaltige Ideen gruppiert.⁶¹

The sonnet is tightly knit by the clever use of chiasmus. There are nine of these rhetorical figures, six of which involve "Leben - Leben" and "Tod - Tod". There are two which are more complicated in that they are antithetical: "Leben" (line 1) is linked to "Tod" (line 4) and "Tod" (line 1) is joined to "Leben" (line 4), also "Leben" (line 1) opposes "tod" (line 14) and "Tod" (line 1) counterbalances "leben" (line 14). The final chiasmus is a crossing of "ist - ist" and "dir - dir" in the last two lines of the sestet.

The paradox of death in life, as the petrarchistic lover experiences it, is revealed in the opening quatrain and further elaborated in the second quatrain. The sestet opens with a plea to the beloved to release the lover

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Heinrich Welti, Geschichte des Sonettes in der deutschen Dichtung, (Leipzig: Verlag von Veit & Comp., 1884), pp.70-71.

from her spell, as he feels that he has reached the limits of his endurance. When Weckherlin says: "Dan weder disen tod lieb ich, noch dises leben" (317, 11), he is rejecting love and everything that he has said in previous sonnets. His attitude previously has been one of complete devotion and even pleasure in the pain that his beloved has caused him: "So leyd ich dise lieb, und lieb das layd umbsunst" (216, 11). A petrarchist's renunciation of love is not to be interpreted as a movement towards another kind of love, for example, reciprocal love, for the rejection of love is once again a typical petrarchistic stance. For the petrarchist, "the renunciation of love can only be a temporary aberration."⁶² Thus, Weckherlin has no sooner revealed his dissatisfaction with love than he apologizes to the beloved for thinking that any other relationship would be preferable:

Verzeih mir, Lieb, ich bin dein lebendig und tod,
 Und ist der tod mit dir ein köstlich-süßes leben,
 Und leben von dir fern ist ein gantz bitterer tod.
 (317, 12-14)

This last tercet is a revocatio and a traditional aspect of love poetry since the "Minnesang". The lover, after railing at love, revokes what he has said and reaffirms his devotion to the lady and his complete submission to her every wish.

The last two lines of the sonnet are another perfect example of Weckherlin's ability to balance both thought and expression. The two lines are perfect Alexandrines and reveal word, phrase, half-line, and line antithesis: "tod-leben", "mit-von", "leben-tod", "süßes-bitterer"; ein köstlich-süßes leben - ein gantz bitterer tod", "Und ist der tod mit dir - Und leben

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Forster, Icy Fire, p.15.

von dir fern"; "Und ist der tod mit dir - ein köstlich-süßes leben",
 "Und leben von dir fern - ist ein gantz bitterer tod"; and line thirteen is
 counterbalanced by line fourteen. In balancing and counterbalancing, Weck-
 herlin is still able to achieve a double chiasmus: "ist-ist", "dir-dir";
 "leben-leben", "tod-tod".

The petrarchistic theme of love as suffering, then, does not occur
 as frequently in Weckherlin's cycle as do themes on praise of the beloved
 or in praise of love. Nevertheless, the three sonnets on the lover's
 suffering, (205), (216), and (317), do more than ample justice to this par-
 ticular aspect of petrarchism.

The Motif of War

Love as a battle between the sexes is a petrarchistic commonplace.
 "Die Liebe-Krieg-Metapher ist so alt wie Liebesdichtung überhaupt und in
 der langen Entwicklung nie vergessen." ⁶³ The lady is thought of as the be-
 loved enemy who wounds the lover with a glance: "Die, deren hertzen Sie
 durch ihre blick versehret" (214, 10). In the opening sonnet of the cycle
 (205), Weckherlin compares his wounded heart to the wounds of a soldier
 shattered in battle:

Kein soldat in der schlacht und grösten niderlag
 War iemahls, als mein hertz, zerhacket und zerschnitten;
 (205, 5-6)

In "Lieb gegen Lieb." (218), lover and beloved confront each other on the
 battlefield of love. Myrta's eyes flash not only like arrows but like
 cannons and the lover's heart is smashed into a thousand pieces:

Das treffen war sehr groß. Dan ihrer augen blick
 Nicht nur wie pfeil und plitz, sondern wie grosse stück,
 Zerschmetterten mein hertz, vorhin voll tausent wunden.
 (218, 9-11)

The beloved's power is such that an angry glance strikes the lover as a mortal blow: "Bald kan ein anblick mich verlötzen auf den Tod" (317, 5).

The continual warring with his heart: "Befind ich auch alßbald, daß ihr mein hertz bekrieget" (219, 7), and the excruciating pains of love force the lover into wishing that he were dead:

. . . ? Ach nein, ich muß verschaiden,
 Dan ja zu groß mein schmerz, und zu tieff meine wund.
 (221, 3-4)

The petrarchist's death-wish does not last very long, because a kind glance from his beloved heals his wounds and restores his faith: "Ein andrer anblick bald kan mich widrumb beleben" (317, 6). Amor himself trains his victims for the battle:

Demnach mich Amor selbs nu mehr ein lange Zeit
 Gezüchtiget, und recht zu kriegen underrichtet,
 (218, 1-2)

Weckherlin combines two conventions in "Ihre Schönheit von Rosen und Gilgen." (215). He couples the petrarchistic conceit of cheeks like roses and lilies with the "Blumenstreit" topos. The rose and the lily fight between themselves to see which should be the queen of flowers. In the end they unite and both occupy a throne on the cheeks of the beloved:

In lieblichem geruch auff frischem grünen thron,
 Den tausent Liebelein (auffwartend) allzeit zieren,
 Erhube sich die Roß, mit lächlend-süssem hohn,
 Als Blumen-Kayserin frölich zu triumfieren.

In reicher Mayestet, gleichloß in ihrem wohn,
 Mit unbeflöktem pracht ließ sich die Gilg aufführen,
 Vermeinend, demnach ihr allein gebühr die Cron,
 Als Königin das land der blumen zu regieren.

Alßbald bewögte sich beeder Princessin schoß
 Durch eyfer und hochmuht, der oft die Schönheit quälet,
 Sie fangen an den streit, und sparen kein geschoß:

Iedoch ihr hassz in lieb (weil Amors raht nicht fehlet)
 Verkehret, hat zu letzt zugleich die Gilg und Roß
 Auff ewerm angesicht zu prachtieren, vermählet.

(215, 1-14)

The motif of war is further scattered in phrases and words throughout the cycle. In "Sie ist die gröseste Reichtumb." (208), the motif is that of love as a voyage and the ship is a "Kriegsschiff" (208, 1). In "Venedig gegen seiner Liebsten verglichen." (210), the beloved's eye is more deadly than all the weapons in Venice's arsenal:

Was seind die Müntz, Zeughauß, geschütz und Arsenal,
 Gegen dem schönen aug, das billich (mein verlangen
 Zustrafen) so weit ab mich tödet wie ein strahl?

(210, 12-14)

"Schöne Hände." (220), as the title suggests, is a sonnet addressed to the lady's beautiful hands. In the first quatrain, Weckherlin calls the hands witnesses to the lovers' pact or treaty, and a symbol of their peace:

"Hand unsers vertrags zeug, und unsers fridens zaichen" (220, 2). In "Abwesenheit getröstet." (318), not even the contemporary war can disturb his love:

Doch weil schwer-mühtig ich zu diser schweren zeit,
 Da stehte kriegs gefahr all weyse köpf stehts übet,
 So meinen sie und du mein Hirn fihl auch den streit.

Ihr fehlet aber weit. Dan mich (mit dir verliebet)
 Gar nichts in diser welt, dan wie uns der lieb beut
 Zugleich erfrewen mög, zufinden nur betrübet.

(318, 9-14)

From the above examples it can be seen that the motif of war has rather a dominant place in Weckherlin's love cycle. War motifs appear, in one way or another, in twelve sonnets: (205), (208), (210), (214), (215), (218), (219), (220), (221), (317), (318), and (319). This is almost as frequent an occurrence as are the references to the beloved's eyes that appear in thirteen sonnets. These findings are a direct contradiction of those of Berent, for he claims that: "Der 'liebkrieg', das kämpferische

Moment im Ringen der Geschlechter miteinander, nimmt bei ihm Weckherlin⁶⁴ nur eine untergeordnete Stellung ein."

In the whole body of Weckherlin's sonnets, war plays an important role, and it seems that the Thirty Years' War, which Weckherlin called "Unmenschlich" in the preface to both the 1641 and 1648 editions of his works,⁶⁵ left such an indelible mark on him that he used war motifs more often than most petrarchists. Besides the evidence of the numerical quantity of war images, the very fact that the first sonnet of the cycle emphasizes the horrors of war is an indication that it was preying on his mind. One cannot help but note that "zerhacket und zerschnitten" in

Kein soldat in der schlacht und grösten niderlag
 War jemahls, als mein hertz, zerhacket und zerschnitten;
 (205, 5-6)

is somewhat more bloody than the convention requires, and the horrors of the real war appear to force themselves upon his idealised battle.

The Power and the Significance of the Beloved

There is no clearer statement on the power of the beloved than in the opening sonnet of the cycle: "O die Ihr, wan ihr wolt, den tod, das leben, gebet," (205, 12). The beloved, because she is the manifestation of the divine ("Göttin"), controls life and death:

Bald kan ein anblick mich verlötzen auf den Tod,
 Ein andrer anblick bald kan mich widrumb beleben,
 (317, 5-6)

"Ihrer Schönheit wunderliche Würckung." (206) ends on a similar note: "Weil mich ihr aug zugleich besehlet und entsehlet." (206, 14). In "Schöne Hände."

64

Berent, op. cit., pp.149-150.

65

Fischer I, p.291.

(220), she not only can give or take life, but can even prescribe for the gods themselves the laws of love and honour, thus imparting and expelling joy and sorrow at will:

Wan du dan so wol kanst beleben und entleiben,
 Und kanst den Göttern selbs der Lieb und Ehr gesatz
 Fürschreibend, frewd und layd mitthailen und vertreiben:
 (220, 9-11)

The all encompassing power of the beloved is expressed syntactically, because the nouns "frewd und layd" can be the objects of both or either of the verbs "mitthailen und vertreiben". There are, therefore, three ways of reading this particular statement:

. . . du . . . kanst . . . frewd und layd mitthailen und vertreiben:
 frewd mitthailen und layd vertreiben:
 frewd vertreiben und layd mitthailen:

The syntax also allows for a double antithesis in any of the combinations. This adds to the richness of the statement and at the same time reflects its sense.

In "Von ihren überschönen Augen." (213), the beloved is attributed with the power of a judge, for she can punish or reward according to her own wishes: "Scharpf oder süß nach lust könt strafen und belohnen."

(213, 2). Naumann, in his excellent interpretation of this sonnet, says:

Wer strafen und belohnen kann, hat die Macht zu urteilen,
 das Amt eines Richters. Dieser Richter allerdings ist an
 nichts gebunden als an seine eigene Willkür: nach Lust.
 Es sind Attribute ähnlich denen eines absoluten Herrschers
 oder eines Gottes, die hier den Augen der Geliebten zuge-
 sprochen werden.⁶⁶

Weckherlin moves from the general to the particular when he develops "strafen und belohnen" into "züchtigen" and "verschonen": "Kan, züchtigend den stolz,

der züchtigen verschonen;" (213, 4). Naumann's comment on this line is:

Die richterliche Tätigkeit der Augen ist jetzt nicht willkürlich, sondern hängt von dem Verdienst ab: die Stolzen werden verworfen; gerettet, verschont werden die Züchtigen. Die Sprache benutzt eschatologische Anklänge. Wer verworfen wird, hat gesündigt durch Stolz, superbia, die Wurzel alles Übels. Das Verdienst, das verschont wird, wird bezeichnet mit einem Wort, das später in Zeile sieben, wo die abstrakten Qualitäten der Geliebten selbst genannt werden, wiederkehrt: Zucht.⁶⁷

The beloved's omnipotence serves love and beauty and she becomes a source of inspiration.

The significance of the beloved is that she inspires not only the lover: "Erquicket meinen gaist" (207, 4), but the whole world: "alle welt erquicket" (208, 14). The pursuit of the beloved is the pursuit of ultimate realities and values. For those who are saddened by the temporal, an understanding of love and beauty can revive them. It is the beloved who bestows loving light on the dark world:

Wer sein betrübtes aug ab aller Götter pracht,
Und ab der Natur kunst zu erquicken begehret,
Der kom und schaw die sonn, die mit götlicher macht
Mich, ja die fünstre welt des lieben liechts gewehret.
(206, 1-4)

The beloved inspires love and a sense of beauty, and those who yearn for her are blessed:

Welchen der Götter schatz, der Natur beste kunst,
Des himmels köstlichkeit allhie zu sehen söhnet,
Der segne sein gesicht durch die Schön, deren gunst
Erquicket meinen gaist, und diese welt beschönet.
(207, 1-4)

In "Von ihren überschönen Augen." (213), Weckherlin tells us that he who can understand the significance of the beloved's beauty, power, and

67

Ibid.

essence can understand and therefore appreciate the inner workings of the divine. An understanding of beauty leads to the understanding of the nature of true love:

Wer recht kan ewre form, farb, wesen, würckung, krafft,
Der kan der Engeln stand, schein, schönheit, thun und gehen,
Der kan der wahren lieb gewalt und aygenschaftt,

Der Schönheit schönheit selbs, der seelen frewd und flehen,
Und der Glickseeligkeit und Tugenten freindschaftt,
In Euch (der Natur kunst besehend) wol verstehen.

(213, 9-14)

The emphasis in the above sestet falls very heavily on the word "verstehen". Not only is it the syntactical key to the whole sestet as it is the main verb of the sentence, but it is the key to what Weckherlin is emphasizing - "verstehen". Love drives one to the poles of experience (life-death) and plays havoc with the emotions (joy-sorrow), but true love depends on "verstehen". By Weckherlin's withholding the all important verb to the very end, he gains the maximum participation from the reader and appreciation and understanding of his use of "verstehen".

The first two lines of the previous sestet are a good example of "asyndetische Worthäufung". Often "Häufung" is only a device to fill a line, and Opitz objects to this use:

Letzlich haben wir in unserer Sprache dieses auch zue mercken/
das wir nicht vier oder fünff epitheta zu einem worte setzen/
wie die Italiener thun/ die wol sagen dürffen:

Alma, bella, angelica, et fortunata donna;
Du schönes/ weisses/ englisches/ glückhafftes/ edles bildt;

68

Denn solches bloß zue außfüllung des verses dienet.

In our sestet, the "Häufung" is artfully done. It is not only a collection

but also a summary and intensification ("Steigerung") of what has been expressed in the octave. The basic metaphor is the beloved as an angel, and the series moves from the outer "form" and "farb" to the inner "wesen", and ends on the effect and power of the beloved's eyes: "würckung, krafft". The movement, then, is from description to effect. The second series is more "Reihung" than "Steigerung": "stand, schein, schönheit, thun und gehen," but in essence parallels "form, farb, wesen, würckung, krafft," and the number of qualities listed in each series is the same, thus intensifying the beloved-angel comparison.

The eyes of the beloved are more than physically beautiful; they are the very seat of love:

Und ihr, der Lieb werckzeug, kundschaftter unsrer Witz,
 Augbrawen, ja vilmehr triumfbogen, nein, Cronen,
 Darunder lieb und zucht in überschönem sitz
 Mit brauner klarheit schmuck erleuchtet, leuchtend wohnen!
 (213, 5-8)

They enlighten, in the sense of instruct ("erleuchtet"), for they are "Der Schönheit schönheit selbs" (213, 12). Not only are the eyes beautiful but they contain within themselves the idea and essence of all that is beautiful. The beloved's eyes and, therefore, love and beauty are equated with the highest good, or as Naumann says: "Die Liebe ist ein irdischer Weg zur Vollkommenheit." For Weckherlin and generally for any other petrarchist, the world is ennobled by love, and for Weckherlin the converse of this is also true: "Und daß ohn Sie die welt gantz ellend, arm, und grob." (207, 14).

The significance of the beloved, then, is that she teaches us the meaning of love. Teaching is also the theme of "Der Schönen wunderliche

kunst." (214) which follows immediately after "Von ihren überschönen Augen." (213). In this sonnet Weckherlin develops the idea of the teacher who herself cannot learn. He finds it strange that the beloved can teach us the meaning of love but she herself cannot learn to love:

Das aber ist mir frembd, daß ihr so schöner mund
Die, deren hertzen Sie durch ihre Blick versehret
So leichtlich lehren kan der hitzigsten lieb grund.

Dan alle meine witz mit wunder wirt beschweret,
Wan Sie so schnell und wol das was ihr selbs nicht kund,
Was Sie nicht lernen will, die dolleste köpff lehret.
(214, 9-14)

An Uncommon Petrarchistic Commonplace

Petrarchism by definition is unrequited love. But there are instances when union between the lover and the beloved are possible. "Actual embraces, though not by any means unknown, are comparatively rare; fictional embraces, either imagined or spoken of as occurring in a vision or in a dream, are very common."⁷⁰ Union on the spiritual plain is one of the instances in which fulfillment is possible. Guss tells us that "He [Donne] asserts with Petrarchan thinkers that two lovers are one, and remain united though they part."⁷¹ Guss also footnotes: "It is a cliché of the Petrarchan lyric and a commonplace of Renaissance amorous philosophy that spiritual love transcends absence."⁷² In "Schaiden und Lieb unsterblich." (221), Weckherlin combines two petrarchistic motifs, the lovers' parting and the exchange of souls through a last kiss. Weckherlin dramatically and

⁷⁰
Forster, Icy Fire, p.12.

⁷¹
Guss, op. cit., p.75.

⁷²
Ibid., p.201, n.18.

rhetorically argues with himself on the meaning of parting and death, and concludes that death is not the end but the beginning of a new life in which the souls of the lovers are united eternally:

Muß es geschaiden sein? Ist dises dan die stund,
Die stund, ach nein, die wund, die uns will haben schaiden?
Wie! schaiden muß ich dan? Ach nein, ich muß verschaiden,
Dan ja zu groß mein schmerz, und zu tieff meine wund.

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

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

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

(221, 1-14)

This sonnet is constructed in such a way that there is a ladder effect. A statement is made, negated, and then intensified. Rhetorically this device is known as correctio. The sonnet opens very strongly with a rhetorical question which is almost defiant in its tone: "Muß es geschaiden sein?" This burst of energy is maintained almost to the end of the first quatrain, and, after leveling off in the second quatrain, again rapidly gains momentum in the first tercet and finally climaxes in the last tercet. "Ach nein" appears three times and after each, Weckherlin intensifies what has gone before: "Die stund, ach nein, die wund", "schaiden muß ich dan? Ach nein, ich muß verschaiden", "O süsser tod! Ach nein,/ O neue lebens-krafft." As a variation of "ach nein" Weckherlin also uses "nicht . . . sondern": "Zwar nicht mein aigen laid, sondern, mein Rosenmund". The ladder-like effect is also obtained by clever use of the caesura, as half the line acts as one step which leads up to the next: "Wie! schaiden muß ich dan?// Ach nein, ich muß verschaiden". The rhyme words also reveal a kind of

"Stufung". "Schaiden" becomes "verschaiden" which becomes "beschaiden".

This movement accentuates what is expressed in the body of the sonnet, for the thought moves from parting, to death, to acceptance of death. Last but not least, there is a play on words which no Baroque poet could resist:

"letzten letzin-kuß."

Sex and petrarchism do not couple easily, but on occasion they do make happy bed fellows. At least one critic, Guss, feels that ". . . the notion that sexuality is anti-Petrarchan is as inconceivable as it is unfounded."⁷³ Pyritz points out that "Die Liebe - Krieg - Metapher ist . . . oft auch sexuell betont."⁷⁴ Weckherlin's "Lieb gegen Lieb." (218) is a whole sonnet around the motif of love as war, and has rather a surprise ending. Most of the sonnets in the cycle lament the beloved's distance, but this sonnet describes a confrontation that finally brings the lover and beloved together in a pointed ending that is unmistakably sexual:

Demnach mich Amor selbs nu mehr ein lange Zeit
Gezüchtiget, und recht zu kriegen underrichtet,
Hat endlich sich mein muht, mein lang-erwünschte beut,
Oder den schönsten tod zuerwerben, verpflichtet.

Darumb als in dem feld sich Myrta, nicht mehr weit
Von mir, forchtloß befand, und neue list erdichtet,
Hab, wie sie wider mich, ich wider Sie (den streit
Anfangend) die geschoß der anblick stracks gerichtet.

Das treffen war sehr groß. Dan ihrer augen blick
Nicht nur wie pfeil und plitz, sondern wie grosse stück,
Zerschmetterten mein hertz, vorhin voll tausent wunden.

Endlich hat meine kunst und müh den weg gefunden,
Daß, wie Mein, so ihr hertz, numehr mit gleichem glick
Verwundet, sich ergab, sigreich und überwunden.

(218, 1-14)

73.

Ibid., p.136.

74

Pyritz, op. cit., p.184.

With fantastic economy, Weckherlin describes the sexual paradox of victory in defeat: "sich ergab, sigreich und überwunden."

The Significance of the Names "Myrta" and "Filodor"

The name "Myrta" appears three times in Weckherlin's sonnets, twice in the cycle in (209) and (218), and once in (299) in the section entitled "Klag - Trawr - und Grab-Schriffthen". Most petrarchists had a lady to whom they dedicated their love sonnets, much in the same way as Petrarch wrote sonnets to Laura. The beloved, as we have seen, is an idealized figure and the petrarchist's choice of name was left to his fancy. It was not mandatory that a petrarchist have only one beloved and address all his comments to her alone. The beloved's name may change from poem to poem, but the thoughts expressed, if they were typically petrarchistic, will remain the same. The beloved is only a vehicle for the expression of typical petrarchistic motifs, themes, and attitudes. Thus, Fleming has sonnets "An Chrysillen." (IV, 25), "An Osculanen." (IV, 27), "An Miranden." (IV, 28), "An seine Desiderien." (IV, 29), and "An Kordolien." (IV, 53),⁷⁵ and Gryphius has sonnets "An Eugenien." (B, XXI), "An Lucinden." (B, XXVI), "An Iolinden." (B, XXIX), and "An Melanien." (B, XXX).⁷⁶ The last two sonnets mentioned are anti-petrarchistic and further serve to emphasize the point that the beloved is merely a vehicle. Weckherlin, when he does use a name, only uses that of Myrta. It is an apt choice, for the myrtle is a plant with evergreen leaves, white

75

Paul Flemings deutsche Gedichte, I, ed. by J.M. Lappenberg, (Darmstadt: Wissenschaftliche Buchgesellschaft, 1965).

76

Andreas Gryphius, Sonette, ed. by Marian Szyrocki, Vol. I of Andreas Gryphius, Gesamtausgabe der deutschsprachigen Werke, ed. by Marian Szyrocki and Hugh Powell, (Tübingen: Max Niemeyer Verlag, 1963).

scented flowers, and was sacred to Venus. Green has traditionally been the colour of youth, vitality, and hope, and of course evergreen implies immortality and eternity. White has always represented purity, innocence, and chastity. Weckherlin could not have chosen a better name for his beloved, as he himself says: "Kurtz, meine Nymff Myrt ist ein Kunst-stuck der Natur," (209, 9). Weckherlin's use of only one name adds credence to his pledges of devotion: "Und du bist stehts für mir," (318, 3). The use of only one name might also be related to the fact that Myrta, in some of his other poems, is quite obviously his wife, as Fischer has already noted: "Daß Myrta poetische bezeichnung für Weckherlins frau ist, erhellt aus andern gedichten, zumal (69); jetzt weiß man, daß sie Elisabeth Raworth aus Dover war" ⁷⁷

Weckherlin's poetic pseudonym was Filodor and he even used the name "Filodor" when writing personal letters to his wife. ⁷⁸ "Filodor" is an extremely uncommon name, and not one that Weckherlin could have found easily in the classics. Etymologically, the word means a lover of gifts, but is usually used actively for someone who loves to give gifts. ⁷⁹ It is not at all fanciful to see the petrarchistic lover as someone who gives the gift of love to his lady. It also seems more than mere coincidence that Filodor just happens to be an anagram for Rodolif spelled backwards, and the similarity between Rodolf and Rodolif is obvious. The fact that Myrta and Filodor are pseudonyms for Elizabeth and Rodolf is also verified by the "Kupfertitel" to the Oden und Gesänge (1618). ⁸⁰ It seems that Weckherlin used the name Filodor

⁷⁷
Fischer II, p.478.

⁷⁸
Forster, Weckherlin, pp. 35 and 46.

⁷⁹
I am indebted to Professor D. Howorth, Classics Department, University of Manitoba for this information.

⁸⁰
Fischer I, p.85.

in his poetry before he met Elizabeth and it therefore seems probable that there was a transference from his poetry to his personal life. This is important because it underlines the fact that poetry and life were not necessarily two separate and unrelated activities. The poetic mask and role could quite easily become a way of life. The letter of 1615 from Filodor

To the most vertuous and beautifull
my most beloved Mistresse
Elisabeth Raworth

reaffirms Newald's contention, "daß die Formel mit stärkstem Gehalt gefüllt war." Petrarchism was not merely a poetic manner, it could be and was used as an expression of "real" love. Elizabeth and Weckherlin were married on September 13, 1616, and the letter "from Bloching. this. 12. of december. 1615" bears witness to the sincere use of petrarchism. Weckherlin's attitude and love expressed in the letter are petrarchistic:

"Because I did write unto you allready so oftentimes, and have not received as yet any answer from you, my fairest and dearest soule and body; I doe write againe, and if prayers bee not sufficient, I will conjure you by all the love, affection, passion, desire and faith, you ever did beare unto me and ever will beare, nay, to bee much surer, by all the paine, grief, torments, sighs, wishes, and anguish, I ever did and doe (o most infinit quantitie) endure and support for your faire and deare haire, forehead, eyes, looks, cheeks, lipps and whole most perfect and angellike body, and for your unspeakable vertues; by all those irreprovable and undoutable tokens I doe (say I) conjure you, to send to me a so long desired letter, Whereby I may understand, in what state you are with your parents, what your eloquence had performed, what or how I shall write to your (our, I meane) loving father.

. . . . You should wounder to see, what a foolish dooing
 there is with me and my friends, that desire I should
 accept an office at their pleasure, and a wife, to get
 not onely reputation but allso to establish a stately
 fortune by it. Fooles, they thincke good fortune bee
 builded upon quantitie of mony and friends. No no, I
 desire but the qualitie, That art thou, my onely hope.
 I have, and can have no other love; Love, faith, goods
 of body and spirit I have ever had and shall have Is
 all for thee, my dearest love, my fairest faith and
 sweetest riches. . . . , That I may have this content-
 ment as to know how you doe all. for els I never can bee
 contented within my soule, And am all night sore troubled
 by dreams I have of you. But I hope it Shall prove no
 more but dreams, Thy faith and love, shining continually
 and steadfastly no lesse then thy beautie and vertue
 within my soule. . . . Thus I most humbly would (if
 I could) busse thy deare hands and sweet lipps, and
 commend my selfe unto thy happy memory, to bee commended
 as one that onely reioyceth to live

My fairest deare soule

Thy owne for ever 84
 Filodor

An Anti-Petrarchistic Sonnet and an Unpetrarchistic Sonnet

The last sonnet in Weckherlin's cycle, "An eine alte üppige Fraw."
 (223) is a petrarchistic parody. It is anti-petrarchistic in the sense that
 it inverts a typical petrarchistic theme, that of praise of the beloved and
 the motif of golden hair. The sonnet is satirical but conventional, and
 Weckherlin's anti-petrarchism is as moderate as his petrarchism. Our un-
 fortunate lady has reached her winter years and where once the world's
 treasures could not compare with her beauty, now the only treasure she has
 is in her purse:

Was dienet deine brunst, dein muhtwill und verlangen?
 Dein Sommer ist dahin, dein Herbst ist eingebracht,
 Dein Winter auff dem halß: umbsunst ist diser pracht,
 Nim doch hinweg den busch, lassz ab von deinem prangen.

Was reich und schön umb dich mag einen geitzhalß fangen,
 Wa deines leibs gestäud, wa deiner augen nacht,
 Wa deines munds saphir, und deines athems macht,
 Deiner brust Corduan, und das gold deiner wangen,

Wa dein von bein und haut, flaischloses angesicht
 Nicht dein Ich waiß nicht was, und ehr so wol bewahren,
 Daß seine Lieb gewiß, wie dein lob, ein gedicht.

Doch wan er seine lieb, dir sich zu offenbahren
 (Meinaydig) schwören solt, So liebet er doch nicht
 Wie deines beuttels gold das silber deiner haaren.

(223, 1-14)

Weckherlin's anti-petrarchism does not signify a turning away from petrarchism or a dissatisfaction with it as a means of expressing love. As a matter of fact, one should not even call sonnets like that of "An eine alte üppige Fraw." anti-petrarchistic, for they are still operating within the petrarchistic convention. The conceits that were at first used seriously are now used humorously, and this testifies to their great flexibility. Forster points out that "some of the most outspoken anti-petrarchists are also among the most successful petrarchists - - - du Bellay, and even Sidney and Shakespeare."⁸⁵ He further goes on to say that petrarchism was much like a game that could be played as seriously or as frivolously as the poet wanted.⁸⁶ Perhaps the word "anti-petrarchistic" should be reserved only for those works that openly attack petrarchism as being hollow, insincere, or whatever. In spite of Fechner's study, we still do not fully understand what is meant by anti-petrarchistic and he himself says that "Der Begriff⁸⁷ Antipetrarkismus ist ungebräuchlich, aber nicht unverständlich." What

⁸⁵

Forster, Icy Fire, p.66.

⁸⁶

Ibid., pp.66-67.

⁸⁷

Fechner, op. cit., p.20.

is certain though is "Das Mißlingen des deutschen Petrarkismus ist die Geschichte des Antipetrarkismus."⁸⁸

It is interesting to note that (223), being the last sonnet in the cycle, is to a certain extent a denial of much that has been expressed in the rest of the cycle. Beckmann reminds us that "die Bildnisse häßlicher Frauen"⁸⁹ is closely connected with "die Liebesabsage, die seit Petrarca am Ende der Gedichtzyklen zu stehen pflegt."⁹⁰ Thus it can be seen that, even when Weckherlin is being "anti-petrarchistic," he is still very much a petrarchist.

There is only one sonnet in the whole of the cycle that contains no petrarchistic motifs, themes, and attitudes, and is therefore unpetrarchistic. "An eine, sich alt zu werden beklagende, Schönheit." (222) relates love and age to the seasons of the year, and is reminiscent of Weckherlin's eclogues of the seasons.⁹¹ The sonnet opens with a most emphatic "Nein", which presupposes a lament by a lady who has been complaining, as the title suggests, that she is growing old. The poet explains that she is not too old for love, because in the spring of one's years one is too young to experience the fruits of love, and in the summer one's passion is too great and therefore becomes oppressive. It is only in the fall of life that one can enjoy and appreciate love's fruits. The ending is rather clever as it not only proves what the poet has been saying, but is also an

88

Ibid., p.22.

89

Beckmann, op. cit., p.47.

90

Ibid., p.45.

91

Elizabeth Friench Johnson, Weckherlin's Eclogues of the Seasons, Diss., Johns Hopkins University, (Tübingen: H. Laupp jr., 1922).

invitation to love:

Nein. Ihr seit noch nicht alt. So zart, so schön, so klar,
Pflieg ich stets ewer flaisch, farb und aug zuerfahren,
Daß ihr mir billich jung. frisch, hurtig, süß ist zwar
Der glatten jugend Lieb, und Frülung unsrer jahren.

Daß unser Sommer auch gantz liebeich sey, ist wahr;
Doch ist die hitz so groß, daß sein gedranck zu spahren
Ihm kaum kan möglich sein: Daher er matt und bahr
Durch der Lieb starcken brunst in taussenten gefahren.

Wan nu, weil noch zu jung, fruchtloß des Frühlings zeit;
Der Sommer vil zu heissz: Ist weder zu verschweigen,
Noch zu erhöhen gnug des Herbsts lust-reiche beut.

Dan Er ergötzet Uns mit so Lieb-reiffen Feigen,
Mit solcher Wollusts frucht, daß er ohn allen streit
Die andre übertreff, ihm gnug an zweyen Zeugen.

(222, 1-14)

Fechner quotes the last two sonnets, (222) and (223), in his Der
92
Antipetrarkismus and the unfortunate implication is that (222) is anti-
petrarchistic. This, of course, is incorrect. Certainly both sonnets deal
with the same theme of ageing woman, and both sonnets are different from
the others in the cycle, and both have seasonal references, as mentioned
93
by Fechner, but only (223) is "anti-petrarchistic".

Weckherlin's sonnet cycle, then, is completely petrarchistic ex-
cept for (222). His motifs, themes, and attitudes lie squarely within the
convention. Weckherlin does not use all of the possible petrarchistic
motifs, but this is understandable as there are only twenty-one sonnets.
Nevertheless he does use many of the most common motifs. Weckherlin's pet-
rarchism reveals itself to be moderate. He has no completely outrageous
hyperbole, sleepless nights, or incurable diseases. He loves, praises, and

92

Fechner, op. cit., p.53.

93

Ibid., pp.53-54.

suffers in the manner that the convention demands, but he does this imaginatively and artfully. Weckherlin is also moderate in the numerical quantity of his sonnets, a fact which Fischer has already pointed out: "Weckherlin bleibt an zahl dieser sonette hinter den allermeisten zurück."⁹⁴

Weckherlin's petrarchistic sonnets might well be, as Forster says, "Übungsstücke"⁹⁵ but he does show, in spite of his often rather torturous syntax and sometimes confusing Swabian dialect, that "wan Wir Teutsche uns unserer Muttersprach so wol als frembde Sprachen gefallen liessen, und dieselbe (als die Frembde die Ihrige) pur unnd zierlich zu reden und zuschreiben befleissigten, Wir keiner Nation nach zu gehen, durch meine eigene Gedichte alß bald zu beweisen:"⁹⁶

The Cycle as a Cycle

Up to this point we have assumed that Weckherlin's cycle of love sonnets is in actual fact a cycle of love sonnets. This assumption needs either verification or qualification.

The first obvious fact is that all the poems are sonnets. Weckherlin himself thought of them as sonnets because he gave the series the title of Etliche Sonnet oder Kling geseng von seiner Liebsten. This sub-title was dropped in the 1648 edition of his works and he simply used the original general title, which was Buhlereyen Oder Lieb - Gedichte. As we have seen, all the sonnets do have love as their main theme, and to be more precise

94

Fischer II, p.492.

95

Forster, Weckherlin, p.144, n.145.

96

Fischer I, p.294.

the theme is that of petrarchistic love if we exclude (222). The sonnets are not linked and each sonnet is an individual work which does not need the support of any other sonnet. The arrangement seems quite arbitrary, as there is no set pattern or development. The majority of the sonnets are in praise of the beloved but they are scattered throughout the cycle. Weckherlin, nevertheless, did think of the sonnets as a group as he numbered them in the 1641 edition, 1-19, and in the 1648 edition, 1-22. The three new sonnets (317), (318), and (319) change the original order slightly but only sufficiently to accommodate themselves. Weckherlin must have had some sense of order in mind, as he placed "Die Lieb ist Leben und Tod." (317) in front of "Unendliche Liebs Pein." (216), and these sonnets both express the suffering of the lover. "Abwesenheit getröstet." (318) is placed so that it follows "Schaiden und Lieb unsterblich." (221), and these two reflect each other in the sense that (221) deals with parting and (318) with absence. "Eine Schöne Bettlerin." (319), which in essence expresses physical beauty, is not placed near any of the other sonnets that praise the beloved's beauty, but rather its position tends to break the link between "An eine, sich alt zu werden beklagende, Schönheit." (222) and "An eine alte üppige Fraw." (223), which both deal with ageing woman and seasonal references. On the other hand, (319) portrays an ugliness that is beautiful and (223) pictures a beauty that is ugly.

There are other "paired" relationships in the cycle, but there are as many differences as similarities. (205) may be seen as the negative and physical side of love, and (206) as the positive and spiritual. "Sie ist Steinin." (211) and "Ihr Hertz is gefroren." (212) are obviously connected by their titles and pointed endings which express the hard-heartedness and coldness of the beloved. "Schöne Haar." (219) and "Schöne Hände." (220)

are both complete sonnets dedicated to one aspect of the beloved's beauty. "Von ihren überschönen Augen." (213) emphasizes "verstehen", and "Der Schönen wunderliche Kunst." (214) emphasizes the lack of it. Besides these few relationships there really is no development. Other than the opening sonnet, which should be in its position because of its title "Vorrede an Seine Liebste.", and the last sonnet, which is "anti-petrarchistic" and, as we have discussed (p.54), is conventionally at the end of a cycle, the other sonnets could be shuffled around in any order without disturbing the effect of the series.

The cycle, then, is a cycle, but only in the sense of a series of sonnets collected around the central idea of love which has been revealed to be specifically petrarchistic in all cases except one.

CHAPTER II

"HEROISCHE UND ANDERE SONNET"

Weckherlin's Heroes

Weckherlin wrote, as far as we know, 64 sonnets. Twenty-two of these, as we have seen, are love sonnets and the other forty-two are probably best described in Weckherlin's own terms as "Heroische und andere Sonnet". The majority of these forty-two sonnets are "Lobgedichte", which celebrate the deeds of great men and the efforts of Weckherlin's friends. All of the sonnets, except for six (the English version of (3), "The Lord Hays", ⁹⁷ (416), and the three published by Forster), ⁹⁸ appear in either the 1641 or 1648 editions of Weckherlin's Gaistliche und Weltliche Gedichte. All of the 1641 sonnets appear again in the 1648 edition with minor revisions and some organizational shuffling.

The great men that Weckherlin chooses to celebrate: the King of Sweden, Georg Friedrich von Baden, Bernhard von Sachsen, Richelieu, ⁹⁹ Oxenstierna, Carl Ludwig Elector Palatine, Johann Ernst von Sachsen, Christian and Ludwig von Anhalt, and Mansfeld, all have one thing in common that for Weckherlin was more important than any other: they were all on the side of the German Protestants at one time or another, and therefore against the

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Fischer III, p.4.

⁹⁸

Forster, "Gedichtzyklus", pp.13-14. Forster, Weckherlin, p.134.

⁹⁹

Even though Richelieu was a Catholic, he supported the German Protestants for political reasons.

Catholics in The Thirty Years' War (1618-1648). Weckherlin's "Lobgedichte" are unusual, as they are not simply praise in abstraction, although he does this as well, but praise directed at a cause. Many of Weckherlin's sonnets are the seventeenth century equivalent of the modern engagement. On the one hand, he praises the virtues of the Protestants and on the other hand, condemns the depravity of the Catholics. The Protestants represent all that is good and true, whereas the Catholics are false and evil:

Die Wahrheit und ihr Herd ist götlich, standhafft, rund,
Schlecht, freindlich, fridlich, recht, mit Gottes ehr vernüezet;
Die Falschheit und ihr Hauf ist menschlich, arg, ohn grund,
Ehrgeitzig, grewlich, stoltz, die wen sie kan betrieget.

(316, 1-4)

Seventeenth century man was not exactly renowned for his tolerance. There was only one true God and one true church. If you were a Protestant, like Weckherlin, you were one of "Gottes kinder" (145, 2) and if you were a Catholic you were allied with the Devil (145, 9), despised by God (152, 4), and one of "der Gotlosen" (152, 6).

Weckherlin's patriotism is not general, but particular. He writes not for Germany, but for Protestant Germany. For instance, his "An das Teutschland." (144) could quite easily be mistaken for an exhortation to the whole of the German nation to break the tyrannical yoke of some non-German enemy, but this would be an incorrect reading, as the enemy are none other than the hated Catholics and their "falschen brüder" (144, 8), the Spaniards and the Austrians:

Das Hervorragende an Weckherlin ist die große und tiefe Vaterlandsiebe, die für seine dichterische und seine politische Tätigkeit maßgebend war. Was bedeutet nun für ihn Vaterland? Sicher das Deutschland, das er in dem ergreifenden Sonett (144) zum Kampf aufrief. Aber welches Deutschland war das?

Der Feind . . . ist Spanien-Österreich, die falschen
Brüder die deutschen katholischen Staaten. Deutschland
ist somit für ihn das protestantische Deutschland
Die Rettung Deutschlands war für ihn die Rettung vom
katholischen Joch.¹⁰⁰

"An das Teutschland.", then, is a cry for Catholic blood:

Zerbrich das schwere Joch, darunder du gebunden,
O Teutschland, wach doch auff, faß wider einen muht,
Gebrauch dein altes hertz, und widersteh der wuht
Die dich, und die Freyheit durch dich selbs überwunden.

Straff nu die Tyranny, die dich schier gar geschunden,
Und löscht doch endlich auß die (dich verzöhrend) glut,
Nicht mit dein aignem schweiß, sondern dem bösen blut
Fliessend auß deiner feind unnd falschen brüdern wunden.

Verlassend dich auff Got, folg denen Fürsten nach,
Die sein gerechte hand will (so du wilt) bewahren,
Zu der getrewen trost, zu der trewlosen raach:

So laß nu alle forcht, und nicht die zeit hinfahren,
Und Got wird aller welt, daß nichts dan schand und schmach
Des feinds meynaid und stoltz gezeuget, offenbahren.

(144, 1-14)

"Von der Catholischen Lig, etc." (316) makes it quite clear that,
when Weckherlin refers to "der feind", he does not simply mean any enemy
but the Catholics specifically:

Die Warheit und ihr Herd ist götlich, standhaft, rund,
Schlecht, freindlich, fridlich, recht, mit Gottes ehr vernüeget;
Die Falschheit und ihr Hauf ist menschlich, arg, ohn grund,
Ehrgeitzig, grewlich, stoltz, die wen sie kan betrieget.

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

Doch wan die Warheit ja (wie immer schwach ihr schein,
Wie immer auch ihr Hauf verachtet, arm und klein)
Soll noch zu letzt durch Got, von Got geliebet, sigen:

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Forster, Weckherlin, pp.126-127.

Muß nicht, O wehrte Herd, der falschheit stoltzer freind,
 Dem, wie die Warheit Er, Got, die Warheit selbs feind,
 Und dise Lügen-Lig zu letzt noch unden ligen?

(316, 1-14)

The synonyms for "Warheit" and its opposite "Falschheit" are arranged in such a way that they are approximate opposites of each other and serve to reinforce the black and white situation of one God and one church, and good Protestant and bad Catholic.

The Protestant cause is, naturally, sanctioned by God and therefore right and proper, and in the end will be triumphant:

Doch wan die Warheit ja (wie immer schwach ihr schein,
 Wie immer auch ihr Hauf verachtet, arm und klein)
 Soll noch zu letzt durch Got, von Got geliebet, sigen:

(316, 9-11)

In "An das Teutschland." (144), Weckherlin urges his Protestant countrymen to rely on God and to follow their princes, for they will be their comfort and the scourge of the enemy, who will be revealed as faithless, dishonourable, and proud:

Verlassend dich auff Got, folg denen Fürsten nach,
 Die sein gerechte hand will (so du wilt) bewahren,
 Zu der getrewen trost, zu der trewlosen raach:

So laß nu alle forcht, und nicht die zeit hinfahren,
 Und Got wird aller welt, daß nichts dan schand und schmach
 Des feinds meynaid und stoltz gezeuget, offenbahren.

(144, 9-14)

The King of Sweden died "frey für Gottes wort" (148, 10) in an otherwise victorious battle, and his death and victory was for and because of God:

O wunder! Er allein sigreich durch Got, für Got
 Vergiessend nu sein blut, hat vor, in, nach dem Tod,
 Stehts unvergleichlich Groß den Sig, die Cron erhalten!

(149, 12-14)

Bernhard of Weimar's capturing the fortress of Breisach was only possible because God was on the Protestant side, and its citizens should be thankful for their defeat, because God has been brought to them in the form of

Bernhard. Weckherlin obviously believed in the Divine Right of Protestant Princes:

Sih doch, bedenck und merck, wie herrlich Er dich zieret,
Und du mit nichten Ihn; wie durch ihn Got in dir,
Als durch Got über dich Er (sigreich) triumfieret!

So lern nu seine lehr (und gib ihm danck dafür)
Weil Got den Fürsten selbs, wie der Fürst dich, regieret,
Daß ihm allzeit der Sig, und Got die ehr, gebihr.
(153, 9-14)

For Weckherlin, Bernhard was a king in all but name: "Bekennen, daß dir, held, nichts Kayserliches mehr/Ermanglet dan der Nam," (152, 13-14), and following his command was the same as obeying the will of God, for "Du bist ja unser Herr, wie der Höchst dein Patron," (154, 12). God, even though He is the "Patron" of the Protestants, sometimes allows the Catholics to win a battle or two, but they never have time to enjoy their victory as He soon turns their joy into a lament:

Offtmahl erlaubet Er, daß ihr feind triumfier,
Doch lasset Er sein volck gäntzlich niemahls verzagen;
Sondern damit sein feind nicht gar zu vil stoltzier,
Verkehret (mächtig) Er sein jauchzen bald in klagen.
(145, 5-8)

Bearing in mind that the Catholics are the personification of evil, and God, therefore, is opposed to them and has blessed the Protestant cause, we are in a better position to appreciate Weckherlin's choice of heroes and the nature of his praise of them. There are three sonnets, (147), (148), and (149), celebrating Gustavus Adolphus, the King of Sweden. He is also mentioned in two of the three sonnets, (156) and (158), which praise his chancellor Axel Oxenstierna. Apparently, Gustav was such a warrior that he became known as "the Lion of the North": "Gustavus represented in modern garb the hoary idea of the Germanic warrior king, ruling and leading his people in battle by right of the intrinsic authority derived from an over-

weening capacity for leadership."

Weckherlin's "An den Unüberwindlichen König von Schweden, etc. 1631." (147) celebrates the Protestant victory at Breitenfeld on September 7, 1631. Gustav is praised for his wisdom, justice, and might. He is Mars and Savior, and a worthy victor over tyranny and pride. He saves Germany's freedom, justice, and faith from becoming slavery, injustice, and idolatry in the hands of the enemy:

O König, dessen haupt, den Weltkraiß zu regieren,
Und dessen faust die welt zu sigen, allein gut;
O Herrscher, dessen hertz, Herr, dessen grossen muht
Gotsfurcht, Gerechtigkeit, stärck, maaß und weißheit zieren;

O Held, für dessen schwert die verfolger die wuht,
Ihr klagen, forcht, gefahr die verfolgte verlieren;
Mars, götlichen geschlechts, von der Errötter blut,
Wehrt über Tyranny und stoltz zu triumfieren.

Des Feinds zorn, hochmuht, hassz, durch macht, betrug untrew,
Hat schier in dienstbarkeit, Unrecht, Abgötterey,
Des Teutschlands freyheit, Recht und Gottesdienst verkehret;

Als ewer haupt, hertz, hand, gantz weiß, gerecht, bewehret,
Die Feind bald ihren wohn und pracht in hohn und rew,
Die Freind ihr layd in frewd zuverkehren, gelehret.

(147, 1-14)

From the above, it can be seen that Gustav is not only praised for his own qualities, but praised for his role in The Thirty Years' War. The Catholics are once again proud tyrants, and Weckherlin uses "stoltz", of course, in its negative sense as the first of the seven deadly sins. The Catholics are false, deceitful, hateful, unjust, and idolatrous. Weckherlin does not openly say the Catholics are evil, but any of his contemporaries would immediately

Carl J. Friedrich, The Age of the Baroque, 1610-1660, (New York: Harper & Row, Publishers, 1962), p.177. Hereinafter referred to as Friedrich, Baroque. Because the machinations and complex historical facts of the Thirty Years' War are beyond the scope of this thesis, may I suggest Friedrich's short and brilliant account of the war pp.161-196.

know who "Die Feind" and "Die Freind" were. The evils of the Catholics and the virtues of the Protestants are expressed antithetically, thus, "dienstbarkeit"- "freyheit", "Unrecht-Recht", and "Abgötterey-Gottesdienst". Besides the apostrophe: "O König", "O Herrscher", "O Held", of the first two quatrains, Weckherlin uses the rhetorical device of "Häufung" in a variety of ways. "Muht/ Gotsfurcht, Gerechtigkeit, stärke, maaß und weißheit" is a "Häufung" of related positive qualities: "muht"- "stärke", "Gotsfurcht"- "Gerechtigkeit", "maaß und weißheit". "Zorn, hochmuht, hassz, durch macht, betrug, untrew" is a "Häufung" of related negative qualities: "zorn"- "hassz", "hochmuht"- "macht", "betrug"- "untrew". In line twelve, we find that the "Häufung": "haupt, hertz, hand, gantz weiß, gerecht, bewehret", is a collection and a summation of what has been said in the first quatrain: "haupt", "faust", "hertz", "weißheit", "gerechtigkeit", "stärke". This "Häufung" in the last tercet, then, is not only a collection and a summation but also a parallel construction as "haupt"- "weiß", "hertz"- "gerecht", and "hand"- "bewehret" form a device known as versus rapportati. The device is not simply a word-game, for it accentuates and emphasizes Gustav's qualities.

Sonnets (148), (149), and (158) celebrate Gustav's death. He died as he had lived, in battle. His troops were victorious against the mighty Wallenstein but Gustav lost his life on the battlefield near Lützen on November 6, 1632. Weckherlin sees Gustav's death as a result of his own great courage. This world was too small to contain him; so he left it in triumph to begin his rule in the greater and better world beyond:

Dein aigner muht, O Held, weil Gotsforcht, Ehr und Recht
 Dein hertz und schwerd allein gestörcket und gewötzet,
 Weil auch der erdenkraiß für dich zu eng unnd schlecht,
 Hat in den himmel dich (zu früh für uns) versötzet.

Dan gleichwie deine faust der gläubigen geschlecht,
 Als es in höchster noht, erröttet und ergötzet:
 Also hat durch dein haupt die kugel (layder!) recht
 Der Teutschen Freyheit hertz und Tugent haupt verlötzet.

Sigreich und seelig zwar hat dich, weil in der schlacht
 Du frey für Gottes wort dein thewres blut vergossen
 In die endlose frewd und ehr dein end gebracht:

Iedoch in layd und noht seind deine bunds-genossen,
 Weil deine herrschung du mit sig, triumff und pracht
 Dort in dem himmelreich anfangend, hie beschlossen.

(148, 1-14)

There is no overt criticism of the Catholic enemy in this sonnet, but "gläubigen geschlecht", "Der Teutschen Freyheit hertz und Tugent", and "frey für Gottes wort" indicate Weckherlin's negative attitude towards the Catholics.

Sonnet (158) is really Oxenstierna's, but Gustav is given twelve lines. Some of the thoughts of (147) and (148) are taken up again in (158):

"Ein schrecken seines feinds, unnd seiner freinden huht" (158, 3) is a variation of

Die Feind bald ihren wohn und pracht in hohn und rew,
 Die Freind ihr layd in frewd zuverkehren, gelehret.
 (147, 13-14)

"Und dan die gantze welt zu schlim und eng befunden." (158, 8) is much the same as "Weil auch der erdenkraiß für dich zu eng unnd schlecht," (148, 3), and "sein haupt, hand und hertz (stehts weiß, starck, gut)" (158, 6) is very similar to "ewer haupt, hertz, hand, gantz weiß, gerecht, bewehret," (147, 12).

Gustav, because he was a warrior-king and on the Protestant side, is apostrophized as "Mars, götlichen geschlechts, von der Errötter blut" (147, 7). He is also called phoenix because of his uniqueness in kind: "Der Helden Phoenix in bewehrten stehts gleichloß." (149, 4) and Hercules:

Hat schon dein Hercules (Gustav der Groß) mit muht
 Sich durch der Risen heer den Göttern zugeschlagen,
 (156, 9-10)

The reference to Hercules and the giants is interesting, as Hercules was mythology's greatest slayer of giants and monsters. His great strength "is usually employed for morally good purposes, and his slaying of monsters is

often represented as a purification of the world from evil powers."¹⁰²

There is one last mythological reference in praise of Gustav:

Auch alßbald diser Held, sein irdischen gewand
Beylögend, in den saal des himmels eingetretten,
Empfand es Atlas selbs, und hielt kaum seinen stand.
(158, 9-11)

Gustav, having died, discards his body and enters heaven. Atlas, whose great strength supports the sky, can hardly maintain his stand when the weight of Gustav's body is added to his burden. Weckherlin's use of mythology, to bring greater emphasis to his praise, is very conventional for this type of poetry, but it is interesting, as we noted earlier (p.23) that Weckherlin does not mythologize to any extent in his petrarchistic sonnets, an ideal medium for this type of hyperbole.

Bernhard von Weimar (1604-1639) is another of Weckherlin's heroes. His praise is sung in five sonnets: (150), (151), (152), (153), and (154). Numerically speaking, Weckherlin thought more of Bernhard in the sonnets than of anyone else. The opening statement of (302), in praise of Carl Ludwig von der Pfalz, could well apply to Bernhard:

An Euch gedenck ich oft, mehr dan an iemand sunst,
Mehr dan sunst iemand auch:
(302, 1-2)

Of all the German princes Bernhard "was the most brilliant military leader."¹⁰³ He was responsible for the victories at Breisach (December 7, 1638), and Landscron (December 30, 1638). Sonnets (153) and (154) celebrate these two victories. According to Weckherlin, the citizens of Breisach should be over-

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G.M. Kirkwood, A Short Guide to Classical Mythology, (New York, Chicago, San Francisco, Toronto, London: Holt, Rinehart and Winston, 1959), pp.48-49.

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Friedrich, Baroque, p.222.

joyed at their defeat, for they can now join forces with the great, powerful, good, and wise Bernhard:

Ja, Brissach, dein verlust ist dein gewin und preyß;
 Du hast, in dem du dich verloren, dich gefunden;
 Du hast, von diesem schwert erobert, überwunden;
 Und uneinnehmlich nun wirst du auff dise weiß.

Dan diser Fürst, Held, Mars (dein Siger) ist so weiß,
 So gütig, mächtig, groß, daß dein verdruß verschwunden,
 Alßbald dich seine faust zu seinem dienst verbunden,
 Darumb mit frewd und danck gehorsam dich erweiß.

(153, 1-8)

The fortress of Breisach was supposedly impregnable as its location was crucial for the control of communications. In the opening quatrain to (153) above, Weckherlin uses this supposed impregnability to his own advantage:

"Und uneinnehmlich nun wirst du auff diese weiß". In (154) celebrating Landscron, Bernhard seems very much like Gustav of (147):

Dein anschlag ist zu frech, zu schwach dein widerstand,
 O torrecht stoltzer feind. Die warheit dir zusagen,
 Muß dises Helden lieb und dein layd dir behagen,
 Weil seine gnad dein trost, wie sein zorn deine schand.

Mit weißheit, muht und macht sein wehrtes haupt, hertz, hand
 Gezieret, krieg und ruh, sig und gnad zugleich tragen;
 Mit ihm ist nur ein werck zu sigen und zuschlagen,
 Nichts kan unmöglich sein für sein schwert und verstand.

(154, 1-8)

Not only Breisach but now "das Reich" pleads for Bernhard's leadership:

So soll nu billich sich das Reich mit Brissach naigen,
 Mit wahrer huld und bitt: O du der Tugent Sohn
 Nem uns (glickseelig) auff, dieweil wir nu dein aigen!

(154, 9-11)

Bernhard, besides being "der Tugent Sohn", is also "Der Welt Wohn, des Rechts Thron, des Reichs und Teutschlands-Cron" (154, 14). Weckherlin, in the true spirit of the Baroque, could not miss the opportunity of a pun provided by "Landscron".

Bernhard, like Gustav, is almost foolhardy in his courage, and Weckherlin warns him to take more care:

Iedoch, weil unsre forcht, wie dein muht, billich groß,
 So hör auch unsern Raht Dich und Uns zubewahren,
 Und förcht mit Uns dein hertz, vil zu groß, vil zu bloß.

Dan wer erkennet nicht, wan du stehts mit gefahren
 Erquickest deinen muht, daß du an muht gleichloß
 Kanst keinen grössern feind dan dein hertz selbs erfahren?
 (150, 9-14)

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Weckherlin, acquainted with Bernhard personally, apparently knew what he was talking about as six months after Landscron, Bernhard was dead. Bernhard, like Gustav, is "Held, gerecht, starck, fromb und weiß," (150, 7) and "weyss, khün unnd starck," (151, 9). He is also "Fürst, Held, Mars" (153, 5) and "die blum, der ruhm der Teutschen Nation," (152, 3). More interesting though are the metaphors that compare the flash of his sword and arms to the keen vision of the eagle:

Fahr fort, O grosser Held, und unserm feind beweiß
 Daß die plitz deines schwerts mehr dan des Adlers gläntzen.
 (150, 3-4)

and "Und seiner wafen plitz den Adler selbs verblinden." (151, 8). The eagle's vision is legendary and often used in emblems. On one level this is merely hyperbolic praise of Bernhard, but there is another level which is even more important. The eagle is the dominant element in the coat of arms of the Austrian Hapsburgs, and Weckherlin is implying that Bernhard is mightier than the Kaiser himself. Again, everyone would know to whom Weckherlin was referring, especially when he adds "unserm feind". Weckherlin has another reference to the Kaiser that operates on two levels:

Wan Caesar sehen solt von deinen strachen schwer
 Die Donaw und den Rhein so oft in scharlach fliessen,
 Und deinen gaist, hertz, mund so reich an ehr, macht, lehr:

Würd Er, sich naigend bald zu seines Sigers füßen,
 Bekennen, daß dir, held, nichts Kayserliches mehr
 Ermangelt dan der Nam, unnd dich selbs Caesar grüssen.
 (152, 9-14)

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Forster, Weckherlin, p.93.

The greatness of Bernhard is likened to that of Caesar, except that Bernhard is greater, as Caesar would have to bow down to the victorious Bernhard. Caesar and Rome are synonymous, as are the Kaiser and the Roman Church, but the connection between Kaiser and Caesar is even closer than that, for Caesar is simply the Latin for Kaiser. One of Weckherlin's statements might well apply to his own boldness: "Dein anschlag ist zu frech" (154, 1)!

The Thirty Years' War was not only a religious but a political struggle. Richelieu, a Catholic cardinal, was more interested in crushing the Hapsburgs than in religious loyalties. His political aims were such that he became the natural ally of all the enemies of Austria and Spain. "'Reason of state' triumphed over religious loyalties in the giving and taking of that Richelieu's support. The most dramatic 'religious' intervention was to prove the turning point from a religious war into a struggle for political power." ¹⁰⁵ Because of that support, Weckherlin praises France and Richelieu:

Franckreich, dein ist der Sig. Du bist der Reichest Ort,
Das beste Reich der Welt, gleichloß durch Gottes seegen;
Zwar nicht, weil fruchtreich du der frembden trost und hort,
Auch nit weil deine leut, wie du, gut zu thun pflegen:

Nicht weil du der Lieb sitz; der sturmleydenden port,
Nicht deines weisen Rahts, und dapfern Adels wegen;
Noch weil dein König groß durch seine werck und wort
Bezeuget, daß ihm nichts dan dein hayl angelegen.

Nein. Sondern weil dir wehrt ein solcher Cardinal,
Daß ihm auch an verdienst sunst kein mensch gleich zu finden,
Wan in der weitten welt dir Got schon geb die wahl.

Darumb laß weder forcht noch hoffnung dich verblinden,
Dieweil gantz seelig du, durch Got und ihn zu mahl
Kanst, so du wilt, die welt, dich kein feind überwinden.

(155, 1-14)

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Friedrich, Baroque, p.179.

All religious differences are resolved in this sonnet, and France is the richest place, not because it is a fruitful place, a refuge or a seat of love, nor because of its people, nobles or king, but because of Richelieu (rich place). Richelieu's name does not appear anywhere in the sonnet except in the title, but the whole sonnet is constructed with negatives which climax with the introduction of "ein solcher Cardinal" in the sestet. Weckherlin, like most Baroque poets, enjoyed playing with words and names. The first quatrain is rich in its use of "reich", and Weckherlin, of course, is playing upon the riche in Richelieu: "Franckreich", "Reichst", "Reich", and "fruchtreich".

In two sonnets on Oxenstierna, (156) and (157), Weckherlin makes the obvious connection of the name with the stars:

Man findet kein gestirn, das mit so klarem brand
 Und starckem gegenschein als diser Nordstern scheineth,
 (156, 1-2)

The opening statement is repeated for emphasis in the second quatrain: "Man findet keine Stirn, . . ." (156, 5). In (157), Weckherlin is able to play his word game on both the Oxen ("krafft") and the stiern ("schein"):

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

Friedrich finds the Swedish chancellor "Kind, thoughtful, generous and of great ability . . ." ¹⁰⁶ Weckherlin is certainly in agreement, for he finds Oxenstierna "(Allfähig)" (157, 8), and as an illustration of this, he devotes a whole sestet to the listing of Oxenstierna's virtues:

Darum verbleibet Er (ein wunder aller zeit)
 Durch seiner Gotsforcht, Trew unnd Weißheit edle thaten,
 Der inhalt aller lehr; der probstein weyser leut;

Des Fridens lehr und lieb; ein beyspil der Soldaten;
 Der Spiegel guter Rächt; Sigweyser in dem streit;
 Der Tugent gantze Sum; Lehrbuch der Potentaten.

(157, 9-14)

"Sonnet. In dem Jahr. 1619." (145) reveals that the Catholic enemy is allied with the devil, but, because of Georg Friderich von Baden, they will be forced to bathe in their own blood. Here, too, Weckherlin exploits his hero's name for a pun:

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

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

(145, 9-14)

This early sonnet of Weckherlin's (the original title was "Sonnet Gemachet in dem Jahr. 1619."), with its "Häufung" of Catholic evils, indicates that Weckherlin, very early in his career as a poet, thought negatively of the Catholics. He maintained this attitude until the very end.

"Ernest Mansfeld, captain of mercenary troops, illegitimate scion of a princely house, and self-made count" ¹⁰⁷ does not appear in the 1641 sonnets, but there are three sonnets celebrating him in the 1648 edition: (308), (309), and (310). In all the shame, destruction, and animalism of the war, there is one man, according to Weckherlin, that honours "des Reichs freyheit" (308, 5):

Weil der Drach, Adler, Löw mit Schweinen, Wölfen, Bähren,
 Nach ihrem Raht und Lust, schier gar ohn widerstand,
 (So groß ist Gottes zorn) Das Teutsche Reich verstören,
 Und es begraben gantz auß grossem grim in schand.

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Ibid., p.165.

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These animals are all typically heraldic and might well refer to individual kings, princes, and counts, or regional coats of arms. Unfortunately, references on German heraldry were not available to me.

Ein Man schier gar allein des Reichs freyheit zu ehren
 (O rhum für solchen Man! O schand für solches Land!)
 Verhindert, daß sie nicht erfüllen ihr begehren,
 Mit stets forchtlosem muht, und stets Sigreicher hand.

Darumb weil theils hilfloß und theils sorgloß anschawen,
 Wie solche Wilde thier zu fressen alle welt
 Nun wötzen wühtiglich die hörner, zän und klawen;

Und wie sie dan mit macht, dan mit list, gift und gelt,
 Des Lands bäum, blumen, graß verdörben und abhawen,
 So blühet doch noch stets des dapfersten Mans Feld.

(308, 1-14)

Even though everything around him is being destroyed by the "Wilde thier", Mansfeld will remain. Weckherlin again uses the name of his hero for a pun, as he does in (309). Mansfeld is further praised as "Printz, Held, Mars in dem feld" (309, 1), and as a worthy conqueror of ruthless tyrants: "Durch eines Helden that die wütrich überwunden!" (309, 14). C.V. Wedgwood's account of Mansfeld differs somewhat from Weckherlin's:

Fundamentally he Mansfeld was a less dangerous adventurer than others who were to follow him in the disasterous years to come, because he was not a very ambitious man. All that he wanted was to secure for himself a recognized position in society and a little free principality to which he could retire in his old age. He would not be over-scrupulous in the means he used to gain this end, for although he had virtues they were those of the soldier only. The courage, endurance and self-discipline for which he was famous were balanced by no social virtues and he was as devoid of common honesty as he was of cowardice. . . . He saw nothing among the mountainous ranges of European politics but the footholds by which he would climb to his personal goal.¹⁰⁹

Sonnet (310) celebrates Mansfeld's meeting with King James I of England in 1624. Apparently Mansfeld's trip to England was successful as "the king gave him permission to recruit twelve thousand men at England's expense."¹¹⁰ Weckherlin describes the meeting in mythological terms. James

¹⁰⁹

C.V. Wedgwood, The Thirty Years War, (London: Jonathan Cape, Thirty Bedford Square, 1964), p.88.

¹¹⁰

Ibid., p.187.

is wise old "Saturnus" (he was fifty-seven at the time) and Mansfeld is manly "Mars". Astrologers, playing upon the superstitions of simple folk, interpret the conjunction of Saturn and Mars as an ominous event that fore-shadows disaster for all. Weckherlin, being wiser, sees the meeting of the earthly Saturn and Mars as menacing for the enemy only:

Ja, die sterngucker frech, des blöden volcks einfalt
Zu schröcken, tröwen uns mit newen straf und kriegem,
Dieweil sich dises Jahr Saturnus alt und kalt,
Und Mars voll blut und muht zusammen (seltzam) füegen.

Ich steigend nicht so hoch, glaub, uns solt der gewalt,
Den dieser Erden Stern außgiessen, wolvernüegen,
Als deren Gegenschein und würckungen gestalt
Das Volck verblinden kan, die Weisen nicht betriegen.

Darumb alß bald ich sah mit wunder und mit lust
Der Weißheit und Manheit Gestirn einander grüssen,
Als Manßfelds hertz gewan des König Jacobs Brust:

Der süsse glantz (sprach ich) den dise stern außgiessen,
Kan niemand dan den feind, dem sie allein verlust
Ja jamer, spot und tod bedeuten, sehr verdriessen.

(310, 1-14)

In sonnet (310), Weckherlin cleverly combines two unusual events that actually took place in 1624: the meeting of James and Mansfeld, and the conjunction of the planets Saturn and Mars, which occurred on August 4, 1624.¹¹¹ Weckherlin unites the two events by describing the meeting in mythological terms. The astrological interpretation of the astronomical event is used by Weckherlin to further his own cause.

There are two sonnets celebrating the "Fürsten zu Anhalt": Christian (306) and Ludwig (307). Both princes are praised because of their ability

¹¹¹

William D. Stahlman and Owen Gingerich, Solar and Planetary Longitudes for Years -2,500 to +2,000, (University of Wisconsin Press, 1963). I am indebted to Professor R. Bochonko, Department of Mathematics and Astronomy, University of Manitoba, and J. Hault, University of Manitoba Planetarium for this information.

with the sword and the pen, or in Weckherlin's words "die pfeil und die leyrr" (307, 2). Christian is praised as a councillor and a warrior. He is the scourge of the enemy and the joy of his friends, and as Phoebus, the sun, he dissipates the Catholic cloud. Phoebus is also Apollo and in this role, Christian represents a balance of vigor and reason:

Der Feind gleichwie der Freund wirt dich in diser Nacht,
Da Tugent und Frombkeit gantz ligen überdrungen,
Ein Wunder in dem Raht, ein Dunder in der Schlacht,
Mit ehr, verwundrung, lob zu nennen stracks gezwungen.

Auch deines geists, leibs, munds, weiß, starck und süsse macht
(Was zu der Helden lob die Griechen ie gesungen)
Beraitten für dein haupt mit drey mahl reichem pracht
Ein dreyfach reichen krantz durch dein schwert, feder, zungen.

Wan du dan in der welt (die kaum ein andern Sohn,
Der, wie du, kan zu mahl wol reden, streitten, schreiben)
Bist des feinds hohn und forcht, und des freinds rhum und wohn:

Wie kan dan unser Land in längerem zweifel bleiben,
Daß du nicht werdest bald, sein Phoebus und Patron,
Die Wolcken des Unglücks durch deinen glantz vertreiben?

(306, 1-14)

Christian's wisdom, strength, and eloquence are expressed rhetorically by Weckherlin in his use of versus rapportati: "Auch deines geists, leibs, munds, weiß, starck und süsse macht" (306, 5). This "Häufung" of nouns is really a structure of parallel relationships. Thus, "weiß deines geists, starck deines leibs, und süsse macht deines munds" would be the expanded version of the line. Christian's strength and eloquence are also alluded to in "schwert, feder, zungen" (306, 8) which forms a chiasmus with "reden, streitten, schreiben" (306, 10), as the lines are arranged in such a way that "schwert-streitten", "feder-schreiben" and "zungen-reden" criss-cross.

There is some difficulty in sorting out to which Christian von Anhalt Weckherlin is referring. Goedeke thought that (306) referred to Christian I (1568-1630), but Fischer believed it referred to Christian II

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(1599-1656), his son. Fischer gives no explanation for his decision, but there is a certain amount of internal evidence that might support his claim. Christian I died in 1630 and it is unlikely that Weckherlin in 1648 would speak of him in the future tense:

Wie kan dan unser Land in längerem zweifel bleiben,
 Daß du nicht werdest bald, sein Phoebus und Patron,
 Die Wolcken des Unglicks durch deinen glantz vertreiben?
 (306, 12-14)

There is also the word "Sohn" in line nine, which, in itself, is not too meaningful as it appears in a very general statement, but it could conceivably carry overtones. On the other hand, Christian II was a relatively unimportant prince who was completely overshadowed historically by his powerful and influential father. The qualities of the Christian that are praised in sonnet (306) are the virtues of Christian I. He "was the key councilor of the young Elector Palatine, Frederick" and "the directing genius of the revolutionary movement."¹¹³ He was also largely responsible for bringing the Protestant Union into being and keeping it alive.¹¹⁴

Sonnet (307) celebrates Ludwig von Anhalt who was the founder of "Die Fruchtbringende Gesellschaft".¹¹⁵ As Opitz was a member of this society and Weckherlin was not, it is not all that surprising that the society is not mentioned in the sonnet. Ludwig, though, is likened to Apollo:

Fürst Ludwig, dich allein kan ich dem weisen Got,
 Der die pfeil und die leyr gebrauchen kan, gleich finden:
 (307, 1-2)

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Fischer II, p.480, n.80.

113

Friedrich, Baroque, p.165.

114

Wedgwood, op. cit., p.54.

115

Fischer II, p.497, n.307.

He is well suited to either the helmet of war or the wreath of peace:

Du mit einem Helm kanst dein haupt in kriegs noht,
In Ruh mit einem Crantz (stehts khün und klug) umbbinden.
(307, 3-4)

Indeed he can, because of his poetry, even overcome death:

Ja du kanst, wie du wilst, die leut, den feind, den tod
Durch deines munds, schwerts, hand, sprach, streich, schrift überwinden.
(307, 7-8)

The "Häufung" above is again that of versus rapportati, and in this instance the relationships consist of three elements as follows:

Ja du kanst, . . . , die leut durch deines munds sprach überwinden.
Ja du kanst, . . . , den feind durch deines schwerts streich überwinden.
Ja du kanst, . . . , den tod durch deines hands schrift überwinden.

We have seen that Weckherlin's sonnets are not so much praise of an individual as much as they are praise of the Protestant cause: "Iedoch ohn deren [the enemy] schand kan man sein [Bernhard of Weimar] lob nicht schreiben" (151, 12). Sonnet (305) "An Ihre Fürstl. Gn. Herren Johan - Ernsten Hertzog zu Sachsen, etc." is extremely important, as it provides an insight into the nature of Weckherlin's "Lobgedichte". Forster's research has uncovered the original version of (305) which was once meant to celebrate Peter Melander, the Hessian and Protestant general. The sonnet was found on the back of a rough copy of a letter dated September 27, 1639, written in French, and addressed to Melander. In the letter, Weckherlin mentions that he is presenting Melander the aforementioned sonnet. The Melander sonnet was never published but the similar reworked (305) was. The sonnets are identical except for their titles and sestets. The sonnet to Melander is as follows:

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Forster, Weckherlin, pp.134-135.

An &c Herrn Feldmarschalcken Melandern.

Ein wol verdientes Lob, freij-lieblieh fürgebracht,
 Kan wol die Tugent selbs verlieben vnd erlaben:
 Daher solt billich Ich, wan Ich dein wehrt betracht,
 Dich (wie du mich mit Lieb) mit hohem Rhum begaben.
 Weil aber längst dein schwert (der Teutschen freijheit pracht,
 Vnd aller frommen schuz) mit glänzenden buchstaben,
 Die vnaußlöschlich Ich mit aller Welt eracht,
 Der Ewigkeit Dein Lob auszfürlich eingegraben:
 Sprich (weijser) Ich allein, O Zagendes Teutschland,
 Wan du Zu Deinem trost noch manchen Alexandern
 Ach! so verZag doch nicht in disem schweren stand.
 Ja, hättest Du Zu schuz der freijheit keinen andern,
 Kanst Du Dich freijhen Doch von allem band vnd schand,
 So du gebrauchen wilt Den Würdigsten Melandern.

The later reworked sonnet (305) appears only in the 1648 edition:

An Ihre Fürstl. Gn. Herren Johan - Ernst Hertzog zu Sachsen, etc.

Ein wol verdientes Lob, frey-lieblieh fürgebracht,
 Kan wol die Tugent selbs verlieben und erlaben;
 Daher solt billich ich, wan ich dein wehrt betracht
 Dich (wie du mich mit Lieb) mit hohem Rhum begaben.

Weil aber längst dein Schwert (der Teutschen Freyheit Pracht,
 Und aller frommen schutz) mit glänzenden Buchstaben,
 Die unaußlöschlich ich mit aller Welt eracht,
 Der Ewigkeit dein Lob außfürlich ein-gegraben:

So hof und sprich ich noch, O zagendes Teutschland,
 Ach! daß doch deinem Schimpf der Höchst nu wolt verzeihen,
 So würdest du bald frey von disem schweren Stand.

Dan wan schon kein Fürst wolt dir seinen dienst verleyhen,
 So würdest du doch frey von deiner banden schand,
 In dem du disen Ernst gebrauchest dich zufreyhen.

(305, 1-14)

From the above two sonnets it can be seen that the individual is not as important as the idea. In the petrarchistic sonnets, we saw that the beloved was mainly the vehicle for the expression of typical motifs, themes, and attitudes (p.49), and in the "Heroische Sonnet", the individual seems to serve much the same purpose as the beloved. After Weckherlin wrote the Melander sonnet, Melander changed sides and joined the imperial forces taking a command in the Bavarian army. Weckherlin probably did not publish the

sonnet for this very reason, but later adapted it for publication as (305):

Man könnte diese Änderungen vielleicht dadurch erklären, daß man annimmt, für Weckherlin sei weniger die Persönlichkeit des Gepriesenen als die Sache, für die er stand, von Bedeutung gewesen. Dabei ist zu sagen, daß Weckherlin nie einen wertlosen oder unwürdigen Menschen in seinen Oden verherrlicht hat. Sein einziger Fehlgriff war das obige Sonett an Melander, das er ja vor der Veröffentlichung umdichtete.¹¹⁷

Weckherlin's Friends

Weckherlin not only celebrated the Protestant leaders, but also wrote sonnets in praise of his friends. In many of these sonnets Weckherlin once again felt compelled to write about the war. "An Herren Theodor de Mayerne Rittern und Königl: Raht und Ersten Artzt, etc. Meinen (der Grossen und Kleinen Welt kundigen) Hochgeehrten alten freind." (159) is recognition of Mayerne's great ability as a doctor because it is a plea for him to heal Germany's sick body:

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

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

Ach nem das Teutsche Reich, das ietz in seinem blut
Gantz zaghaft, trostloß, schwach mit des tods band umbfangen,
Mayerne deinen Raht allein getrêw, weiß, gut;

So solt es nicht allein trost, hilff und hail empfangen,
Sondern sein hertz, hand, hirn, von zagheit, schwachheit, wuht,
Gefreyet, solten noch Unsterblichkeit erlangen.

(159, 1-14)

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Ibid., p.135.

The symptoms of Germany's disease are idleness, disunity, rebellion, and weakness which will eventually climax in death. To emphasize his point, Weckherlin uses a rhetorical figure of speech known as anaphora, which is the repetition of the same word at the beginnings of successive clauses:

In beeden sihet man, wie durch müssigkeit schand,
Durch schand uneinigkeit, Durch zertrennung auffstand,
Durch entpörung shwachheit, durch schwachheit der Tod schleichet.
 (159, 2-4) (italics mine)

The anaphora is constructed in such a way that it forms another rhetorical figure, anadiplosis, which is the repetition of the last word of one clause, at the beginning, or close to the beginning, of the following clause: "schand-schand", "schwachheit-schwachheit". Instead of repeating identical words, Weckherlin varies his anadiplosis by the use of synonyms: "uneinigkeit-zertrennung", "auffstand-entpörung". Finally the anaphora is developed into a rhetorical climax, for it is a continued anadiplosis. The verb "schleichet" is to be understood in each of the clauses, and because the whole scheme is dependent upon it, it receives strong emphasis. This is purposefully done by Weckherlin to emphasize Death's creeping up on Germany:

Ach nem das Teutsche Reich, das ietz in seinem blut
 Gantz zaghaft, trostloß, schwach mit des tods band umbfangen,
 (159, 9-10)

Besides Mayerne, Weckherlin addresses sonnets to Martin Opitz, Hans Jacob Grob, Palle Rosenkrands, Johann Abraham Pöhmer, Falk von Traubenberg, and his brother, Ludwig Weckherlin. All of the above, except Mayerne, are praised by Weckherlin because of their poetry.

Opitz and Weckherlin, although they did not agree in many respects, both wanted to show that German could equal the other great European languages as a medium of poetic expression. One of the main areas of contention was prosody. Weckherlin felt that "Opitz's technique, while suitable for English and Dutch poetry, can not be adapted to that Romance technique which

he himself employed and which he deemed best fitted for German poetry in general." ¹¹⁸ Weckherlin preferred irregular alternation of stressed and unstressed elements, whereas Opitz insisted upon regular alternation and agreement of speech stress and metre. Lentz, after a thorough examination of the relationship of "Versiktus und Wortakzent" in Weckherlin's works, concludes "daß Weckherlin seine Verse nach und auch vor 1624 gegen den natürlichen Sprachfall alterniert hat, vor 1624 rücksichtslos, nach 1624 nur bedingt." ¹¹⁹ In spite of himself, Weckherlin eventually approached the Opitzian technique: "Man sieht, daß Weckherlin in A 1648 gegenüber a 1641 'opitzischer' geworden ist," ¹²⁰ Weckherlin's theoretical opposition to Opitz and his group is expressed in his "An den freindlichen Lesern" which prefaces the 1641 and 1648 editions. The 1648 version is quite pointed:

Nichts ist leichter und gemeiner, dan anderer Leut arbeit
zu tadeln
.
Die Freyheit die ich iedem seine eigne Werck herauß zu
streichen gönne, Ist auch mir verhoffentlich nicht zu ver-
gönnen
.
Was mir sunsten (wie ich höre) von andern, welche ihnen
allein die Musen ihre süsse Lieb und küsse verleyhen, und
Apollo selbs seine Leyr überraichet, und sie über die
Teutsche Poesy Oberhäupter, Befelchs-haber und Richter
verordnet, fürgeworffen wird, daß ich ihrem Befelch und
Satzungen in meinen Dichtungen nicht gehorche und nach-
komme, sondern unter andern, ihnen widrigen oder miß-
fälligen sachen, wol schreiben darf meine Ehr; und neig,
Herr deine Ohren; und nicht dein' Ohren, mein' Ehr, etc.
und dergleichen: halt ich kaum nöhtig, darauf zu ant-
worten. ¹²¹

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Aaron Schaffer, Georg Rudolf Weckherlin, the Embodiment of a Transitional Stage in German Metrics, *Hesperia, Studies in Germanic Philology* 10, (Baltimore: The Johns Hopkins Press, 1918), p.65.

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Hans Lentz, Zum Verhältnis von Versiktus und Wortakzent im Versbau G.R. Weckherlins, *Studien und Quellen zur Versgeschichte I*, (München: Wilhelm Fink Verlag, 1966), p.105.

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Ibid., p.52.

121

Fischer I, pp.293-294.

The animosity that must have existed between Weckherlin and Opitz certainly cannot be seen from the content of "An H. Martin Opitzen Teutschen Poeten, etc." (160), but there is an intimation of it, as the title in the 1641 edition reads: "An Herren Martin Opitzen Fürtrefflichen Teutschen Poeten." (italics mine). Fischer notes that: "Ob nicht die auslassung des prädikats 'fürtrefflichen' und die umstellung hinter das in a [1641] darauf folgende gedicht an Grob (gleichfalls einen dichter!) auf bewusste absicht Weckherlins zurückgeht, ist eine andere frage."

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Sonnet (160) is not only in praise of Opitz the poet, but a comment on war. The opening quatrain laments the horrors of war, and it is interesting that, in this sonnet, Weckherlin is non-partisan:

Indem mein Ohr, hand, mund schier müd, die schwere plagen
Die diser grosse Krieg mit Schwert, Pest, Hunger, Brand,
Und unerhörter wuht auff unser Vatterland
Auß giesset, ohn ablaß zu hören, schreiben, klagen,

Da ward mit wunder mir und mit wohn fürgetragen:
Mein Opitz, deiner lieb und freindschafft wehrtes pfand,
Pfand, welches mir alßbald die feder auß der hand,
Und auß dem mund und gaist die klag und layd geschlagen.

Dan ja dein Orgelstraich, und deiner Harpfen klang
So lieblich das gehör und hertz zugleich berühren,
Daß wer (sinnreich) mit mir erforschet ihren zwang,

Der kan nichts dan dein werck und wehrt zu hertzen führen,
Und sein mund muß dich bald mit einem lobgesang,
Und seine hand dein haupt mit Lorbörzweigen zieren.

(160, 1-14)

In sonnet (161), "An Herren Hanß Jacob Grob, meinen alten wehrten, gelehrten Freund, etc.", Weckherlin apologizes for not having celebrated him sooner. Grob's name lends itself to punning and Weckherlin intensifies his praise of Grob by using his name five times as a pun:

O dessen wehrte werck und weißheit wol bezeugen,
 daß nichts dan nur dein Nam an dir zu nennen Grob,
 Grob wär ich selbs und böß, lang für der welt dein lob,
 Welches der Musen zunfft vermeldet, zu verschweigen.

Zwar dein verdienst bedarff nu weitter keine zeugen,
 Weil Landgraff Moritz schon (den zwar, wie ich dich lob
 Durch ihn, ich mit dir ehr) auff unfehlbare prob
 Dein haupt gekrönet hat mit seinen gnaden-zweigen.

Darumb sehr grob gewiß ist deren unverstand,
 Die auß deines beruffs (dir noch ungleichen) ehren
 Nicht abnemen den schmuck, den dir gab Gottes hand;

Noch gröber seind, die dich zu ehren nicht begehren;
 Und gröbest, deren hertz nicht wünschet dem Teutschland,
 Daß deines lebens trumb mög, zart und starck, lang wehren.
 (161, 1-14)

Whether Hans Jacob Grob was, in fact, Johann Georg Grob might well have to
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 remain a riddle, but one thing is certain, Weckherlin and The Muses thought
 him worthy of praise.

"An Pallas Rosenkrantz Dänmarkischen vom Adel, und Poëten, etc."

(311) also hinges on a pun incorporating the poet's name. Since time
 immemorial, The Muses ("neun Schwestern") have been splendidly feted by the
 Hebrews, Romans, and Greeks, but if they were to choose their own adorning
 wreath, they could do no better than to select the noble "Rosenkrantz":

Judaea hat einmahl die Musen fromb und weiß
 Mit perlein, agstein, gold recht Königlich geschmücket:
 Die Griechen hielten sie hernach auff süsse weiß
 Mit lachen, lieb und lust muhtwilliglich verstricket:

Die Römer haben auch darauf, und nicht ohn fleiß,
 Mit Lorbör und öhlzweig und Myrten sie erquicket,
 Und andre Völcker mehr, nicht ohn müh noch ohn preiß
 Glickseelig haben sie mit mancher blum beglicket.

Als die neun Schwestern nu schier ieden stands und lands
 Gunst und kunst, tracht und pracht beehrten zu volführen,
 Und sich bekleyden selbs mit reichtumb, zier und glantz,

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Leonard Forster, "Aus der Korrespondenz G.R. Weckherlins", Jahrbuch der deutschen Schillergesellschaft, 4, 1960, pp.193-194.

Sie, Phoebus und Pallas, fürhin stets zu prachtieren,
 Erkohren für ihr Haupt den Edlen Rosenkrantz,
 Mit dem sie (dan zuvor) Lob-reicher triumfieren.

(311, 1-14)

Weckherlin addresses two sonnets to Johann Abraham Pöhmer, (312) and (313). "Er hatte offenbar ein bis jetzt verschollenes Lobgedicht auf Weckherlin geschrieben, Weckherlins Gedichte sind als Dank für dieses Lob gedacht." The opening quatrain and first tercet of (312) mentions

Pöhmer's poem:

Das wolbeschriben Lob mit dem mich deine gunst,
 Mein Pöhmer, maisterlich für andern heraus streichet
 Entdöcket einen schatz der wissenschaft und kunst
 Damit dein hertz und geist gesegnet und bereichet.

.....
 Daher mit höchstem danck muß ich dein haupt numehr
 Mit deinem eignen krantz und perlein wider zieren
 Zu zeugnuß meiner Lieb und zeichen deiner Lehr;

Lehr, damit reichlich Got gesegnet dein studieren,
 Studieren, welches dir mittheylet Lob und Ehr,
 Ehr, dadurch (Pöhmer) du allzeit solt triumfieren.

(312, 1-4; 9-14)

A climax, rising from the anadiplosis of "Lehr;/Lehr,", "studieren,/Studieren,", and "Ehr,/Ehr,", ends the sonnet.

Sonnet (313) "An eben denselbigen Herren Pöhmern, meinen hochgeehrten Freind, etc." is more interesting, as it introduces the theme of Vanitas and refers to Weckherlin's lost poems:

Nein, Pöhmer, mein verdienst ist deinem Lob nicht gleich,
 Und kaum weiß ich ob mir ein solches zuerwerben;
 Weil unsre werck und wir, wie immer weiß, fromb, reich,
 Ohn unterschied wie die, die torrecht, böß, arm, sterben.

Jung underließ ich nicht mit fleiß und kunst zugleich
 Umb gütter, grosses Lob, und Fürsten gunst zu werben;

124

Forster, Weckherlin, p.112.

125

For a discussion of the lost sonnets see pp.14-15 of this thesis.

Bald fanden meine haab und schriffen in dem Reich
 (Wie Freind und Fürsten auch) ihr gänzliches verderben.

Was ich nun sydher wolt (von geitz und ehrgeitz frey)
 Das wolt ich, nur mein hertz von leyd zufreyen schreiben,
 Und ist kaum lobens wehrt, weil es nicht Welsch noch New.

Doch mit der Wahrheit schmuck dein wort ein-zu-verleiben,
 So wollest du mein freind, und ich will dir getrew,
 Und das Lob soll dir selbs, dem es gebührt, bleiben.

(313, 1-14)

The opening statement seems, once again, to presuppose a "Lobgedicht" from Pöhmer: "Nein, Pöhmer, mein verdienst ist deinem Lob nicht gleich," (313, 1).

The theme of Vanitas, which plays only a minor role in Weckherlin's sonnets, is introduced as:

Weil unsre werck und wir, wie immer weiß, fromb, reich,
 Ohn unterschied wie die, die torrecht, böß, arm, sterben.
 (313, 3-4)

The adjectives "weiß-torrecht", "fromb-böß" and "reich-arm" are arranged so that they are parallel and antithetical. This very effectively reinforces the idea that "unsre werck und wir, . . ./Ohn unterschied . . . sterben."

Forster says that "Das wolt ich, nur mein hertz von leyd zufreyen schreiben,"
 (313, 10) is "ein beinahe Goethescher Ausspruch!"¹²⁶ and implies that it is

"eine der wichtigsten programmatischen Äußerungen des Dichters, die wir be-
 sitzen."¹²⁷ He might, of course, be correct, but we should be extremely wary of placing too much importance on this line, as Weckherlin might simply be filling a line with a conventional utterance. The sonnets, in general, certainly do not show any confessional tendencies, and it must be remembered that in petrarchism, at least, it was a "cliché that the poet writes not for fame,

¹²⁶

Forster, Weckherlin, p.108.

¹²⁷

Ibid., p.112.

but to unburden his heart."

A variation of Vanitas appears in the first tercet of "An meinen Brudern Ludwig Weckherlin." (314):

Ich, sehend wie die Leut allein gelt, ehr und pracht
(Des Kriegs geschenck und raub) hochachten und begehren,
Haß solche Narretey, und Klag des Teutschlands Nacht.
(314, 9-11)

Ludwig's strains, like those of Opitz (160) and Falk (416), subdue Weckherlin's pessimism, and he finds solace in the world of poetry:

Indem dein gröste Sorg durch deiner Zungen thon
Der wilden wüsten welt stolz, torheit und muhtwillen
(Gleichwie in Griechenland der Calliopen Sohn
Thier, bäum und stein bezwang) zuzämen und zustillen:

Indem, mein Bruder, du (ein wahrer Amphion)
Bemühest (seelig) dich nach Gottes guttem willen
Sein himmelische Stat, alda Er seinen Thron
Mit lebendigem Zeug zu grössen und zufüllen.

Ich, sehend wie die Leut allein gelt, ehr und pracht
(Des Kriegs geschenck und raub) hochachten und begehren,
Haß solche Narretey, und Klag des Teutschlands Nacht.

Doch wie ich seufz daß die Wölf die Kirch zerstören,
Also erfrew ich mich ab gutter Lehrer wacht,
Und glaub, daß uns die Son werd noch des Tags gewehren.
(314, 1-14)

The fact that Ludwig was a practising Protestant minister right up to his death in 1635 makes the second quatrain more meaningful. During the war he was forced to flee the Spaniards on several occasions, but was still able "nach Gottes guttem willen/ Sein himmelische Stat . . ./ Mit lebendigem Zeug zu grössen und zufüllen." (314, 6-8). Ludwig is likened to Orpheus ("Calliopen Sohn") and Amphion because of his poetry. Orpheus "was the greatest of all musicians. So great was his skill in singing and playing the

128

Guss, op. cit., p.192, n.5.

129

Fischer II, p.487.

lyre that he could enchant not only men and animals but even the very stones
 130
 and trees." Amphion was also a musician who was able to enchant stones.

Apparently Ludwig warranted the elaborate praise, as he "dichtet nur la-
 131
 teinisch und wird zum poeta laureatus gekrönt."

Weckherlin's last known poem "An Herren Ehrenhold Falken, von Trauben-
 berg, Sonnet." (416) is dated "Londen, in Engelland. Decemb. 1648", and was
 written after the 1648 edition was published. It seems that after the pub-
 lication of his works, Weckherlin received a copy of J.W. Simler's Teutschen
Gedichten in which his name is mentioned together with other noteworthy poets
 (Opitz, Buchner, Venator, Nüßler, Tobias Hübner, Diedrich von dem Werder,
 Lund and Rist) in a dedicatory poem by Falk:

'Wer hat nicht hin und her von Wekerlin vernommen/
 Hat nicht sein edles Buch zu vns noch müssen kommen/
 Nachdem es manche Zeit dort in dem finstern lag/
 Vnd der Poeten volk verführt ein lange klag?'¹³²

Weckherlin's (416) is a "Dankgedicht" to Falk, "eine ganz unbekante Figur." 133

Ist dan der Teutschen Geist von seinem eignen blut,
 wie zuvor von dem Wein, nunmehr so gar besoffen,
 daß man nicht; seine Sprach, Tracht, ja sein hertz und muht,
 Alt-Teutsch und Redlich mehr werd bleiben; kan verhoffen?

Ach! warum hat nicht auch des Kriegswuht, Gottes Ruht,
 mit meiner Schrifft und Kunst mich (selig) selbs getroffen,
 Einäschernd mein Geticht in allgemeiner Glut?
 Zu solcher Red und Klag mein mund und hertz war offen,

In dem ein edler Falk, der meinen Ehren hold,
 kam und bracht einen safft, mich wider zu erlaben,
 von Nectar Trauben-berg, in einem puren Gold,

130

Kirkwood, op. cit., p.72.

131

Forster, Weckherlin, p.13.

132

Ibid., pp.118-119.

133

Ibid., p.156, n.444.

O kont für deine gunst Ich dich auch gnug begaben!
 Jedoch, du (werther Falk) solst stets für deinen Sold
 von mir Lieb, Lob und Ehr, alß ich von dir Trost, haben.
 (416, 1-14)

Weckherlin, three years from the end of his life, has not forgotten the loss of his early poems "(Des Kriegs geschenck und raub)" (314, 10), and is pessimistic about Germany's future. He is also depressed about his own success as a poet, but finds solace in Falk's recognition of him. It is fitting that Weckherlin's last sonnet should be a "Lobgedicht" and at the same time should contain comments on the war, as the majority of his sonnets express the theme of praise and the motif of war.

Miscellaneous Sonnets

"Georg-Rodolf Weckherlins Klag - Trawr - und Grab-Schriffthen" contains a sonnet on the death of Myrta. We have seen that Myrta was Weckherlin's poetic pseudonym for his wife Elizabeth who died on July 25, 1645. ¹³⁴ "Über meiner Myrten seeligen Abschid." (299) is both a love sonnet and a lament.

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

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

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

Dir aber, dem mein leyd kan deine frewd versawren,
 Wer du auch bist, wünsch ich, daß für hin kein verlust
 Mach dich, wie diser mich, der ich allzeit muß, trawren.
 (299, 1-14)

Myrta, in this sonnet, is not the petrarchist's typical beloved, and the "Abschied" is not the theoretical "schaiden" of petrarchism. We saw in "Schaiden und Lieb unsterblich." (221) that, through the union of souls, death could be transcended and that Weckherlin's treatment of this theme in that context was typically petrarchistic. ¹³⁵ In the above sonnet (299), Myrta is not an idealised figure but the poet's wife (" . . . entweibet." 299, 4) whose actual death impoverishes the world: "ohn sie die welt arm bleibet." (299, 8). Theirs was a reciprocal love:

In welche sich mein hertz, und deren hertz in mir
 (Durch brunst der wahren Lieb entzündet) einverleibet,
 (299, 1-2)

which was fulfilled on earth, and which is definitely not petrarchistic. Love's transcendence of death has been exploited by petrarchists, but Weckherlin's statement that "Der heyiligen Lieb glut kan mit den Aschen dawren," (299, 10) in this context is not petrarchistic. The words "purer Lieb" (299, 5), "Der heyiligen Lieb glut" (299, 10) and "ohn sie die welt arm bleibet" (299, 8) are echoes of Weckherlin's petrarchistic sonnet "Ihr Lob ist unaussprechlich." (207): "Damit in purer lieb und heylig-süsser brunst" (207, 7), "Und daß ohn Sie die welt gantz ellend, arm, und grob." (207, 14), but there is nothing in these statements which, by themselves, makes them particularly petrarchistic. Sonnet (299) laments Myrta's absence, reaffirms the poet's love and reveals, as most of his sonnets do, "ein festes Vertrauen auf ¹³⁶ Gott."

Forster's research has revealed "Ein viersprachiger Gedichtzyklus

135

Ibid., pp.46-47.

136

Forster, Weckherlin, p.93.

137

G.R. Weckherlins" which contains four poems including two sonnets, one in English and the other in French. Both sonnets are written "Upon the untimelie death of the godlie and vertuous gentlewoman Mistresse Elizabeth

138

Trumbull &c." (E). Elizabeth was the sixteen year old sister of William Trumbull who in 1638 married Weckherlin's daughter Elizabeth. The English sonnet, with its winter and garden images, is written to give solace to the family:

Ere winters doome, his pow'rfull sway to shew,
 Condemnes this earth of bewtie stript to bee;
 Bids watterstreames not to flow, hard to grow;
 Nips tender sprigs, and strips the loftiest tree:
 A gardner good, that futur time doeth know,
 Will spare no paines his choisest flow'rs to free
 From wrong of hardning cold and harming snow,
 But settes them where th'aire may with them agree.
 Thus knowing best Our Saving Gardners grace
 (Without whose care all care of man is vaine)
 Th'unworthinesse of this low freezing place,
 Transported soon in Paradise againe
 This Virgin flow'r, that there before his face
 Pure, fresh and sweet it may for aye remaine.

(E, 1-14)

Elizabeth is likened to a "Virgin flow'r" (E, 13) who is returned to Paradise by God who, in his role as a wise gardner, protects her "From wrong of hardning cold and harming snow" (E, 7). Elizabeth's "untimelie death" is not to be lamented, for she has been spared "Th'unworthinesse of this low freezing place" (E, 11), and has been transplanted where she may bloom eternally.

In the French sonnet, "Sur le trespas de tres-vertueuse damoiselle, Madamoiselle Elizabeth Trumbull" (F), the flower motif is repeated, but is not as dominant as in the English sonnet, because it is only introduced in

137

Forster, "Gedichtzyklus", p.11.

138

As these sonnets do not appear in Fischer and therefore are not numbered, the letters (E) and (F) have been selected to represent the English and French sonnets respectively.

the final tercet. The main motif is religious, and Elizabeth has become an immortal deity because she is a temple of virtues and an example to saints:

Et bien, si des vertus le choeur,
Dont elle estoit le digne temple;
Si l'ardeur sainte de son coeur,
Dont les Saints cherissent l'exemple,

Monstroit clairement a nos yeux
Qu'elle estoit Deesse immortelle,
Et qu'elle retournoit aux Cieux,
Devons nous bien pleurer pour elle?

Ouy, d'autant qu'avec Elle Dieu
(La rappellant de ce bas lieu)
Pour monstrier sur nous sa vengeance,

Retire aussy les fleurs d'honneur,
De pitié & d'innocence,
Et reserre nostre bonheur.

(F, 1-14)

In contrast to (E), (F) insists that we lament Elizabeth's return to the Heavens, because her departure signifies our loss of the abstract qualities of honour, pity, and innocence which stem from her, and of which she is the flower:

Das französische Gedicht zeigt das Mädchen in höfischer Abwandlung als Göttin, die sich durch heiliges Feuer im Herzen als solche erwiesen hat . . . das Mädchen ist in den Himmel zurückgekehrt, woher sie kam; es geziemt uns dennoch, sie zu beweinen, da ihr Verlust uns an die Erbsünde mahnt, durch die der Tod erst in die Welt gekommen ist, und die uns die Strafe Gottes zugezogen hat. Die Erbsünde hat ihren Ursprung im Garten Eden, und durch diesen - unausgesprochenen - Gedanken ist die Verbindung zur Blumensymbolik hergestellt, die im Sextett weitergeführt wird.¹³⁹

Forster further comments that (E) is stylistically rather out of date, and is written more in the style of the Elizabethans than in that of Weckherlin's English contemporaries. The measured metre, parallelism, and alliteration

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Forster, "Gedichtzyklus", p.20.

are more reminiscent of Spenser than of Donne. Elizabeth Trumbull died in 1624, and Forster points out that Shakespeare's sonnets had by this time been in circulation for fifteen years, but nothing of his influence can be seen in Weckherlin's English sonnet. Nevertheless, Weckherlin's achievement is certainly no worse than many of the English lines that were written at the beginning of the century. According to Forster, the French sonnet, compared to the English one, is simple and unadorned, but stylistically is more modern. "Es ist ein Sonnet aus Achtsilbern, eine Form, die kurz zuvor von Malherbe gerade für eine Grabshrift verwendet worden war; es spricht auch etwas von dem Ernst Malherbes aus dem Gedicht."

Sonnet (162) was originally entitled "Traum.", but was later expanded to "Traum, Von dem H. v. B." Goedeke was the first to suggest that the initials referred to Herzog von Buckingham, and Forster accepts this without question. If Goedeke and Forster are correct, the Buckingham referred to would have to be George Villiers, the first Duke of Buckingham, who was born in 1592 and assassinated in 1628. Buckingham was a favourite of both James and Charles of England, and was able to influence them tremendously. Charles ascended the throne after the death of his father in 1625, and

for the next three years or more Buckingham was, for all intents and purposes, king of England. It was this that, more than anything else, cast a shadow on the new reign. It was not in any real sense a change of sovereigns. Buckingham continued to direct the government of England as he had done before.

140

Ibid., p.24.

141

Ibid., p.25.

142

Fischer II, p.490, n.162.

143

Forster, Weckherlin, p.58.

144

S.R. Gardiner, "Villiers, George", Dictionary of National Biography, Vol. XX, 1909, p.332.

His foreign policy was disasterous and he went from one failure to another:

Essentially, Buckingham's foreign relations were highly personal and lacked both clarity of vision and steadiness of purpose. Launched upon the perilous course of war with Spain, which James had for twenty long years sought to avoid, Buckingham had at first proceeded in co-operation with the Netherlands, France and the German Protestants. But instead of supporting the latter, hard-pressed as they were soon to be in spite of Christian of Denmark's intervention, Buckingham squandered his scanty resources in a vain attack upon Spain's homeland, Having missed the opportunity really to change the balance of armed strength by his failure to provide Mansfeld with the pay his mercenaries required, Buckingham could be held responsible for the Protestants' crushing defeat at Lutter (1626).¹⁴⁵

Buckingham was impeached by parliament and was declared the principal cause of England's sufferings, and by 1628 "he was the object of common hatred."¹⁴⁶

His murderer, John Felton, "meditating on his own wrongs, had found in the remonstrance of the House of Commons an inspiration to the deed as ridding the earth of a tyrant. He had acted, he believed, as the champion of God and his country."¹⁴⁷

Weckherlin's "Traum, Von dem H. v. B." envisages Buckingham's life in terms of the Wheel of Fortune. He is seen at the zenith of his power, receiving vows, praise, and offerings from those hoping for service and protection. His pride and power are not only an affront to God, but an attempt to usurp His throne. With a swift spin of the Wheel of Fortune, the once magnificent Buckingham is turned into filth, worms, and stench:

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

145

Friedrich, Baroque, pp.276-277.

146

S.R. Gardiner, op. cit., p.336.

147

Ibid., pp.336-337.

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

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

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

(162, 1-14)

The tone of this whole sonnet, together with its theme of the vanity of man and the inconstancy of fortune, is very similar to the poetry of Gryphius, the German Baroque's greatest poet of Vanitas. Weckherlin and the majority of European Protestants placed their last hopes for victory in the hands of England and, therefore Buckingham. Sonnet (162) was probably written as a reflection of the disgust and disappointment of this shattered illusion.

"Über Pater Gr. etc. Todfall." (315) is a clever sonnet but rather opaque on first reading:

Daß kein schimpf bleib ohn ernst, daß kein spil end ohn spot,
 Hat newlich man zu Rom in ewerm spihl gesehen:
 Der Pater fand in ernst in der höll seinen tod,
 Ihr suchtet Euch in schimpf im himmel zu erhöhen.

Ihr sasset in dem spihl Lobsingend ewerm Got,
 Er aber lag in ernst für Lucifer mit flehen;
 In dem spihl zaigtet ihr all ewren pracht ohn noht,
 Er, wahin nach dem spihl ihr alle müsset gehen.

O hohe Pfaffen-witz, weht des Bapsts grossen gunst,
 Beweisend wie ihr all gantz gut zu allen sachen
 Die ketzer plaget mehr dan alle menschen sunst.

Dan weil der Teufel Euch nach lust mag lassen lachen,
 Verfolget Er sie mehr durch sein und ewre kunst
 Weil ihr ihm nach dem spihl selbs fallet in den rachen.

(315, 1-14)

Goedeke's comment on line three, quoted by Fischer, clarifies the situation:

"die höllenaschinerie in den schauspielen der Jesuiten. Der pater scheint

in einer solchen maschine verbrannt zu sein.'" Apparently, one of the Jesuit fathers accidentally fell into the hell machine and died during the performance of a Jesuit play in Rome. Weckherlin, because he was so anti-Catholic, could not help but exploit the opportunity provided by this unfortunate accident. Here, in actual fact, was the proof that the Catholics were destined for hell. Weckherlin uses the ill-fated father to add a subtle twist to two favourite themes of the Baroque, "Schein und Sein" and "Die Welt als Theater". The "Schein": "Ihr suchtet Euch in schimpf im himmel zu erhöhen." (315, 4) becomes "Sein": "Der Pater fand in ernst in der höll seinen tod," (315, 3) and the theatre: "In dem spihl zaigtet ihr all ewren pracht ohn noht," (315, 7) reflects the world: "Er, wahin nach dem spihl ihr alle müsset gehen." (315, 8).

During Weckherlin's stay at the court of the Duke of Württemberg he was asked to write two sonnets, among other poems, to celebrate two different official occasions. Weckherlin's first sonnet was part of a masque performed during the festivities celebrating the christening of the young Prince Frederick of Württemberg in 1616. Three years later he was asked to write a sonnet on the visit of Lord Hay, Viscount of Doncaster. "Sonnet To the most noble and Worthily honoured Lord, The Lord Hays, Vicount of Doncaster &c." introduces the 112 line "A Panegyricke" to Doncaster. This sonnet written in 1619 shows, in spite of the conventional apology in the last tercet, that Weckherlin had, in fact, mastered both the sonnet form and the English language:

Braue Lord in whom Naturs hand doth display
Such daintinesse, as ever shee can frame;
Whose vertuous deeds by still bright-shining Fame
Engraven stand in heauens booke for ay:

Doe not dislike, that my Muse dare array
 Her povertie with your honoured name.
 A humble hart with courage to inflame
 Belongs to men of worth and noble sway.

The shining Sunne casting on a small hill
 of fertile earth her sweet nourishing rays,
 In time with seed, flowrs and fruits doth it fill:

One beame allone of your meeke grace can rayse
 My lowlie style, which as yet wanteth skill,
 (Though forraine) to acquire both skill and prayse. 149

Weckherlin's earliest sonnet was written in 1616, and originally entitled "Sonnet. Die spiegelmacher an das Frawenzimmer." (3) This sonnet was part of a masque which was staged during the festivities celebrating the christening of Prince Frederick. Weckherlin's poems, written for this occasion, constitute his first publication: Triumpf Newlich bey der F. kindtauf zu Stuttgart gehalten. (1616). Part of the staging of this masque involved the use of many mirrors and "dieses ballet ließ verschiedene nationalitäten auftreten, 'deren iede sich in der andern zuspiegeln pflēget.'" 150 Sonnet (3) was published in both the 1641 and 1648 editions under the title of "Für Ermeltes Balleth. Sonnet.":

Ihr Nymfen deren blick mit wunderbarem schein
 Kan unser hertz zugleich erlaben und versehren;
 Und deren angesicht, ein spiegel aller ehren,
 Erfüllet uns mit forcht, mit hofnung, lust, und pein:

Wir bringen unsern kram von spiegeln klar und rein,
 Mit bit, ihr wollet euch zuspiegeln nicht beschweren:
 Die spiegel, die so klar Uns ewre schönheit lehren,
 Die lehren euch zumahl barmhertziger zusein.

Wol. So belieb es Euch mit lieblichen anblicken
 Erleuchtend freindlich Uns und unsern leichten Dantz,
 Und spiegelnd Euch zumahl in Uns, Uns zu erquicken:

149

Fischer III, p.4.

150

Fischer II, p.465, n.3.

Solt aber ungefehr Uns ewrer Schönheit glantz,
 Unnd ewrer haaren schein verblinden unnd verstricken,
 So tröste beederseits Euch der Krantz, Uns die Schantz.
 (3, 1-14)

The sonnet is addressed to the ladies, "Ihr Nymfen" (3, 1), by "Die spiegel-
 macher" (3, original title). The opening quatrain is unmistakably petrarch-
 istic in its use of three typical motifs. The ladies' eyes both wound and
 heal:

Ihr Nymfen deren blick mit wunderbarem schein
 Kan unser Hertz zugleich erlaben und versehren;
 (3, 1-2)

and their physical beauty reflects their abstract qualities: "Und deren an-
 gesicht, ein spiegel aller ehren," (3, 3). The effect of their beauty on the
 wooers is the antithetical experience of hope and fear, joy and sorrow: "Er-
 füllet Uns mit forcht, mit hofnung, lust, und pein:" (3, 4). "Die spiegel-
 macher" have adopted the role and the pose of the petrarchistic lover and ask
 only that the ladies be compassionate and look upon them kindly. They realise
 that there is a certain risk involved, for they could be blinded by the
 ladies' radiance and ensnared by their hair:

Solt aber ungefehr Uns ewre Schönheit glantz,
 Unnd ewrer haaren schein verblinden unnd verstricken,
 (3, 12-13)

Weckherlin was also asked to write an English version of his Triumpf
 in honour of Princess Elizabeth who was also present at the christening.
 Elizabeth was the daughter of James I and married Frederick, Count Palatine
 in 1613. Triumphall Shews Set forth lately at Stutgart. Written First in
German, and now in English (1616) contains the English rendition of the Ger-
 man (3) and is more a version than a translation:

Unto you daintie Nymph's, that by the dazling light
 Of your sweet shining eyes doe all treasur's display:
 That by wonderful look's of a celestiall might
 Can gods and men at once both rejoyce and dismay:

Unto you, by whose beam's this night is like the day,
 Wee doe offer our ware, that shews you your faire fight, [sic]
 Ev'n as your brighter eyes, true mirrors of delight,
 Doe teach us vertues all but with one gentle ray.

Therefore Ladies most faire (we pray) doe not disdain;
 T'adorne our ware and us, with your heavenly glaunce,
 Glaunce, that could the whole world without the sunne maintaine.

But if your look's should spoile our libertie perchance,
 Then kind doe graunt thus much, that after this our daunce
 We may all with our shop at your service remaine.¹⁵¹

Again the stance is petrarchistic. The ladies' eyes are a "dazzling light" that "Can gods and men at once both rejoyce and dismay." Their eyes turn night into day and reflect all the virtues "with one gentle ray", and are so bright that they "could the whole world without the sunne maintaine." The petrarchistic lover flatters his lady in the hope of some reward, and the mirror-makers, in adopting the mask of the lover, play upon the word "service". They, like the petrarchist, wish only to serve their ladies, but their "service" is in the realm of commerce not of love:

Then kind doe graunt thus much, that after this our daunce
 We may all with our shop at your service remaine.

The last tercet of the first publication of the German (3) was originally very similar to the last tercet of the English version:

Wan aber ungefehr ewerer augen glantz
 Uns gar entfreyhen solt, so wollet uns zugeben,
 Das wir in ewerm dienst fürhin stehts mögen leben.
 (3, 12-14)

It is important to note that this tercet ends on a rhyming couplet. This is the only sonnet in which Weckherlin employed the English technique "und hat die Form wohl bei Daniel kennengelernt."¹⁵² Weckherlin was obviously unhappy with this ending, as he revised it for the 1641 edition and made no further

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Fischer I, p.9.

152

Forster, Weckherlin, p.25.

changes for his 1648 "Ausgabe letzter Hand". The original rhyme scheme (dcc) was changed by Weckherlin to dcd which, as we will see in the next chapter, was his preferred scheme for the final tercet:

Solt aber ungefehr Uns ewrer Schönheit glantz,
 Unnd ewrer haaren schein verblinden unnd verstricken,
 So tröste beederseits Euch der Krantz, Uns die Schantz.
 (3, 12-14)

The English version of (3), contrary to what one would expect, does not employ the final couplet, but a variation of the usual Italian scheme: ddc.

CHAPTER III

Weckherlin's Use Of The Sonnet Form

Weckherlin's sonnets have not attracted much attention either in his own time or in ours, and yet "Weckherlin was the first to write formally correct sonnets in any significant number," ¹⁵³ Literary historians of the sonnet, from Blankenburg ¹⁵⁴ through Welte ¹⁵⁵ to Mönch, ¹⁵⁶ have all recognized Weckherlin's primacy and ability, but Germanists in general have been slow to acknowledge him.

Weckherlin's use of the sonnet form reflects an understanding of what is considered the essential nature of the sonnet. A sonnet is not simply a specific rhyme scheme imposed upon a fourteen line poem, but a marriage of outer form and inner movement:

Die Zweigliedrigkeit ist das wesentlichste innere Gesetz des Sonetts. Oktave und Sextett stehen im Verhältnis von Aufgesang und Abgesang. In der Dynamik seiner Form erkennen wir die Bewegung von Expansion und Kontraktion. Im Aufgesang haben wir eine Erwartung, im Abgesang eine Erfüllung; im Aufgesang eine Spannung, im Abgesang Entspannung; und so entspricht die äußere Gliederung des Sonetts der polaren Spannung

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John Herman Sullivan, The German Religious Sonnet of the Seventeenth Century, University of California, Berkeley, Ph.D., 1966 (Ann Arbor Michigan: University Microfilms, Inc., No. 67-8658, 1969), p.26.

154

Jörg-Ulrich Fechner, Das deutsche Sonett: Dichtungen, Gattungs-poetik, Dokumente, (München: Wilhelm Fink Verlag, 1969), p.334. Hereinafter referred to as Fechner, Sonett.

155

Welte, op. cit., p.68.

156

Walter Mönch, Das Sonett: Gestalt und Geschichte, (Heidelberg: F.H. Kerle Verlag, 1955), p.147.

der Inhalte: Wenn die Oktave eine Voraussetzung, Verwicklung, Behauptung, Analyse enthält, so ist das Sestet eine Folgerung, Lösung, ein Beweis, ein Synthese.¹⁵⁷

In the twentieth century, Mönch's sophisticated theory is based on hindsight, but, in 1624, Opitz's theory was breaking new ground as far as the German sonnet was concerned. Opitz's narrower vision afforded him the opportunity of commenting only on the sonnet's outer form, and he makes no mention of any inner relationship between the octave and the sestet, although he implies a two part structure by the change of rhyme. According to Opitz, every sonnet had fourteen lines and was divided into an octave and sestet. The two quatrains had to rhyme equivalent to the abba/abba scheme, but it was immaterial whether the first or the second rhymes within the scheme had masculine or feminine endings. The sestet could be arranged according to the poet's choice but the usual scheme was ccd/eed:

Ein jeglich Sonnet aber hat viertzehen verse / vnd gehen
der erste / vierdte / fünffte vnd achte auff eine endung
des reimens auß; der andere / dritte / sechste vnd
siebende auch auff eine. Es gilt aber gleiche / ob die
ersten vier genandten weibliche termination haben / vnd
die andern viere männliche: oder hergegen. Die letzten
sechs verse aber mögen sich zwar schrencken wie sie wollen;
doch ist am bräuchlichsten / das der neunde vnd zehende
einen reim machen / der eilffte vnd viertzehende auch
einen / vnd der zwölffte vnd dreyzehende wieder einen.¹⁵⁸

Opitz also noted that the usual meter for the sonnet was either the alexandrine or vers commun. As a practical demonstration, Opitz quotes four sonnets of which the first three have a ccd/eed sestet, and the fourth has only two rhymes: cdc/dcd.¹⁵⁹

157

Ibid., p.33.

158

Opitz, op. cit., p.41.

159

Ibid., pp.42-43.

Weckherlin, contrary to the majority of his contemporaries, was not overly impressed by Opitz's theories. Weckherlin constructed his sonnets according to foreign models and his own conception of the sonnet form. The various rhyme schemes of the sixty-four sonnets and their frequency of occurrence are shown in Table 1:

Table 1

Rhyme Schemes and Frequency

abab/abab/cdc/dcd	36
abba/abba/cdc/dcd	16
abab/abab/cdd/cdc	2
abab/abab/ccd/eed	1
abab/abab/ccd/dcd	1
abba/abba/cdc/ddc	1
abab/abba/cdc/dcd	1
abab/baab/cdc/ddc	1
abba/baba/cde/ecd	1
abab/cdcd/cce/aea	1
abab/baba/cdc/dcd	1
abab/baba/cdc/ddc	1
abba/abba/bab/aba	1
	—
	64
	—

From Table 1, it can readily be seen that Weckherlin's preferred rhyme scheme is that of abab/abab/cdc/dcd which appears thirty-six times in sixty-four sonnets. This particular rhyme scheme was one of the original schemes used by Giacomo da Lentino who was the leader of the first known Italian sonnet-

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eers. Weckherlin's second choice of scheme, abba/abba/cdc/dcd, which appears sixteen times in his sonnets, was later to become the preferred scheme of European sonneteers, especially as far as the arrangement of the octave was concerned. Opitz prescribed only the abba/abba octave and recommended the ccd/eed sestet. From Table 1 we see that abba/abba is used eighteen times as an octave and that the sestet ccd/eed appears only once. Opitz's ideal rhyme scheme for the sonnet, abba/abba/ccd/eed, is not used at all by Weckherlin. This, then, is further proof of Weckherlin's independence of the Opitzian theory.

The only unusual schemes that Weckherlin uses are: abab/cdcd/cce/aea (F) and abba/abba/bab/aba (317). In spite of their peculiar rhyme, they are still successful sonnets. This testifies to the flexibility of the supposedly rigid form of the sonnet. Harvey, in his study of the sonnets of Louise Labé, observes that in the sonnets

the traditional organization of the sonnet is violated just about as often as it is utilized - - - which suggests that the sonnet may owe its popularity not only to the merits of its form - - - simple but capable of complexity, economical while remaining flexible, symmetrical yet varied - - - but also to the aesthetic values made possible by tensional forms used in counterpoint to the traditional form existing as an expectation in the mind of the reader¹⁶²

On the basis of both outer and inner considerations, the majority of Weckherlin's sonnets fulfil the so-called inner law of the sonnet ("Die

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Ernest H. Wilkins, "The Invention of the Sonnet", MP, Vol. 13, (December 1915), p.467.

161

Forster, "Gedichtzyklus", pp.25-26, and Welti, op. cit., pp. 70-71.

162

Lawrence E. Harvey, The Aesthetics of the Renaissance Love Sonnet; An Essay on the Art of the Sonnet in the Poetry of Louise Labé, (Geneve: Librairie E. Droz, 8, Rue Verdaine, 1962), p.37.

Zweigliedrigkeit ist das wesentlichste innere Gesetz des Sonetts."). The rhyme in all but the two sonnets, (F) and (317) mentioned above, marks a definite and clear-cut differentiation between the octave and sestet, but "we must also bear in mind that an octave-sestet division may be clear-cut and at the same time in itself a quite inadequate structural description of the poem."¹⁶⁴ Syntactic breaks marked by punctuation give a more accurate indication of the inner movement of a sonnet. If the syntactical units match the breaks indicated by the outer rhyme, then the relationship of the octave and the sestet is quite clear grammatically and usually reinforces the "turning" or inner movement. Fortunately, Weckherlin's punctuation approaches modern usage, and Fischer has not tampered with it:

Die interpunction habe ich Fischer beibehalten, obwohl sie vielfach willkürlich, bedeutungslos, auch geradezu fehlerhaft ist; mitunter lernt man doch etwas daraus und ich hätte hier oft zweifeln müssen, was einzusetzen wäre. In fällen, wo das verständnis durch beibehaltung der alten interpunction unmöglich geworden wäre, habe ich corrigiert, aber unter dem text angegeben, was im original steht.¹⁶⁵

Contrary to Fischer's opinion, Table 2 reveals, as far as the sonnets are concerned, that Weckherlin's use of punctuation is indeed very meaningful. Weckherlin's handwritten manuscripts: (E), (F), and "Melander", transcribed¹⁶⁶ by Forster, demonstrate a use of punctuation similar to that of the published sonnets. We can, therefore, assume that the punctuation of Weckherlin's sonnets, as printed, is his own and not that of the publishers or editors.

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Mönch, op. cit., p.33.

164

Harvey, op. cit., p.33.

165

Fischer I, "Vorrede", p.VIII.

166

Forster, "Gedichtzyklus", pp.13-14, and Forster, Weckherlin, p.134.

Table 2

Distribution of End of Line Pauses by Type

Line	Full Stop	Colon	Semicolon	Comma	No Pause	Dominant Pause
1...	3	0	1	42	18	comma
2...	1	11	14	35	3	comma
3...	0	0	2	35	27	comma
4...	47	14	1	2	0	full stop
5...	0	1	1	39	23	comma
6...	2	7	14	33	8	comma
7...	1	0	0	35	28	comma
8...	56	5	0	3	0	full stop
9...	1	0	2	33	28	comma
10...	2	1	1	41	19	comma
11...	29	18	8	9	0	full stop
12...	1	1	2	48	12	comma
13...	0	0	2	40	22	comma
14...	64	0	0	0	0	full stop

From Table 2 we see that, according to punctuation, the main break, other than at the end of the sonnet, occurs at line eight which is the end of the octave. Statistically this is an 88% occurrence, and 95% if colons are included. This supports the octave-sestet division indicated by the rhyme scheme. The next major break is at lines four and eleven which indicates a division of the octave into two quatrains and the sestet into two tercets. Most of the sonnets have either a full stop, colon, or semicolon at the ends of lines four, eight, and eleven, and there are no instances of enjambement at these key positions. We can also tell from Table 2 that the

dominant pause at the end of each line, other than four, eight, eleven, and fourteen, is a comma. A typical Weckherlin sonnet, then, could be schematically represented as a,b,a,b./a,b,a,b./c,d,c./d,c,d.

Omeis, one of the leaders of the "Pegnesischer Blumenorden", would have been relatively pleased with Weckherlin's distribution of end pauses, for he was convinced that "In einem recht- und accuraten Sonnet soll sich der vierdte und achte Vers mit einem völligen sensu und puncto, oder wenigstens colo, schließen: wie auch der eilfte." ¹⁶⁷ On the other hand, he was not in favour of the type of rhyme scheme that Weckherlin preferred: "Die Sonneten/ darinnen sich die vierzehnen Verse alle auf einander reimen; ingleichen diejenige/ so sich wechselweiß oder alternatim durch und durch reimen/ sind nur ¹⁶⁸ ingeniorum tormenta, und finden wenige Liebhaber."

Tables 1 and 2 reveal that the octaves are clearly defined and unified in all instances except one, (F), by the use of only two rhymes: a and b. The sestets are also clearly differentiated, and united in most instances (60 sonnets) by two rhymes, c and d, which are varied.

Another outer and formal consideration that supports the octave-sestet division, together with clearly defined quatrains and tercets, is the appearance or the typographical lay-out of the sonnet. Fischer assures us that he has not altered any of the line arrangements other than in the case of obvious printing errors:

Die metrische anordnung, d.h. vers- und strophenteilung sowie ein- und ausrückung der versanfänge, habe ich streng beibehalten; da aber, wo eine strophenform und ihre typographische anordnung durch mehrfache widerholung sicher gestellt ist, habe ich gelegentlich vorkommende abweich-

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Fechner, Sonett, p.303.

168

Ibid.

ungen, wie ein- und ausrückungen falscher zeilen, stillschweigend corrigiert, denn gerade hier haben die drucker sich öfters nur nach dem vorhandenen raum gerichtet oder auch einfach geirrt.¹⁶⁹

Forster's manuscripts support the impression that Weckherlin conceived the sonnet as a four-part structure. Every sonnet, other than (236), a dedicatory sonnet to the 1648 "Gaistliche" section, and (270) which serves the same function to the 1648 "Weltliche" section, is visually divided into quatrains and tercets.

Sonnet (151) is a typical Weckherlin sonnet in terms of rhyme scheme, end pauses, and typographical lay-out:

Von Hoch-ermelten seinen Fürstl. Gn. etc.
H e r t z o g B e r n h a r d e n, etc.

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

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

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

Iedoch ohn deren schand kan man sein lob nicht schreiben,
Die (Stiefsöhn des Teutschlands) träg, forchtsam und unklug,
Durch seinen raht und hilff gefreyhet, nicht frey bleiben.
(151, 1-14)

Externally and formally, then, Weckherlin's sonnets reveal a basic two-part or 8-6 structure. One would also expect that the content within this form would be organized in a like manner. The inner movement of a sonnet should reveal a similar yet in some respects different relationship

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Fischer I, "Vorrede", p.VIII.

between the thoughts expressed in the octave and those expressed in the sestet:

Since the sonnet is a unity, the author will often repeat, in some way, in the sestet what he has said in the octave. Conversely, since the sonnet has diversity, he will somehow vary the initial statement in the restatement of part II.¹⁷⁰

As far as content is concerned, fifty-one (80%) of Weckherlin's sonnets may be considered as having a basic 8-6 structure.¹⁷¹ For example, in sonnet (205) "Vorrede an Seine Liebste",¹⁷² the octave vividly describes the wounded lover, and the sestet is a plea to the beloved to recognize his pain and to show mercy. The shift between parts is emphasized by a change in the lover's attitude. In the octave, he can gain nothing from his beloved enemy by pleading; yet in the sestet, he pleads strongly for recognition.

In "Von ihren überschönen Augen." (213), the octave basically describes the power of the beloved's eyes, and the sestet explains their significance. Again, the octave and sestet are clearly differentiated. The first part of the sonnet is addressed to the eyes and the eyebrows, whereas the second part accentuates the verb "verstehen":

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Harvey, op. cit., p.33.

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(3), (3, English version), (145), (147), (148), (150) - (152), (154) - (161), (205) - (207), (209), (213) - (222), (270), (289), (299), (305), (307), (308), (310) - (319), (416), (E), (F), ("Melander"), and ("Lord Hays").

In some sonnets there is a clear impression of a two-part movement; in others the impression is not so distinct as there are often more than two movements within an individual sonnet. The final decision whether or not to include a sonnet in the 8-6 group was based on the relationship between the octave and the sestet. If the tercets of a particular sonnet had more in common with each other than they had with the quatrains, then the sonnet was considered an 8-6 structure.

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Quoted p.31.

Ihr augen, die ihr mich mit einem blick und plitz
Scharpf oder süß nach lust könt strafen und belohnen;
O liebliches gestirn, Stern, deren liecht und hitz
Kan, züchtigend den stoltz, der züchtigen verschonen:

Und ihr, der Lieb werckzeug, kundschaftter unsrer Witz,
Augbrawen, ja vilmehr triumfbogen, nein, Cronen,
Darunder lieb und zucht in überschönem sitz
Mit brauner klarheit schmuck erleuchtet, leuchtend wohnen!

Wer recht kan ewre form, farb, wesen, würckung, krafft,
Der kan der Engeln stand, schein, schönheit, thun und gehen,
Der kan der wahren lieb gewalt und aygenschaft,

Der Schönheit schönheit selbs, der seelen frewd und flehen,
Und der Glickseeligkeit und Tugenten freindschaft,
In Euch (der Natur kunst besehend) wol verstehen.

(213, 1-14)

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The octave of "Schaiden und Lieb unsterblich." (221), equates the
lovers' parting with death, and the sestet reveals that death can be over-
come through the union of the lovers' souls.

"Der Schönen wunderliche Kunst." (214) also divides naturally into
two sections. The content of the octave is counterbalanced by that of the
sestet. The lover understands and accepts the beloved's attitude towards him
and his attitude towards her. He cannot understand, though, how she can so
easily teach what she herself will not learn:

Daß auß undanckbarkeit, oder auß mißverstand,
Sie mein lob, lieb unnd layd als einen schimpf verlachtet,
Ist mir nicht wunderbar; Dieweil des himmels hand
Sie also raw als schön zu meiner qual gemacht.

Und daß nach dem verlust, ohn alles gegenpfand,
Von seiner hofnung traum mein gaist noch nicht aufwacht,
Ist mir kein wunder auch: Dan meines gaists bestand
Verliebet sich in dem, was sein laid verursacht.

Das aber ist mir frembd, daß ihr so schöner mund
Die, deren hertzen Sie durch ihre blick versehret
So leichtlich lehren kan der hitzigsten lieb grund.

Dan alle meine witz mit wunder wirt beschweret,
 Wan Sie so schnell und wol das was ihr selbs nicht kund,
 Was Sie nicht lernen will, die dolleste köpff lehret.
 (214, 1-14)

The octave is united by the variation of the clause "Ist mir nicht wunder-
 bar;" (214, 3) to "Ist mir kein wunder auch:" (214, 7). The sestet is simi-
 larly united, but with clauses that are antithetical to those in the octave:
 "Das aber ist mir frembd," (214, 9) which is intensified to "Dan alle meine
 witz mit wunder wirt beschweret," (214, 11).

Sonnet (152), "An Höchst-ermelten Helden, H. Bernhard, Hertzogen zu
 Sachsen, etc.", praises Bernhard for his military ability in the octave,
 and the sestet illustrates this with an extended image of the Roman Caesar.
 As was noted earlier (p.70), this is a veiled reference to the Kaiser him-
 self:

Du bist, Welt-wehrter Held, würdiglich hochgeachtet,
 Der wahren Dapferkeit ein wahrer Erb und Sohn:
 Du bist die blum, der ruhm der Teutschen Nation,
 Nur von dem, der Got selbs verachten darff, verachtet.

Dein schwerd, so wie der strahl und des tods sägis schlachtet
 Was dir zu wider ist, ist der Gotlosen lohn,
 Der angefochtenen trost, und der vertribnen wohn,
 Ja auch der pracht des Reichs, das sunst auß scham verschmachtet.

Wan Caesar sehen solt von deinen strachen schwer
 Die Donaw und den Rhein so oft in scharlach fliessen,
 Und deinen gaist, hertz, mund so reich an ehr, macht, lehr:

Würd Er, sich naigend bald zu seines Sigers füssen,
 Bekennen, daß dir, held, nichts Kayserliches mehr
 Ermanglet dan der Nam, unnd dich selbst Caesar grüssen.

(152, 1-14)

Even though the whole sonnet is in praise of Bernhard, the sestet introduces
 a new note and has more in common with itself than with the octave.

"Von dem Cardinal de Richelieu. etc." (155) ¹⁷⁴ is not only "schul-

gerecht" in its 8-6 division, but imaginative as well. The octave establishes an expectation and excites curiosity by withholding the reason for France's plenitude. Expectation and curiosity are appeased in the first line of the sestet by the revelation that France's good fortune is due to its cardinal.

Sonnet (307), "An Ihre Fürstl. Gn. Herren Ludwigen Fürsten zu Anhalt, etc.", compares Ludwig to Apollo and describes and lists Ludwig's abilities in the octave. The sestet is introduced by the causal conjunction "Darumb",¹⁷⁵ which, in this sonnet, signifies a turning away from the praise of Ludwig's abilities to the application of them:

Fürst Ludwig, dich allein kan ich dem weisen Got,
Der die pfeil und die leyr gebrauchen kan, gleich finden:
Dan du mit einem Helm kanst dein haupt in kriegs noht,
In Ruh mit einem Crantz (stehts khün und klug) umbbinden.

Auch bist du taugenlich allein durch dein gebot
Zu dem streit oder lieb die hertzen zu entzünden;
Ja du kanst, wie du wilst, die leut, den feind, den tod
Durch deines munds, schwerts, hand, sprach, streich, schrifft
überwinden.

Darumb des himmels gnad, der deine sehl und hand
Wolt mit so grossem schatz freygebigh-reichlich zieren,
Will daß du stehest auch ietz für das Vatterland.

Ja, Er will (wie sehr auch der freyheit feind stoltzieren)
Daß die freyheit noch soll durch dein wehrt und verstand,
Und mit ihr auch dein ruhm für und für triumfieren.

(307, 1-14)

In "An Pallas Rosenkrantz Dänmarkischen vom Adel, und Poëten, etc."¹⁷⁶
(311), the inner movement is from a past and passive situation to a present and active one. In the octave, The Muses are described as having

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It is interesting to note that causal conjunctions, such as "Darumb", "So", "Iedoch", "Dan", "Doch", and "Daher", introduce the sestet in twenty-six (41%) of the sonnets.

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Quoted pp.83-84.

been celebrated and adorned by the ancients. The sestet suggests, however, that if The Muses, in Weckherlin's day and age, wished to crown themselves, they could do no better than to choose the noble Rosenkrantz.

The sonnet, "Upon the untimelie death of the godlie and vertuous gentlewoman Mistresse Elizabeth Trumball &c.",¹⁷⁷ uncovered by Forster, moves from the general to the particular. The octave states that gardeners generally protect their "choisest flow'rs" from the winter freeze. The sestet, accordingly, suggests that God, "Our Saving Gardner", has transplanted Elizabeth, "This Virgin flow'r," so that she may bloom eternally.

The love sonnets, (205), (213), (214), (221), and the "Lobsonette", (152), (155), (307), (311), and (E), discussed above, are all 8-6 structures and a cross-section of Weckherlin's sonnets. Besides these, there are forty-two other sonnets that can be considered as having a similar two-part arrangement. The decision, whether or not a sonnet breaks naturally into two distinct sections, is to a certain extent impressionistic, as there are often more than two movements within an individual sonnet. For example, sonnets (205), (214), and (221), discussed above, have self-contained quatrains and tercets, and may be seen as 4-4-3-3 structures. In spite of this, the major break does occur at the sestet, as the tercets have more in common with each other than they do with the quatrains.

Sonnets (215), "Ihre Schönheit von Rosen und Gilgen.", and (218),¹⁷⁸ "Lieb gegen Lieb.", are arranged around the motif of war so that within the basic 8-6 structure there is a three-part movement. The sonnets move from the setting of a scene in the octaves through a confrontation in the

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Quoted p.90.

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Quoted pp.39-40 and p.48.

first tercet to a resolution of the conflict in the final tercet. The various movements within the sonnets, then, give the reader the impression that either of the sonnets may be read as 8-6, 8-3-3, or 4-4-3-3 structures.

In spite of the complexity and repetitive nature of the fire and water imagery in "Unendliche Liebs Pein." (216), ¹⁷⁹ the sonnet is still basically an 8-6 arrangement as, again, the quatrains have more in common with each other than they do with the tercets. Sonnet (216) may be read, though, as a 4-4-3-3 or 4-4-2-1-3 structure. The opening two lines of the first tercet are, in effect, a summation of the content of the quatrains.

In "Sie ist gantz Lieblich und Löblich." (209), the shift is from the concrete to the abstract. The octave describes the physical beauty of the beloved, and the sestet describes her spiritual beauty:

Das gold des Morenlands, wie pur es auch kan sein,
 Muß ihres krausen haars köstlichem schimmern weichen:
 Der rohteste Coral, des schönsten Rubins schein
 Ist ihres Rosenmunds reichtumb nicht zuvergleichen:

Und keine perlein seind so weissz, so gleich, so rein,
 Als die, die ihres munds red unnd geschmöll bereichen:
 So kan auch die Natur und Kunst kein helfenbein,
 Das so zart, glat und weissz, wie ihr leib, herauß streichen.

Kurtz, meine Nymff Myrt ist ein Kunst-stuck der Natur,
 Der hertzenbrunnst und wunsch, die herrscherin der seelen,
 Der holdseeligkeit quell, der lieblichkeit figur,

Der augen süsse wayd, die todte zu besehlen,
 Der Schönheit gantze sum, der Tugenten Richtschnur;
 Wie kan ich immer dan, Sie liebend, lobend, fehlen?

(209, 1-14)

A tertiary movement within this sonnet, 8-5-1, indicates a tendency towards an epigrammatic and pointed conclusion. This technique is most characteristic of the English sonnet.

In the sonnets discussed above, the shift from octave to sestet is quite clear in spite of the various other movements within the sonnets. There are thirteen sonnets, though, in which the primary shift does not occur at the sestet, but at some other point. In certain instances this is not necessarily a flaw; on the contrary, the effect may be aesthetically pleasing. Eight of these sonnets, (144), (149), (153), (162), (208), (236), (302), and (306), have the normal sonnet form, but the most important shift occurs at the last tercet. These sonnets are, therefore, 11-3 structures. For example, in "Sie ist die gröseste Reichtumb." (208), the octave flows into the sestet, in spite of the punctuation. The whole sonnet is governed by an extended marine metaphor, and the only significant new note is introduced in the final tercet.

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"An das Teutschland." (144) is also an 11-3 structure, as the first three stanzas are an exhortation, and the last tercet is a conclusion. The first part of the sonnet urges the Protestants to rise and destroy their oppressors, and the last tercet concludes that there is nothing to fear as God is with them. This sonnet could be read as an 8-6 structure, but the effect of the exhortation is stronger than the introduction of God's protection.

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In "Traum, Von dem H. v. B." (162), the octave and the first tercet describe Buckingham at the height of his power. Only in the last tercet is he made to fall. The inner movement parallels the thought and adds

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(144), (149), (153), (162), (208), (210) - (212), (223), (236), (302), (306), and (309).

181

Quoted p. 61.

182

Quoted pp. 93-94.

emphasis to the lightning retribution. Sonnet (162) could conceivably be read as an 8-3-3 structure, but this would weaken the effect of the last tercet. Not only this but the "Und", which introduces the sestet, tends to blur any shift. The 11-3 arrangement, with its tendency towards a climax or conclusion in the final tercet, is very similar to the technique used by the English sonneteers.

The inner structures of Weckherlin's sonnets, then, reveal a major tendency towards an 8-6 division together with a secondary 4-4-3-3 arrangement. Another very minor tendency is towards an 11-3 structure. Thus, Weckherlin's use of the sonnet form shows not only a remarkable technical skill, but an awareness of the artistic necessity of a union of both inner and outer form. Even though Weckherlin has never been renowned as a sonneteer, he is the oldest German sonneteer of substance and his norms deserve to be one of the measures for later German sonnets.

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