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WILHELM MÜLLER AND THE GERMAN VOLKSLIED

by

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WILHELM MÜLLER AND THE GERMAN VOLKSLIED. I.

The edition of Müller's poems used is: *Gedichte von Wilhelm Müller*, hrsg. v. Max Müller. 2 Thle. Leipzig (Brockhaus) 1868. (In *Bibliothek der deutschen National-literatur des 18. und 19. Jahrhunderts*.) This includes:

Die schöne Müllerin (25 poems).

Johannes und Esther (10) including 1 published in *Debora*.

Reiselieder:

I. *Grosse Wanderschaft* (16).

II. *Die Winterreise* (24).

III. *Wanderlieder* (6).

Ländliche Lieder (19), including *Abschiedslied* (*Urania*, 1823), reduced from 10 to 7 stanzas and called *Erlösung*; but omitting *Rückkehr* (*U.* 1823, p. 389).

Frühlingskranz aus dem Plauenschen Grunde bei Dresden (14).

Muscheln von der Insel Rügen (15).

Lieder aus Franzensbad bei Eger (13).

Vaterländisches (10).

Vermischtes (31), changing title of *Der Fiedler vom Rhein* (Fouqué's *Frauentaschenbuch für 1818*. Nürnberg, p. 374) to *Hier und dort*, and omitting *Sonntag* (*idem.* 1819, p. 50 ff.). Omitting also *Malers Abendlied* and *Waldlied* (*Ascania*, Dessau, 1820, signed *Sigismund*), *Der Liebe Jahreszeit*, *Der Liebe Zeit*, *Nachwandlerin Liebe* (*Urania*, 1822, p. 389 ff.), *Der blaue Mondschein*, *Der Ausflug eines jungen Elfen*, *Kein Liedchen mehr! Mein erstes Sonett*, *Die Enklave* (Arthur Müller: *Moderne Reliquien*, Berlin, 1845, pp. 44-60).

Erotische Tändeleien (11).

Berenice: ein erotischer Spaziergang (22).

Devisen zu Bonbons (16).

Zweiter Theil:

Die Monate (13).

Epigramme aus Rom (9).

Lieder aus dem Meerbusen von Salerno (11).

Ständchen in Ritornellen aus Albano (25).

Tafellieder für Liederlafeln (45), omitting the drinking song
(without title), published in *Rom, Römer u. Römerinnen*,
Berlin, 1820, II, 188-192).

Die schöne Kellnerin von Bacharach und ihre Gäste (10).

Reime aus den Inseln des Archipelagus (28).

Griechenlieder (53).

Epigramme (300).

Deutsche Reimsprüche (9).

The above list completes the known poems of Müller, with the exception of his contributions to the *Bundesblüthen* (von Georg Grafen von Blankensee, Wilh. Hensel, Friedrich Grafen von Kalckreuth, Wilh. Müller und Wilh. von Studnitz. Berlin, 1816), which are following:

An die Leser.

Morgenlied am Tage der ersten Schlacht.

Erinnerung und Hoffnung.

Leichenstein meines Freundes Ludwig Bornemann.

Dithyramb. Geschrieben in der Neujahrsnacht 1813.

Die zerbrochene Zither. Romanze.

Der Verbannte. Romanze.

Der Ritter und die Dirne. Romanze.

Die Blutbecher. Romanze.

Das Band. Romanze.

Ständchen.

Die erste Rose.

Die letzte Rose.

Mäliedchen.

Amors Triumph.

Weckt sie nicht!

Epigramme (18).

And the poem which appeared in the *Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (Dessau, 1821), but not in the collected works (1830):

*Die Blutorange. Epistel aus Sorrent.*¹

¹ For part of above information I am indebted to Prof. J. T. Hatfield of Northwestern University, to whom I owe many another helpful suggestion. I desire to make here public acknowledgment of my obligation to him as well as to Prof. C. von Klenze of the University of Chicago.

INTRODUCTION.

IT was a ballad of Müller's that caused Longfellow's midnight pilgrimage to the tomb of Bishop John De-foucrist in the cathedral at Montefiascone,¹ and the second book of *Hyperion* contains enthusiastic words on the *Songs of a Wandering Hornplayer*, as well as translations of two of them. Alfred Baskerville² translated three songs and Chas. T. Brooks (1813-1883) still others. In two pamphlets of recent date³ Prof. Hatfield has given American readers an appreciative estimate of Müller's verse, a service already rendered the poet in England by Dr. Buchheim⁴ and C. M. Aikman.⁵ Prof. Hatfield has caught the spirit of Müller's songs in his published English renderings of six of them, besides a half-score of the *Epigramme*, chosen at random. Last but not least among Müller-translators are Mr. Thomas H. Moore⁶ and Prof. Froude.⁷ Nothing else worthy of mention has been done for Müller in America.⁸

The list of permanent reference to Müller in Germany is short. Two biographies of him exist; one written the year of his death (1827) by his friend Gustav Schwab,⁹ the

¹ Cf. *Outre-Mer ; Italy*, and Sprenger: *Zu W. M.'s Romanze 'Est, est !'* *ZfdPh.* XXV, p. 142.

² *The Poetry of Germany*. Philadelphia (Jno. Weik), 1856.²

³ *The Poetry of W. M.* (Repr. f. *Methodist Review*), 1895. *The Earliest Poems of W. M.* (Repr. f. *Publ. of M.L.A.*, vol. XIII, no. 2). Baltimore, 1898; cf. also his *W. M.'s Dichtungen* in 'Der Westen' (Chicago, Feb. 6, 1898), vol. XLIV, no. 6.

⁴ Cf. *Introd.* to his *Deutsche Lyrik*. London, 1883, and elsewhere.

⁵ *Poems from the German*. London, 1892.

⁶ *The Maiden and the Brook*: a romance of the wander-year, being a cycle of 20 songs known as *Die schöne Müllerin*, written by W. M. and set to music by Fr. Schubert: op. 25. Done into English in the original rhythms by T. H. Moore. Sung by Mr. David Bispham.

⁷ Cf. his translation of *Vineta*, published in *Literary Recollections* of Max Müller: *Cosmopolis*, IV, 630 ff., and repr. in *Auld Lang Syne* (N. Y., 1898), p. 50.

⁸ Guido Stempel's: *Wilh. Müller. A sketch of his life and works. Germania* (Boston, May, 1894), VI, 14 ff. is an adaptation of Schwab's biography of W. M.

⁹ Prefixed to *Gedichte von W. M.* (Leipzig, 1868).

other by his son, Prof. Max Müller of Oxford.¹ A magazine article,² a study of the Greek songs,³ a chronicle of the festivities attendant on the unveiling of the poet's bust in Dessau (1891),⁴ a preface to the last authoritative edition of his poems (1868),⁵ make up the sum total.⁶ Müller comes to casual mention in the histories of German literature,⁷ where he is classed with the Romantic School, in popular anthologies of German poetry, which rarely omit to print a handful of his songs, and in special instances because of his philhellenism, or his influence upon Heine.⁸ Newspaper articles of the year which marked the 100th anniversary of his birth (1894)⁹ offer no new material. New

¹ ADBiogr., XXII, 683 ff.

² Max Friedlaender: *Die Entstehung der Müllerlieder*. *Deut. Rundschau*, LXXIII, 301 ff., though the story of the composition and the authorship of the *Müllerlieder* is told in L. Rellstab's *Biographie Ludwig Bergers* (Berlin, 1846, p. 110 ff.), as nowhere else: also Supplement z. *Schubert Album*, Leipzig (nd) Peters, and *Das Urbild der schönen Müllerin in Hamb. Corr.*, Nr. 901. *Frankfurter Ztg.*, Nr. 356.

³ R. Arnold, *Euphorion* (2tes Ergänzungsheft, 1896), p. 117 ff. Repr. as *Der deutsche Philhellenismus*. Bayreuth, 1896.

⁴ Hosäus: *Das W. M. Denkmal*. Dessau, 1891. Cf. also A. Rümelin, *W. M. Rede*, *Magdeburger Ztg.*, Nr. 498, and *Aus anhaltischem Golde* von W. Arminius. Dessau, 1893, p. 65.

⁵ English translation in *Chips from a German Workshop*.

⁶ Unless we include the group of 4 memorial poems publ. by Wilh. Kilzer in Dörings *Frauentaschenbuch*, 1829, pp. 169 ff.

⁷ Koberstein (5te Aufl., 1873) devotes 28 lines to him: Gervinus (5te Aufl., 1874) 5 words: Hillebrand (3te Aufl., 1875) 20 lines: Scherr (7te Aufl., 1887) 5 lines: Vilmar (23te Aufl., 1890) 5 lines: Scherer (6te Aufl., 1891) 1 page: Kurz (8te Aufl., 1891) 4½ pages: König (23te Aufl., 1893) 4½ pages: Wackernagel (1894) 25 lines: Voigt und Koch (1897) 9 lines.

⁸ Goetze's promised *Abhandlung über den Einfluss W. M.'s auf Heine* has not yet (Dec. 1898) appeared.

⁹ E. g.—L. Geiger, *Wilh. Müller*, *Frankfurter Ztg.*, Nr. 278. Anon. *Zur Erinnerung an W. M.*, *Weser Ztg.* (Bremen), Nr. 17225/6. L. Fränkel, *Wissensch. Beil. d. Leipziger Ztg.*, Nr. 120. A. Kohut, *Nord u. Süd*, LXXVI, p. 235 ff. R. Opitz, *Blätter f. litt. Unterhaltung*, p. 625 ff. *Über Land u. Meer*, LXXII, p. 1054/5. *Nordd. Allgem. Ztg.*, Nr. 470. *Schwäbische Kronik* (Beil. zur *Schwäb. Merkur*), Nr. 234. *Schlesische Ztg.*, Nr. 702. *Berliner Börs. Cour.*, Nr. 470. R. Plöhn, *Deut. Dichterheim*, XIV, p. 499 ff. F. Wernicke, *Didaskalia* (Beibl. z. *Frankfurter Journal*), Nr. 235. H. Welti, *Wilh. Müller*, *Beilage z. Voss. Ztg.*, Nr. 40. E. Heilborn, *Magazin für Litt. des In- und Auslandes*, LXIII, p. 1249 ff.—quoted from *Jahresberichte f. n. d. Litteraturgesch.*, vol. 5 (1894), sec. IV, 2b. 13.

sources for biography and criticism are practically closed by the burning of the Basedow house in Dessau, when the personal papers of the poet were destroyed.¹

Few poets as little read as Müller have been so widely sung;² his songs, like those of Heine and Eichendorff, have seemed to call for composition, while the lyrics of Tieck, Arnim, Brentano and Schwab have remained for the most part unsung.³ The settings of Franz Schubert and minor composers have given Müller's songs publicity. It is hard to tell in such a case how much librettist owes composer, how much composer owes librettist—a problem made doubly difficult by admitting that third factor in all song, viz., the power and personality of its interpreter.⁴ The totally inadequate translations into English of Müller's and Schubert's *Die schöne Müllerin* and *Die Winterreise* serve to teach how a poor text may be saved by a clinging melody or a pleasing voice. Yet it was certainly the popular tone (*Volksmässigkeit*) of Müller's lyrics as well as the simplicity of their construction,⁵ which made them the subjects for unusual musical composition; which caused Schubert and Berger, Methfessel and Tomaschek, Fr. Schneider and Bernhard Klein to set them to unaffected melodies; which gained for their author the friendship of von Weber. Other composers of Müller's songs are Friedr. Fesca, Karl Reissiger, C. Schulz, A. Neithardt, Louis Spohr, Carl Zöllner, Franz Abt, Conradin Kreutzer, Andreas Kretzschmer, Aug. Mühling, Carl Curschmann,

¹ Except (perhaps) letters of W. M. in the possession of his publishers, Brockhaus, to which access is denied.

² Dr. Arnold (*l. c.* 139) asserts: 'Our generation knows Müller almost solely as the poet of Schubert.' Cf. for a like statement Ernst von Wildenbruch's introduction to *Hedwig v. Olfers' Gedichte* (Berlin, 1892), p. xxiv.

³ Cf. Minor, *Zum Jubiläum Eichendorffs*, *ZfdPh.*, XXI, 226.

⁴ Cf. Holtei (*Briefe an Tieck*, Breslau, 1864, III, 45) for a discussion of Schubert's and Stockhausen's part in the popularity of the Müller songs, and Hosäus (*l. c.* 23) for a description of their rendition by Jenny Lind Goldschmidt.

⁵ M.'s songs, aside from those imitated after foreign models, are written chiefly in the simplest metre of the *Volkslied*, making frequent use of the doggerel stanza or quatrain.

A. Wendt and Fanny Mendelssohn—a formidable list! What Liszt said of Heine can be applied with equal truth to Müller: ‘As a poet he was a musician.’¹

Many of Müller’s songs are like Volkslieder in structure and spirit, some few of them would seem to have become popular in as true a sense as any 16th century Volkslied; for they have gone wherever the German language is spoken, and a recent tribute shows that they have penetrated to every corner of America.²

It may be possible, by considering the meaning of this written tribute, to hit upon the keynote of Müller’s popularity and the reason for it. Criticism has assigned Müller a modest niche near to Byron among the poets of freedom, and called him *Griechenmüller*; it has known him too as a poet of German wine, whose songs have been sung at many a convivial table³—but to an equal degree he is also, if judged by his most popular lyrics, the poet of wandering, *vagorum archipoeta*.

From the times of the tribal migrations, down through the middle age, when Europe attempted to wrest the Holy Sepulchre from the hands of the unbelievers, when ‘scholars were wont to roam around the world till much learning made them mad,’⁴ when knight and strolling player, soldier and monk wandered on every bypath and through every forest, down to that near present when journeyman prentice, art-student and tourist make wayside inns a possibility in defiance of railroad and main-traveled causeway—all these years the German has been a wanderer upon the face of the earth.

Germans have wandered from their native land to colo-

¹ Hatfield (*Poetry of W. M.*) compares Müller with Sidney Lanier, and quotes M.’s own words regarding his musical gift.

² Prof. Max Müller was invited to be present at the commemoration of the 200th anniversary of the establishment of the 1st German colony on American soil in the following words:

‘We think we can count upon your presence with us at least in spirit, for your immortal father, as he lives in his songs, has been companion to us Germans everywhere in America, and will add his sanction to our festival.’ Hosäus (*l. c.* 17).

³ Cf. Heine’s *Harzreise*. SW (Elster), III, 62. Hatfield, *l. c.* 9.

⁴ Symonds, *Wine, Women and Song*. London, 1884. 17.

nise new lands across the sea, till Philadelphia and Baltimore¹ turn up in Hessian Volkslieder, sung 'to a beautiful and lively melody,' till Chicago, five thousand miles from Berlin, is the third German city in the world: many have remained behind to dwell within narrower confines, but well-worn knapsack and staff in the hallway of these stay-at-homes tell of untiring *Abstecher* and *Ausflüge*. The artisan upon completion of prescribed apprenticeship seeks a new horizon with each sun, the student changes his university with the changing seasons.

Are *Wanderlieder* hailed as a suitable art expression of this migratory habit, that has become wellnigh an instinct in Germany, that dominates artisan and student alike? When Müller sings his songs of the Rhenish apprentice, of the wandering hornplayer, of the postillion at the mountain tavern, of the peripatetic philosopher, of the green-clad hunter, of the miller and attendant brook, of the Prague musician who owns allegiance to a two-fold Bohemia, does he appeal to one single sect or confession, one party or class in Germany? Or, making use of the freemasonry of travel, like the poet of the Canterbury pilgrimage, does he touch all hearts, high and low?

Are these songs of Müller's for piano accompaniment alone, for students returning from *Kneipe*, for choral interpretation by singing societies? Or have they 'accompanied the Germans in America everywhere,' sung there, and perhaps in other lands, by the emigrant who carries home in the bundle on his back and its songs freighted with memories on his lips? And has, for the sake of example, Müller's *Wohin* ('*Ich hört' ein Bächlein rauschen*') like Uhland's *Der gute Kamerad*,² or Eichendorff's *Zerbrochenes Ringlein*,³ become a Volkslied?

¹ O. Böckel, *Deutsche Volkslieder aus Oberhessen*. Marburg, 1885. Nos. 45 and 59.

Und als wir kamen nach *Baltimore*,
Da reckten wir die Hand empor.
Uns're Schwestern sind schon drüben
In *Philadelphia*.

² Cf. Wackernell, *Das deutsche Volkslied*. Hamburg, 1890, p. 4 (quoting Steinthal, *Zs. f. Völkerpsychologie*, XI, 1 ff.).

³ Cf. Vilmar, *Handbüchlein* (1867), 194.

Is the popularity which has fallen to Müller due to his choice of a subject which interests his whole people (i. e. wandering) or is the *Wanderlust* which permeates his lyrics merely his heritage as a Romanticist; is his restlessness real, or is it the literary, not to say sentimental, restlessness which tinged his views on Greek independence?¹ Finally, are the figures in his *Wanderlieder* real, or are they traditional puppets handed down to him by Uhland and Eichendorff?²

Some of these sentences must remain questions, for they can not all be determined with the slight material at hand. No one has as yet written the chapter on Wilhelm Müller's songs in America, although material for such a title surely exists; and yet this must be dealt with and weighed by any one who would compass the influence exerted by Müller today, who would decide in how far he was an original artist, in how far he trod in the steps of his predecessors. The investigator who finds himself about to agree with Arnold's statement, 'Our generation knows M. almost solely as the poet of Schubert,' must remember that if Müller has left Germany as a well-known lyricist, it may have been to live in his songs, as his son has done in his studies, in a foreign country. It is not enough to draw conclusions with regard to Müller from the status of his popularity in the German Empire political: one must stretch the horizon to include that larger Germany which exists in America today. The fact must not be lost sight of that if Müller's name is being forgotten, while his songs continue to live, he is beginning to fulfill the conditions until recently imposed upon all folk-poets,

¹ Cf. Proelsz, *Das junge Deutschland*. Stuttgart, 1892. 45: Dass die Auffassung der Griechen . . . als Freiheitskämpfer zumeist eine romantische war, entsprach ebenso der Bildung der Zeit, wie das romantische Hinauspilgern deutscher Freiheitsschwärmer zur Theilnahme an den Kämpfen fremder Nationen für deren politische Freiheit, zu welchem Byron ein so glänzendes Beispiel gegeben. . . . Also Baker, *Americana Germanica*, I, 2, 62.

² Suggested by Biese. *Entwicklung des Naturgefühls im Mittelalter und in der Neuzeit*, 2e Ausg., Leipzig, 1892, p. 453, note 1; and Wackernagel, *Gedächtnisrede auf Ludw. Uhland* (in Gelzer's *Protestant. Monatsblätter*, 1863, p. 117). Minor, *l. c.* 226.

viz., that their very names must not exist, unless their productions cared to be known as 'art-poems.'¹

Aside from the question of wandering, Müller's lyrics were popular for three distinct reasons at least: for the kinship which many of them have with the older Volkslieder, a fact too evident for denial: for the development by Müller of poetical form as a vehicle of dramatic expression along lines already laid down by Goethe and Uhland² (what Prof. Koch designated as Müller's conspicuous lyrical gift³): lastly, to the simple individuality of the poet himself—sentimental, bold and humorous by turns.

The present writing is concerned primarily with the first of these theses: that an evident kinship exists between the older Volkslieder and the lyrics of Müller, and it is intended to measure the extent of that influence. In most instances the *Wunderhorn* is the collection which has been used as a convenient standard by which to determine the kinship referred to, for, although other well-known collections of Volkslieder⁴ had been published in Germany before the appearance of Müller's 77 *Lieder aus den hinter-*

¹ In this connection Rümelin says (Hosäus. *l. c.* 12): 'The person who does not read his (Müller's) songs, often sings them as he does the old Volkslied, without knowing the poet's name.' For an identical statement cf. Buchheim, *l. c.* p. xiii.

² Cf. especially the *Frühlingslieder* and *Wanderlieder* of Uhland, although these lack the intensity and personality of Müller's songs. Heine's comparison of the two poets (*Die romantische Schule*, III) is interesting. 'In the imitation of the German Volkslied, Müller accords perfectly with Herr Uhland; it seems to me even that on such ground he is often happier than Uhland and surpasses him in naturalness. He understood better the spirit of the old song forms and therefore did not need to imitate their external structure; consequently we discover in Müller a freer treatment of the transitions, and a consistent avoidance of all time-honored turns and forms of expression.' Quoted from the preface to Curt Müller's *Gedichte von Wilh. Müller. Gesamt-Ausgabe. Mit einer biographischen Einleitung u. einem Vorwort.* Leipzig (Reclam) 1894.

Cf. also the correspondence between Schiller and Goethe during the latter's Swiss sojourn in 1797 (*Briefwechsel*, 1828-1829), III, 239, 240, 248, 249, 250, 266, 267, 307, 308, 309, 317, 321, 322. Also R. M. Meyer, *Goethe* (Berlin 1895), p. 493. Hatfield (*l. c.*), 2, 3. Schwab (*l. c.*) XXIII.

³ In the 1st edition of his *Geschichte d. d. Litteratur* (Sammlung Götschen). The statement is omitted in the second edition (Stuttgart, 1895).

⁴ Enumerated in Kertbeny: *Volksliederquellen in d. d. Litt.*, Halle 1851. Paul's *Grundriss* II, 762 et seq. Erk-Böhme, *Deutscher Liederhort*, Leip-

lassenen Papieren eines reisenden Waldhornisten (1821)¹ and reminiscences from one or more of these dwell in hidden corners of his songs, yet the *Wunderhorn* has answered every purpose, containing as it does the best songs from many of the older collections.²

A few of Müller's songs are Volkslieder.³ The smell of the soil in them is less than it was in their prototypes, the characters in them have been softened and idealized, the roughness of their metre has been polished, and yet they exercise upon a living generation a similar influence to that which certain *Wunderhorn* songs did upon a past generation. Is the similarity one of the eye or the ear only? Is there a certain technique, a conscious trick of imitation, by applying which the modern poet may achieve vogue?

Conscious imitation must concern itself almost exclusively with the outward form of a Volkslied.⁴ Now and

zig, 1893, I, xliii-xlix. Böhme, *Altdeutsches Liederbuch*, Leipzig, 1877, pp. 799-803, *et al.* Of these Herder's *Volkslieder* (1777-1778), Nicolai's *Almanach* (1777-1778), Elwert's *Ungedruckte (sic!) Reste alten Gesangs* (1784) Ziska und Schottky's *Oesterreichische Volkslieder* (1819), and Görres *Altdeutsche Volks- und Meisterlieder* (1817) have been examined. Büsching und von der Hagen's *Sammlung deutscher Volkslieder* (1807) and Meinert's *Alte teutsche Volkslieder* (1817) could not be secured.

¹ The very title *Waldhornistenlieder* is an intentional borrowing from the Volkslied. Cf. e. g. *Bragur*, vol. 3, p. 268: 'Die Waldhornstücke scheinen unter dem Volke so allgemein zu gefallen, dass viele andere Volkslieder und besonders die Balladen nach Jäger-Melodien gedichtet und gesungen werden.'

² The only collections mentioned by Müller are Herder's and the *Wunderhorn*. Cf. M.'s *Vermischte Schriften* (Leipzig, 1830) IV, 103, though Büsching und von der Hagen's book was doubtless known to him. Cf. *Schr.* IV, 212, where he speaks of 'der um das vaterländische Alterthum vielverdiente Prof. Büsching.'

³ Accepting Scherer's term: 'There is no other distinguishing mark by which the Volkslied may be known but wide dissemination and general favour.' *Hist. of Germ. Lit.*, Amer. edit., New York, 1886, I, 248. The German word is retained because no English word adequately translates it. Folk-song, popular song, people's song, ballad, communal song (suggested by Prof. Gummere), are all unsatisfactory.

⁴ In his early youth Heine conceived a poem to be popular if its outward form gave that expression, and he thought he had discovered a salient characteristic of the Volkslied in a grammatical incorrectitude and an inartistic gawkiness (Cf. e. g. *Traumbilder*, 2, 7, 8. addressed to Josefa

then a theme or a motive may lend a popular cast to a song, irrespective of the form in which it is clothed, but the poem containing it would not be a Volkslied. The real essence of a Volkslied, the spirit of it, the simplicity and directness and depth of it can not be fashioned after a set of prescribed rules.

If Wilhelm Müller is a conscious imitator of the Volkslied then, and sets down in a lyric of his own the archaising diction, the obsolete orthography, the quaint syntax or the clumsy rhetorical structure¹ of a song in the *Wunderhorn*, the resultant is not a Volkslied. He may thereby attain an apparent artlessness, a naïveté, a sort of child-like awkwardness which appeals to the reader's eye, but little more than this.² And he is in danger of reaping by such imitation a sore monotony and an irritating lameness, and of descending into mere mannerism, as Victor Hehn has (unjustly) suggested was the case with Bürger in his treatment of *Lenore*.³

On the other hand, let it be assumed that, irrespective of external form, Müller's lyric be instinct with the spirit of the Volkslied, that Müller has mastered the art teaching

the executioner's daughter). Later on by the perusal of M.'s poems Heine saw how out of inherited Volkslied-forms new ones just as popular may be built up, but without the old clumsy and gauche constructions. Cf. letter from H. to M. printed in *H. H.'s Autobiographie*, ed. Karpeles, Berlin, 1888, pp. 149, 150; in Prof. Max Müller's *Auld Lang Syne* (N. Y. 1898) pp. 58-59, and *Cosmopolis* IV, 630-636. For H.'s attitude towards the Volkslied cf. Huffer *Aus dem Leben H. H.'s*, Berlin, 1878. Karpeles *H. u. seine Zeitgenossen* (Berlin, 1888), pp. 67-75. Hessel, *H. H. u. d. d. Volkslied*, Köln. Ztg. (22 Feb.) 1887. Seelig, *Die dichterische Sprache in Heines 'Buch der Lieder.'* Halle (dissert.) 1891. Greinz, *H. H. u. d. d. Volkslied*, Neuwied. 1894. Goetze, *H. H.'s Buch der Lieder u. sein Verhältnis z. d. Volkslied*, Halle (Dissert.) 1895—a suggestive study.

¹ As Kerner, for example, certainly did. 'One would think his muse a child (says Müller) who had learned this quaint speech from wise old men and women that had related to him wonderful tales, which the muse could repeat in no other language . . . but none the less does this repetition of a dead and gone tongue remain a forced thing, excluding, as it does, more or less, the appearance of nature and life.'

² This question is discussed in Hassenstein, *Ludwig Uhland*, Leipz. 1887, pp. 126-130.

³ *Gedanken über Goethe*, Berlin, 1888, pp. 68-72.

of the Volkslied and applied it.¹ The result will be a popular song indeed, for it will appeal to the human nature underlying any veneer.²

It is *the* Volkslied then, and not *a* Volkslied which the modern poet must make live again. Similarity in outward form between Volkslied and lyric of Müller may exist without conscious imitation on the part of the latter, for the same ideas within certain human limits are expressed in much the same terminology, and this is truest just in lyric poetry, where the emotions of the heart find readiest and most natural expression. Certain simple figures of syntax, therefore, will prevail in the popular poetry of all times and nations, because they mirror forth so ingeniously the moment under description, and as surely will stilted and

¹ Cf. Waldberg. *Goethe und das Volkslied*, Berlin 1889, p. 21. Also Hauffen, *Leben u. Fühlen im d. Volkslied*, Prag, pp. 5, 6, who says: 'The boundary (between Volkslied and Kunstlied) is not a sharply defined one. From the most objective Volkslieder to the most subjective song of a modern poet, there are a hundred transition stages. Because the Volkslied is a real order of poetry, it must accord exactly with the most perfect growths of our artistic lyric verse, and so we realize indeed that there exists a mysterious association between genius and the taste of the people.'

² Müller's own words (*Schr.* IV, 105) are: 'It is an incurable error on the part of certain fashionable poets of very recent date (1825) that they imagine they are singing Volkslieder when they patch together obsolete phrases, awkward periods and indecencies from their old predecessors into new combinations. No poetic genre needs to be so much in harmony with the spirit of the age as the lyric does: for its enjoyment and its influence, far removed from study of every kind, pass living from lip to lip, and have small time for explanations. The common people are by no means attracted by such patriarchal adornment—no matter how common the person is, he still considers himself too knowing and refined for such, and takes it amiss that he is not credited with a more modern taste. The so-called old-German school of poetry has done its level best in this perversity—a little more, and new Volkslieder in the dialect of the *Ludwigslied* would have been current. And why not, pray? For that dialect has at least lived, but the language of the new-fangled Volkslieder has never lived. What man can breathe the breath of life into the still-born? Bürger and Goethe, separate as they are in spirit, stand as the sole model. In both, it is true, can be traced the influence of the old Volkslied, but this influence repeats itself in their songs no more noticeably than, let us say, do the features of a forefather repeat themselves in the face of a descendant. The other archaizing lyric poets, however, offer us nothing better than a manufactured death-mask. The peculiar nature of the Volkslied is the immediateness of its influence upon life, and life can be laid hold on only by life itself.'

conscious figures be absent. These figures are useful for study, however, only as a means towards a clearly recognizable end, and not in or of themselves, for they are the result and not the cause.

Thus far it has been tacitly assumed that Volkslied was a word easily understood and fitly defined¹—a consummation devoutly to be wished, but one as yet unrealized—for, if this were true, collectors would not include in their editions a mass of songs not Volkslieder, and investigators (otherwise above reproach) would not insist upon distinctions impossible to carry out in practice.

Though an enumeration of the attempts to define Volkslied² would of itself fill a volume, and include the names of many scholars well-known in the history of literature, still Goethe's complaint that nobody seems to understand the much-cited term holds good today. The difficulty in finding a proper definition has been many-sided. Some have attached too much importance to the part which melody plays in the matter, some too little. Some would

¹ How difficult it is to avoid hair-splitting distinction may be seen by consulting Böckel (*l. c.*) of which this paragraph is a virtual translation. He contends (LIX) that the line between Volkslied and not-Volkslied can nowhere be sharply drawn (because the concept Volkslied can never be exhaustively defined), yet he proceeds (CXXVIII) to set up three classes.

a. *Volkstümliche Kunstgedichte*. Includes songs from the *Banise*, Miller's *Sigwart*, Kotzebue and Heine, likewise Goethe, Schiller, Uhland and Eichendorff, besides countless half- or wholly-forgotten poets.

b. *Volksmässige Lieder* (an intermediate species). Includes many soldier songs, songs of guilds and handicrafts, many historical songs and occasional poems. A mixture of imitated learned verse with popular modes of speech and presentation.

c. *Volkslieder*.

² The curious may consult: Böhme *Ad. Liederb.*, XXI, *Volkst. L. d. Deutschen, Vorwort*. Deut. L. *im Volkslied*, DNL. XIII, p. IX. Uhland, *Schriften* (1866) II *Einlig*. Müllenhoff, *Sagen, Märchen, Lieder*, XXX. Leimbach, *Einf. i. d. d. Volkslied*, p. 7. G. Scherer, *Jungbrunnen, Vorwort*. Gummere, *O. Engl. Ballads*, XXVI. White, *Deutsche Volkslieder*. N. Y. 1892, p. 275, or the prefaces to other collections, such as Erks *Liederhort*, Liliencrons *Hist. Lieder d. Deutschen*, etc., etc.

Also Schlegel, *Gesch. d. rom. Lit.* (1884), p. 160. Schuré, *Gesch. d. d. L.* (1884), 64. Weckerlin, *La chanson pop.* (1886), p. V. Heinr. Meyer, DNL. LXXIV. i. 2, p. LV.

use the term *Volkslied* in a narrow sense, to designate a single historical species of song carefully walled-in, instead of a dozen differing species. Others have grown vague and mysterious over the word *Volk-*, the van led by Wilh. Schlegel and the Grimms, so much so, that it has become necessary for prefaces to discuss the word *Volk-*, which used to mean the people in its entirety, but which now means the lower classes: the result often approaching a mere juggling with names. Others again, like Longfellow, Th. Storm, Symonds or Andrew Lang,¹ mistake poetic fancy for definition, and thus become unsafe guides for the unwary.

Thus much is sure. A *Volkslied* is a song from whatever source, of whatever form, sung for a long time by all kinds and conditions of people.

Besides this or beyond this no defining is possible. The *Song of Master Hildebrand* and Eichendorff's *In einem kühlen Grunde* are alike *Volkslieder*, Luther's *A mighty fortress*,² Müller's *Im Krug zum grünen Kranze* and the *Muscatel Song* are *Volkslieder*, Tauler's *Christmas Carol* from the 14th century and Holtei's *Schier dreissig Jahre* from the 19th.

Whether author is known or forgotten does not, can not

¹ Cf. *Hyperion*, Book II. *Immensee. Wine, Women and Song*, p. 25. White, *Die Volksl.*, p. 277.

² Although the most recent and scholarly of all essays on the nature of the *Volkslied* (John Meier, *Volkslied und Kunstlied in Deutschland*, Beil. z. *Allgem. Ztg.* München, März, 1898. Nos. 53-54) would in most cases exclude the church-hymn (*Kirchenlied*) from the *Volkslieder*. The author contends (No. 54, p. 2): 'The church hymn can hardly be regarded as a *Volkslied*, because the people recognise its right to a separate individuality; they know, for instance, that such a song was composed by Luther, such a song by Paul Gerhard, and above all the Text and, in a less degree, the Melody of the church songs exert a certain authority. It will be the endeavor of the singer to reproduce each of these, just as it has been handed down to him. Such songs have something awe-inspiring and venerable about them: the song itself is the authority and not the singer.' And yet, in the opinion of the present writer, such argument is not final. The reason why one begins to sing *A mighty fortress* is that one was taught it textually in church—but the reason why one continues to sing it, and never tires of it, is that it has become part of one and one's neighbor: in short, it has become a *Volkslied*.

alter the song¹—whether author is plough-boy, churchman, or king does not alter it—whether text is epic, lyric or dramatic in cast is immaterial; so long as the song fits the throat of the people. For purposes of classification all these things are important, but while scholars are classifying songs, the people are singing them, and the real arbiter after all is said and done is *vox populi*.²

¹ With all deference to Prof. White, who excludes from his collection (*Deut. Volkslieder*) all lyrics by known authors, following in this the example of his colleague, Prof. T. F. Crane (*Chansons populaires de la France*, N.Y. 1891), because these lyrics 'nicht aus dem Volksbewusstsein herausgesungen wurden sondern demselben eingesungen werden sollten.' This quoted phrase (of Goedeke's) is specious, but not necessarily logical: for in order to be *herausgesungen*, something must first be *eingesungen*, and no song can exist without a personality (once known, if later forgotten) as author—unless one accept as scientific Rückert's description of the origin of a Volkslied:

*Das schönste ward gedichtet
Von keines Dichters Mund.*

.
*Es hat sich selbst geboren,
Wie eine Blume spriesst,
Und wie aus Felsenthoren
Ein Brunnquell sich ergiesst.*

Cf. also A. Jetteles: *Beiträge zur Charakteristik d. d. Volksliedes* (ZföVh. III, 257 ff.): 'It is not an essential in the definition of the Volkslied that the author should be unknown, but rather that word and melody be in unison and that the text betray a naïve attitude towards nature and life.' Cf. also Herm. Fischer (Introduction to 3d edit. of Uhlands *Volkslieder*, p. 4). Stuttgart (nd) 1893.

² Carl Köhler and J. Meier (*Volkslieder v. d. Mosel u. Saar*, Halle, 1896) adopted the principle that 'everything which the people sing or recite, and look upon as a Volkslied be noted, no matter if investigation prove it to be also an art-song.' Becker's *Rheinischer Volksliederborn* (Neuwied 1892) and Wolfram's *Nassauische Volkslieder* (Berlin, 1894) include many so-called volkstümliche Lieder. Cf. also J. Meier's *Volkstümliche u. kunstmässige Elemente in der Schnaderhüpfelpoesie* (Beil. z. Allg. Ztg., München, Oct. 6, 1898, no. 226).

W. Müller himself divided Volkslied into no sub-heads (cf. his critique of Rückert's *Östliche Rosen*, 1822): 'The larger part of Rückert's songs would have become Volkslieder, and deserved to have done so, side by side with Körner's, Schenkendorf's and certain of Arndt's, if the period which they celebrated had not been all too soon obliterated from the enraptured memory of the people.' Elsewhere he speaks of the patriotic Volkslieder of Uhland.

Brevity is a necessity in Volkslieder today, far more so than formerly. The time when any but professional singers memorize long scores of weary ballads is past: a few short stanzas satisfy the needs of the people, and what is not readily remembered is either confused beyond point of recognition, or, more often perhaps, simply omitted. Yet Vilmar¹ tells of ballads 30 and 40 stanzas long, which were not only declaimed to past generations, not only sung to them by peripatetic minstrels (*Marktsänger, Bänkelsänger*), but sung by them as well: he considers that in certain parts of Germany the custom of singing ballads of such length endures to the present day, though certainly as the exception, not as the rule.

For good reason, too. The development of individualism in Germany did much toward substituting the lyric song for the epic ballad as a form of poetic expression, but a still greater factor in the change was the increasing importance of the time consideration in modern civilization. The shortened song, no less than railroad, telegraph, telephone, electric propulsion for tramway, motor-carriage and bicycle, is an indication of the hurry in recent German life.

Volkslieder must be sung for a considerable season.² A generation or two ago, when travel was hardship, it took

¹ *Handbüchlein*, p. 10. In dealing with songs of exceptional length, however, one must be careful not to assume for them a wide popularity. Cf. e. g. J. Meier (*Beil. z. Allg. Zeitg.*, 1898, no. 54, p. 24): 'Most of the historical songs do not belong among the Volkslieder, for they did not become part of the popular speech and were never disseminated among the people.' How many of the countless historical songs and political songs in Dittfurth's and Liliencron's encyclopaedic collections were ever in wide sense Volkslieder?

² Cf. Böckel, *l. c.* CXXX. 'A proof of the authenticity of a Volkslied is in its power of resistance. Merely popular songs sing themselves out and disappear quickly; not so Volkslieder.' Not so clear is the following statement: 'The Volkslied can only be driven out by the breaking in of culture, which destroys its roots; national custom and tradition.' The particular Volkslied in question may be driven out by the rude entrance of culture, but not the Volkslied in general—for the Volkslied does not die—it changes. If a naïve Volkslied is driven out, it yields to the song of culture: after a season of favor, the latter becomes a Volkslied.

many years for a Volkslied to get into all parts of Germany, or even into every nook and cranny of a single county: today, when the reverse is true, its takes quite as many years to sift out the real Volkslied from the thousand-and-one aspirants to popular favor, which steam-presses and the feuilleton of the daily newspaper would foist upon a trusting public.

The only difference between the *volkstümliche Lied* and the Volkslied is one of time.¹ Müller's *Im Krug zum grünen Kranze* was *volksmässig* when first composed, for it was written in the popular tone, *volkstümlich* when first taken up and sung by the people, and a Volkslied when it outlasted the generation that produced it with no diminution in popular favor. The taste of each new generation is different from (often diametrically opposed to) that of its predecessor—if they both sing widely the same song, it is a Volkslied. The only difference between an ephemeral street-ballad (*Gassenhauer*),² or a popular snatch from a reigning opera, and a Volkslied is in the time they last. It is often contended that the former are silly and mawkish, while the latter is not, but who is to decide as to silliness or mawkishness, if not the people?³ And if the people sing a silly song long enough, it is a Volkslied.⁴

¹ Not, as is frequently asserted, a difference in terms. Cf. e.g. Tiesmeyer, *Das deut. Volkslied*, Osnabrück, 1881, pp. 3, 4: 'The Volkslied belongs to the realm of folk-poetry, but the *volkstümliche Lied* to that of art-poetry. The former deals with subjective experiences and emotions, and yet, also, with those universal among men, often in child-like, naïve manner. The *volkstümliche Lied* is the product of a mind which creates with well-calculated effort, borrows its material frequently from historical fact and moulds it according to the canons of art.' How prone the investigator to insist that the author of the Volkslied be an utterly naïve child of nature; while the author of the *volkstümliche Lied* is perforce a stiffly-starched, extremely conscious person.

² But cf. O. B. *Volkslied und Strassenlied*, Die Gegenwart, 1887, p. 203 et seq.

³ Cf. *Handbüchlein*, p. 8. Vilmar here finds that the songs from the *Banise*, *Sigwart*, Weise's operettas, etc., are not Volkslieder, because of their 'sickly sentimentality,' although they were sung for a long time by many people.

⁴ Yet such statements as the following, met with at every turn, are curious examples of the dominance of tradition: 'We certainly have a long list of

Another fallacious doctrine is that the time for the making of new Volkslieder is irrevocably past. This idea rests upon the notion that Volkslieder of the future must be like those of the past, an impossibility, of course, viewed in the light of the complexity and the changed conditions of present civilization in Germany. Böhme says:¹ 'In our time no more Volkslieder can arise,' and quotes from Vischer (*Aesthetik* III. 1357) as support. Reissmann says:² 'The people made up and sang its songs as long as the art-song remained a stranger to it. But when the art-song, under direction of the Volkslied, rejuvenated itself and found in its new guise an active sympathy and interest among the people, then the Volkslied of sheer necessity died out.'

In 1840 Talvj³ printed the statement that the old songs live in the different parts of Germany only in so far as the population is a singing people, that they die out wherever the population is a reading people. Gustav Meyer⁴

so-called Volkslieder of recent date, i. e., songs which have made their way from modern society to the people. Examined with care and impartiality, however, and measured by the real and the true Volkslied, they are found to compare to it, only as a dead image does to the living nature.' That is to say, the old Volkslieder are *echt*, because they are old. The new Volkslieder (so-called) are *unecht*, because they are new. *Quod erat demonstrandum.*

Knortz, *Die deut. Volkslieder u. Märchen*, Zürich, 1889, p. 14, ridicules such a distinction, and Jos. Jacobs (*Folk-Lore*, June 1893, IV. 2, 233 ff.) would break down all barriers between folk-lore and literature, and declares that in the music hall will be found the Volkslieder of to-day. Cf. Gummere, 'The Ballad and Communal Poetry' in *Harvard Studies and Notes in Philol. and Lit.*, V. (1896) 41-56. Also H. Boll. *Die Texte unsrer Volkslieder*. *ZfdU.* XII, 446. Th. Hampe, *Ein Nürnberger Volksdichter des 16n Jhdts*. *Beil. z. Allg. Ztg.* 1898, no. 210. Frz. Bachmann, *Volkslied u. Volksgesang*, *ibid.* no. 267.

¹ *Altdeut. Liederb.* (1877), p. XXIV. It is a change of attitude when he says (*Volksstümliche Lieder d. Deutschen*, 1895, p. XVI): 'In the present state of our civilization he alone can be a poet for his people who adapts himself to the conditions of today, who is at once artist and folk-poet.'

² *Das deutsche Lied*. Cassel, 1861, p. 89.

³ *Versuch einer geschichtlichen Charakteristik d. Volkslieder germanischer Nationen*. Leipzig, p. 387.

⁴ *Essays und Studien zur Sprachgeschichte und Volkskunde*. I (1885), p. 309.

asserts that the natal hour of a literature is likewise the dying hour of a Volkslied; Krejčí¹ adds that where culture has penetrated to the lowest strata of the people, as it has to-day, Volkspoesie disappears entirely. Odell² agrees that the day of popular song is past—the printing press sounding its death-knell; Scheffler³ echoes the thought again when he remarks that the French provinces yield folk-songs in inverse ratio to the diffusion of knowledge to read and write, and Böckel fills out the sentence to meet the existent conditions in Germany. ‘Everywhere,’ he writes, ‘where railroads pass, where factories spring up, where the peasant neglects the cultivation of his land and, for the sake of an added stipend, descends to the work of a factory employee . . . in all these places do national customs and Volkslied die out irrecoverably.’

And this despite the fact that his own collection contains a Volkslied sung to him in Gleiberg, February 9, 1880, where the hero travels by train :

*Auf der Eisenbahn bin ich gefahren
Den sechzehnten Mai,
Ein treues Mädchen hab' ich geliebet
Zu der Ehr' und zu der Treu.⁴*

And, as if to prove that the mention of the modern contrivance⁵ was not a mere slip, the sixth stanza continues :

*Denn so fahren wir auf der Eisenbahn
Immer lustig drauf los.*

¹ *Zs. f. Völkerpsychologie*, XIX (1889), p. 118, s. v. *Das charakteristische Merkmal der Volkspoesie*.

² *Simile and Metaphor in the English and Scottish Ballads*. N. Y. (dissertation), 1893. It is interesting to know that Wilh. Müller held a like belief in 1820 (cf. *Rom, Römer, etc.*, I. 247), but soon changed his mind, as has been shown above.

³ *Französ. Volksdichtung u. Sage*. Leipzig, 1884 (I. 40).

⁴ *I. c.*, no. 58.

⁵ For other mention of modern contrivances, cf. the *Schnaderhüpfel*, which is (in the opinion of many, cf. E. H. Meyer, *Deut. Volkskunde*, p. 316) the most genuine kind of Volkslied. It reaches back to antiquity, being tabooed by the early Christian church, along with the other *psalmi plebei* and the *cantica rustica et inepta* of pagan times (cf. Grasberger, *Die Naturgeschichte des Schnaderhüpfels*, Leipzig, 1896, 18, and G. Meyer, *Essays*, II

Böckel also adds that the Volkslied dies out irrevocably where a ready market for cheap and trashy articles of luxury brings the modest and contented rustic into touch with hitherto unknown enjoyments, and implants in his soul discontent for his lot. Whether the modest and contented rustic ever existed elsewhere than as a figment in the minds of social reformers may be questioned; and yet that will not change the following fact. In the past, when society was divided into two classes, peasant and master, the peasant was the bearer and preserver of the Volkslied—but that does not argue that Volkslieder must die out the moment agricultural implements are improved, the moment new luxuries do away with the assumed old-world simplicity of the unquestioning peasant. On the contrary, a factory, a sweat-shop or a prison can start as true a Volkslied as ever a green field did, because these furnish a background for experiences which are common to all humanity and which touch it. We have seen that a Volkslied can travel by train, as easily as it used to in diligence, or bare-foot over a dusty road—why were it unsafe to prophesy that the Volkslied of the future may telegraph or telephone without overstepping the proprieties?¹

(1893), p. 149), and that it exists in the present is proved by the occurrence of such quatrains as the following:

*Eisenbahn, Eisenbahn,
Locomotiv:
Fert'n a Seidl Wein,
Hoier an Pfiff!*

Das Schnaderhüpfel (says Grasberger) ist gelehrig, nimmt Neues auf und modernisirt Altes. Es rechnet noch mit dem Carlin, dem Bancozettel, dem baierischen Groschen, mit Zwanzigern und Thalern, kennt aber auch den papiernen Fünfer und Fünfiger; es fährt noch aufs Roboten und hat mit dem gestrengen Pfleger zu thun, reibt sich aber schon an der Neuschule; dem romantischen Einsiedler im Wald substituirt es allgemach einen gewöhnlichen Geistlichen: es hat noch das blaue Röckl des Jägers in der Barockzeit, den Reifkittel, das Kettenmieder und die Schnallenschuhe im Gedächtniss, nennt aber neben der 'irchenen' Hose auch den 'zwag'-spitz't'n' Frack, etc.

¹ Böckel is answered by Theod. Ebner (*Das deut. Volkslied in Vergangenheit und Gegenwart*, Barmen, 1889) as follows: 'It is not the railroads which

It is as evident an anachronism for a modern Volkslied to go back to 16th century modes of speech, as for a 16th century song to mention things undiscovered until the present generation. The Volkslied lies in the future as well as in the past, and conscious imitation of antiquated Volkslied forms makes the production of a modern poet as affected as a Ronsard pastoral is, when compared with a true Anacreon.

If the similarity between the verses of Müller and the songs of the *Wunderhorn* be chiefly one of the spirit then, investigation must turn to the life of the poet himself, if it wishes to discover how fully his popularity was that of the true folk-poet. First, however, a historical background may be briefly outlined, to ascertain what bearing Müller's attitude had in relation to contemporary events and currents, and to measure the debt which later poets owe him: for Mörike, Geibel and Baumbach have inherited partially from Müller, what he in turn received from Uhland, i. e. a heightened development of musical form, and the introduction of the dramatic element into the elastic medium of lyric poetry.

A sturdy soil, untilled for centuries by other than unskilled hands, had put forth in Germany a crop of vigorous field-flowers, called by many different names, from the *winileodos*¹ of the 8th century to the *Bawrengesang* of the 15th and 16th centuries, known since Herder as Volkslie-

join one country with another, and it is not the telegraph wires which carry thought with lightning swiftness from one place to another, that have put an end to the golden poetry of free and careless wandering, and to its songs full of the forest odors. It is not the constraint of external forms, and of the social position of the individual, so different from former days, which makes life seem to us a sadly mechanical one. It is we ourselves, who have laid on our own spirit this constraint, who have kept our eyes tight-shut to the beauty and charm of that which God has implanted with such spendthrift bounty in our hearts and in his nature—so that we have merely to stretch out our hands, to find that which we bemoan and beweeep as a thing long lost. The world is the same as it used to be; the sun shines just as clearly into the heart, and moon and stars glisten still in the canopy of heaven, with the same golden radiance. The human heart still exults in its moments of joy and is fearful in its moments of prescient mournfulness.

¹ Cf. the capitulars of Charles the Great (789). Uhland, *Volkslieder*² IV, 164.

der.¹ From time to time cultured men came and regarded these flowers which outlasted stress of wind and weather, only to find them unfragrant and homely. Yet, for want of better, they bore them off, to furnish them out anew, making of them other flowers not so sweet, though bathed in fine perfumes, nor so good to look upon, though painted in bright new colors. Disliking the simplicity of the field-flowers, they refashioned them, giving them fastastic forms. These flowers of culture, gathered from the fields at various times, to be forced in separate hot-houses, are known in literature by different names. Some are called minnesongs and pastorals, others, master-songs, anacreontics and gallant lyrics.² These have lasted out their season and passed away, but the Volkslieder have endured.³

Up till the middle of the 18th century then, men of the people had sung Volkslieder, and men possessed of a certain culture had manufactured them, but without permanent success. Then arose Rousseau to call men back to nature,⁴ Macpherson with the plausible shade of Ossian,⁵ and the English churchman Percy,⁶ all preaching the same evangel in different forms, commending a return to the manners of a past when 'men were as free as the eagles of heaven, and as innocent as the doves.' One symbol of such primeval innocence was the Volkslied, and Rousseau describes the singing of these in the long holiday even-

¹ Cf. E. Schmidt, *Charakteristiken*. Berlin, 1886, p. 202.

² Cf. Burdach, *ZfdA*, XXVII, 343, Rich. M. Meyer, *ZfdA*. XXIX, 121 et seq. Waldberg, *Die deut. Renaissance-Lyrik*, Berlin 1888. Cap. II, Volksdichtung u. Kunstlyrik; also *Die galante Lyrik* (*QF*. LVI), 27-48.

³ The only class which succeeded in turning the Volkslied into new channels was the clergy with their contrafacta hymns which left the profane song as they found it, with minor substitutions and omissions. So Luther's *Vom Himmel hoch da komm ich her* is the well-known Volkslied *Von fernen Landen komm ich her*, etc. Cf. Budde, *Preuss. Jahrb.* LXXIII, 482, also *The New World* (Boston), March 1893.

⁴ Notably in the *Nouvelle Héloïse* (1760) and *Emile* (1764).

⁵ *Fragments of Ancient Poetry* (1760).

⁶ *Reliques of Ancient Engl. Poetry* (1765). German translations (besides Herder's) in Ursinus, *Balladen u. Lieder*. Bothe, *Volkslieder*, Berlin 1795. Bodmer, *Allengl. (u. Altschwed) Balladen*, Zürich 1781. Cf. also Wagener, *Das Eindringen von Percys Reliques in Deutschland*. Heidelberg (Diss.) 1897.

ings—'ces vieilles romances, dont les avis ne sont pas piquants; mais ils ont je ne sais quoi d'antique et de doux.'¹

While France and England were beginning to break with tradition, a new nature-sense was astir in Germany. Scholars turned curious glances upon the folk-song of foreign peoples, which had hitherto been deemed uninteresting, because barbaric. Hoffmannswaldau and Hagedorn were heralds of this vague but growing interest, Kleist wrote the *Song of a Laplander*, and Lessing published Lithuanian *dainos*. Klopstock wrote his war song in the English ballad metre (1749) and other poets followed, until from Schleswig Holstein to Switzerland swinging military songs, composed in a professedly popular tone, gained a momentary hearing, and Gleim (1758), Weisse (1760), Gerstenberg (1762) and Lavater (1767) achieved thereby a short success.² All efforts were tentative, however, for poets were groping after dimly sensed facts in the dark: not having direction, enthusiasm ran on into absurdity, and an earnest striving after popularity bade fair to yield to parody and caricature. It is typical of the period that Gleim knew no better how to attain popularity than to ape the travesties of Gongora and Moncrif, and that Bürger, five years after Rudolf Raspe had introduced the *Reliques* to Germany, knew no better than to follow him.³

In his *Aesthetica in Nuce* (1762) Hamann had said that poetry, far from being man's most finished product, was man's mother tongue. Then, like a younger Elisha to carry out his master's teachings, came Herder, preaching that men were brothers and poetry their common heritage, the bond between nations: that true song dwelt in the homes of the lowly, to be found there by the seeker. So wrote the young theologian of whom it was truly said that Volkslieder from the fish-market interested him more than dogma,—who swept into a single draught of his

¹ Cf. E. Schmidt, *Richardson, Rousseau u. Goethe*, p. 198, note.

² Cf. Scherer, *GddLit.*, p. 445.

³ Cf. von Klenze, *Die komischen Romanzen der Deutschen im 18. Jhdt.* Marburg (Dis.) 1891. Also Grisebach, *Das Goethesche Zeitalter*. Leip. 1891, p. 68, note. Pröhle, *Bürger*. Leip. 1856, p. 11.

drag-net of people's songs the utterances of Moses, Homer and Shakspeare, prose from the arctic zone and monastic pieces from the middle ages.

Bürger abandoned Gleim and placed himself entirely on the side of Herder and his teachings in the *Heart-gushings over Poetry*. Footing on a ballad metre which the preceding century had developed as a model for narrative poetry, Bürger gave Germany its first real ballad, *Lenore* (1774). The other luminaries of the Göttingen constellation succeeded less well, for instead of the native emotional intensity of Bürger, they were forced to make shift with that of the Klopstockian manner, and for Bürger's lively patriotism they had only Germanomania.¹ Hölty, Miller and Claudius² wrote of the cheerful and touching sides of modest domestic happiness and of rustic activity, Voss, himself a peasant's son, wrote his peasant verses, and the cup of affliction of Gottsched's followers was full.

Wiseacres, foremost among them Fr. Nicolai, that centurion in the army of the Philistines (the same who found *Hermann und Dorothea* a poor imitation of Voss' *Lutse*) protested vigorously against this canonizing of the Volkslied,³ but only added fuel to the fire already brightly burning. Songs from that 'plateful of slime,' the *Almanach*, though burdened almost to unintelligibility by the freakish spelling of their editor, are alive at the present day. The young Goethe learned of Herder in Strassburg and ended by acquiring a better practical insight into the possibilities of moulding the Volkslied to his uses, than his schoolmaster ever did, or ever could have done. Where Herder ended, Goethe began.⁴

Herder's work with the Volkslied, though he had col-

¹ Prutz, *Göttinger Dichterbund*. Leip. 1841, p. 253.

² Cf. J. Bolte, *Der Bauer im deut. Liede*. Berlin 1890, Vorwort.

³ Although his is the merit to have published the first collection of old and modern Volkslieder, cf. Docens *Misc. zur Gesch. der teut. Lit.*, I (1807), p. 260, s. v. *Altteutsche Lieder aus dem 16n Jhdt.*, and Hoffmann von Fallersleben, *Unsere volkstüml. Lieder*. Leip. 1869,³ p. XVII.

⁴ Cf. Zurbonsen, *Herder und die Volkspoesie*. Arnberger Programm, 1888, p. XV.

lected from the whole world massive stones for his building, remained a splendid fragment:¹ Goethe, on the contrary, by his collection of the Alsatian ballads² and his writing of new lyrics after the manner of the old, gave reality to Herder's theorizing and showed masterfully in his most beautiful songs how the ghost of the old Volkslied could be made the moving spirit of the new one. He demonstrated how the modern lyric can be made to approach its prototype, winning for itself thereby a simple structure and a musicality far removed from the elegance and the rigid stiffness of the songs of a previous generation.³ He never lost his interest in the Volkslied through life, and more than once in the course of their correspondence Schiller caught the contagion of it.⁴

¹ Cf. Eichendorff's estimate of Lessing, Hamann and Herder in *Erlebtes*, II. Halle u. Heidelberg, quoted from Dietze, *Eichendorff's Ansicht über romantische Poesie*. Leip. (Dissert) 1883.

² Cf. *Ephemerides und Volkslieder* (Neudruck, Seuffert). Heilbronn, 1883, pp. 29-47.

³ Cf. Waldberg, *Goethe u. das Volkslied*. Berlin 1889. Biedermann, *Goethe u. das Volkslied* (G. Forschungen, N. F.). Leip. 1886. Suter, *Das Volkslied u. sein Einfluss auf G.'s Epik*. 1896. Schuré, *GddLiedes*. Minden 1884,³ 283-324, etc., and Wilh. Müller's own testimony (*Vermischte Schr.*, IV, 103): 'The German Volkslied found in Goethe its highest and clearest refinement. It is well known that many of his most beautiful songs and especially those in the ballad-manner, are echoes and reminiscences of German and foreign folk-poetry; he having even taken up in his 'Variationen' whole verses and stanzas from such themes. Thus did the old Volkslied, clarified and refined by his art, enter into a new life, and as the poet drew from the rich, deep well of folk-poetry chords and harmonies, so also did his composer, Reichardt.' The case of Goethe and the Volkslied is also admirably put in Uhland's letter to Karl Mayer (Jan. 29, 1809) in K. Mayer: *L. Uhland, seine Freunde und Zeitgenossen*. Stuttgart 1867. I, 109.

⁴ Though this was the exception and not the rule with Schiller, as is luminously shown by the following excerpt from a letter to W. von Humboldt. Weimar, Aug. 18th, 1803 (cf. Jonas, *Schillers Briefe*, VII, 66): 'I enclose you a song that had its origin in the desire to furnish more worthy words for social singing. The songs of the Germans which one hears rendered in jovial company fall for the most part into the dull and prosaic tone of the masonic songs, because life itself offers no material for poetry; I have chosen, therefore, for this song the poetic ground of the Homeric times, and have had the old heroic figures from the Iliad appear in it. Thus can one get away from the prose of daily life, and wander about in better company.' Surely this is out-heroding even Herder.

And not Goethe alone turned to the Volkslied as his model from the Strassburg period on, but music composers as well, and the settings of songs, which had hitherto been of such difficulty that only trained singers could do them justice, became simple enough for the slightest talent in musical accompaniment.¹ Weisse composed operettas dealing with the delights of rustic life, and arias from them, set to Hiller's graceful melodies, attained a hitherto undreamed-of popularity.² Volkslied became a watchword with the storm and stress poets, but more as a theory, because it was couched in the language and thoughts of the common people, than as a fact to be imitated or studied. It was likewise outwardly prized by the early romantics, although direct traces of it may be hunted for in vain among the fancies of Novalis; and Tieck, great as were his services in calling attention to the older German poetry, will be remembered for his *Volksbücher*, and not for his isolated imitations of the Volkslied.³ The brothers Schlegel, too, who were more theorists than poets, could only, as Minor has suggested, define popularity—they could not attain it.

Traces of the Volkslied from this time would doubtless have been more tangible, if a collection worthy of the name had existed. If the song books of the 16th and 17th centuries are excepted, and these were in the hands of none but the antiquary, or lay forgotten in libraries, no such collection had been published.⁴ Herder's *Volkslieder* contained about two score German songs, most of them

¹ This fact is rarely given its real historical importance. 'Without melody, the Volkslied is what a picture is without color,' says Zimmer. Cf. his *Zur Charakteristik d. d. Volksliedes der Gegenwart*, Heidelberg, 1882, p. 4 ff. Also his *Studien über d. d. Volkslied*, Quedlinburg, 1881, and Widmann's *Geschichtsbild d. d. Volksliedes*. Leip., 1885, p. 21 ff. Cf. especially Lindner, *Gesch. d. d. Liedes im 18. Jhdt.* hrsg. L. Erk, cited from Wackernagel, *GddL.* II, 331, 332. Basel, 1894.

² Cf. Bolte, *l. c.* p. 9.

³ Cf. Klee, *Zu L. Tiecks germanistischen Studien*. Bautzen (Programm), 1895, p. 6.

⁴ Enumerated by Böhme. *Ad. Liederbuch*, 790-799. Paul's *Grundriss*, II, 759-762. Erk-Böhme, *Liederhort*, et al.

anything but Volkslieder, Elwert's *Ungedruckte Reste* (1784) perhaps a dozen, there were few in the *Almanach* (and for the best of reasons), and Ursinus' (1777) and Bothe's (1795) editions were largely a mere translation of Percy.

This lack *Des Knaben Wunderhorn* supplied.¹ In it for the first time there was placed within reach of all a mass of Volkslieder, carelessly heaped together and interspersed with counterfeit ballads by the editors and others,² but of great value to the modern lyric in Germany and necessary to any near appreciation of it. Arnim and Brentano had gathered from out-of-the-way places the despised folk-books and Volkslieder, the first of which furnished Görres with the lion's share of his *Volksbücher*, the second being the starting point of the *Wunderhorn*.³ Both these poets imitated in their own songs the Volkslieder in their collection, but correct as was their technique, they lacked that sympathy which might have brought them a wider circle of admiration and influence.

Classicism now met with organized opposition of the most determined kind. The Schlegels, Tieck and Novalis, Fouqué and Zach. Werner, Arnim and Brentano, Hoffmann and Kleist introduced the new *lingua Romana*, no longer popular Latin, but become popular German. Poets began to find their most natural expression in simple metre and naïve terminology. The *Volksprache*

¹ Published 1806–(Sept. 1805)–1808, in Heidelberg.

² It may be reminded in this connection that Büsching and v. d. Hagen's collection of Volkslieder (Berlin, 1807), in which the authenticity of the songs was especially emphasized, left almost no trace. Cf. Birlinger and Creclius, *D. K. Wunderhorn*. Wiesbaden and Leipzig, 1874–1876. Intro. to 1st vol. That Müller was cognizant of the occasional dishonesty of the *Wunderhorn*'s editors is clearly shown by the following passage from his essay, 'Bürger's Lenore und ein neugriechisches Volkslied' (A. Müller: *Moderne Reliquien*, Berlin, 1845, I, 120 ff.)—'Das *Wunderhorn* theilt uns ein längeres Lied mit, angeblich dasselbe, welches Bürger in jener Mondnacht singen gehört habe; indessen ist den Angaben des *Wunderhorns*, wie allen *Wundern* der neuern Zeit, nicht zu trauen . . . u. s. w.'

³ For the circumstances attendant upon the publication of the *Wunderhorn*, cf. Bartsch, *Romantiker und germanistische Studien in Heidelberg 1804–1808*. Heidelberg, 1881, p. 9, et seq. Also Steig, *A. v. Arnim und Clemens Brentano*. Stuttgart 1894, p. 130 et seq.

which Luther had installed as the soul of prose was made by these new reformers the kernel of epic and lyric song. A group of hardy spirits, among them the Grimms, Uhland and Kerner, undismayed by Nicolai's successor, Voss,¹ and his brandished *Morgenblatt*, gathered around Arnim in the publication of the *Einsiedler*, to make folklore, preëminently the Volkslied, the propaganda of late Romanticism.²

The appearance of the *Wunderhorn* and of Goethe's favorable review of it³ seemed to awake young poets everywhere to imitation of the strains of the Volkslied. Scores of songs written 'in a tone compounded of Goetheism and a naïve striving for popularity' now sprang into being. Eichendorff's toast

*Auf das Wohlsein der Poeten,
Die nicht schillern und nicht goethen,*

could apply to very few, certainly not to himself. Already influenced by the poems of Claudius,⁴ he went to Heidelberg, then the Mecca of romanticism, and wrote the *Zerbrochenes Ringlein*: Chamisso, returned from his tour of the world, renewed in his lyrics at least a few of the *Wunderhorn* songs: Uhland, Kerner, Schwab and Heine began to write songs which were to grow as popular as any Volkslied. The singers of freedom, Körner, Arndt and Schenkendorf, owed their popularity to no chance preservation, but directly to the rejuvenated Volkslied, purged of its dross by their fiery patriotism.

In the opening decades of the present century, then, a great store of Volkslieder was the stock in trade of the average German lyricist. This mass of song from previous centuries was clay in the hands of the potter. Gleim trifled with it, as might have been expected, Bürger peopled it with the terrors of Scotch balladry, Goethe

¹ The same Voss who in 1773 had been mad after street-ballads.

² Cf. Pfaff. *Tröst Einsamkeit*. Freiburg, i/B. 1883.

³ Cf. *Jenaische Allg. Litteratur-Zeitung*, 1806, Nos. 18, 19; also *Heidelberger Jahrbücher*, I, 231.

⁴ *ADBiographie*, vol. V, p. 723.

first gave it the breath of a new life,¹ Chamisso studied its psychology,² Uhland purified it of its brutality,³ Kerner wove it into the meshes of his wild fancy, Heine made it sensuous and aped its awkwardness,⁴ Eichendorff infused it with the spirit of the middle ages. Wilhelm Müller never departed from the Volkslied in one shape or another in his songs, and its influence may be clearly seen not only in the mill-cycle, nor alone in his songs of the road, his hunting and drinking lays, or his lyric ballads, but—where one would scarce expect it—in his religious verses, his occasional pieces, and even in his verses on foreign models⁵ and his Greek songs.

Müller was born in Dessau in the year 1794. His childhood was peculiarly untrammelled, owing to the fears which his parents entertained for his health, as he was the sole survivor of six children. He grew up free from sickness, with a single exception, and his healthy youth spent in the woodlands and by the streams of his birth-

¹ Though, in this connection, it would seem unfair not to mention the claim of Günther, despite the statement of Fulda (in the introduction to his edition of Günther's poems. DNL. 38, I, p. XXVII) that G. never abandoned the style of learned-poetry, and intentionally avoided popular treatment. For in his own edition Fulda (note to pp. 41, 42) shows that Günther's *Abschied von seiner ungetreuen Liebsten* became a Swabian Volkslied, and later through Hauff's unconscious plagiarism a German one. And Biese, *l. c.* 278, 279, shows conclusively Volkslied usages in Günther, which might be easily multiplied. Cf. also Waldberg (*Ren. Lyrik*), p. 55, and Hofmann: *Zur Geschichte eines Volksliedes*. Pforzheim (Progr.), 1897, etc.

² Cf. Tardel. *Quellen zu Chamisso's Gedichten*. Graudenzer Programm, 1896.

³ Cf. Eichholtz. *Quellenstudien zu Uhlands Balladen*. Berlin, 1879, pp. 101 ff.

⁴ A comparison of Uhland's attitude towards the Volkslied with that of Heine's shows the clearer insight of the former. 'The songs of the troopers and the clerks, for example (says Müllenhoff, *Sagen Märchen Lieder*, XXIX), are not always the most decent, and there exist rimes for the rabble, too, written in the manner of the Volkslied—often to parody it. It would be nonsense, however, to judge the latter's worth from a depraved example. The true Volkslied is chaste, unaffected, and never common or low. No sadder misconception is possible than to assign to it all the prosaic songs which are written in the language of the people.'

⁵ Least clearly of all perhaps in his sonnets (*Die Monate*) and his epigrams.

place may account for the simple spontaneity of his *Waldhornistenlieder*. Schwab thought it might have been the journeys to Frankfurt, Dresden and Weimar which Müller made in his boyhood, that served to awaken in him that *cura vagandi* which is the theme of so many of his songs; but it may have been with greater likelihood the time of unrest in which he lived, and the result of his year of service in the army.

That Müller was in close sympathy with the dreams of the Germany of his day was shown by the readiness with which he entered upon the war of liberation.¹ In this he served as a private soldier and as a poet, and songs from this time of his life are born of the same war-muse which animated the lyrics of Körner and Arndt.²

The year of military service wrought a change in Müller, for in 1814, on his return from Berlin, he devoted himself to the study of the older German Literature, which was a far cry from the classic studies which began his university life. In 1816 his *Garland from the Minnesingers* appeared, and shortly afterwards his first song-cycle, the result of his membership in a poetical circle with the painter Wilh. Hensel, Fouqué and others who met at the house of Stägemann.³ In 1816 Arnim wrote the preface

¹ 'Today Boeckh stops lecturing,' stands written in one of Müller's notebooks, 'to-morrow we march on Paris.'

² The complaint often made that M.'s songs of freedom were only for a foreign (the Greek) cause arose from the ignorance of the *Bundesblüthen* songs which prevailed until Prof. Hatfield recently published them. For surely Körner, or Arndt, or Schenkendorf, were never more fiercely patriotic (or bombastic) than was Müller in the *Morgenlied am Tage der ersten Schlacht*:

*Aus Franzenschädeln trinken wir
Dort unsern deutschen Trank,*

a transcript of Gleim's verse in *Schlachtgesang bei Eröffnung des Feldzuges 1757*:

Aus deinen Schädel trinken wir
Bald deinen süßen Wein.

Cf. *The Earliest Poems of W. M.*, pp. 4, 34.

³ Schwab's enthusiastic description of Müller's personal appearance at this time (*l. c.* XVIII) is no more trustworthy than Goethe's laconic: 'An uncomfortable personage, very well content with himself and—worst of all—wearing spectacles.' Cf. *Gespräche*, ed. Biedermann, vol. V, p. 141.

to Müller's translation of Marlowe's *Faustus*, the visible token of a friendship not without influence upon Müller's lyrics and his knowledge of the *Wunderhorn*. His love for folk-songs is further shown by the studies he made of the people and their lyrics during his sojourn in Italy, evidenced especially in the *Lieder aus dem Meerbusen von Salerno*, the ritornelles from Albano, and the *Ländliche Lieder*.¹ Goethe had brought back from Italy a love for classic form, Müller, these verses as inelegant and as natural as a Dutch scene by Teniers or Wouvermann, instinct with the atmosphere of their surroundings.

After his return from Rome his life went quietly on to the end in Dessau, where he was teacher and librarian. Müller made his popular metres the expression of all he felt and thought to a degree seldom equalled, and he never outgrew them. Uhland and Eichendorff and Heine, greatly as they were influenced by popular song, went outside of and beyond this for many of their models, but Müller wrote scarcely a line from first to last which did not betray the influence of the Volkslied. He believed with Arnim that the commonness of the Volkslied detracted from it as little as it did from the value of forest trees, that they were all green. Even the *Griechenlieder* are content to be as simply lyric and dramatic as the miller-cycle itself, though they are rendered unnatural to modern

¹ Müller learned from Rückert the possibilities of the ritornelle. Cf. his discussions of Rückert's work in *Urania*, 1822, *Verm. Schr.*, V, p. 368 ff: also *Rom, Römer und Römerinnen* (1820). Th. I, p. 52 ff. 'The whole folk-poetry of this region,' said Müller, 'compresses itself almost altogether into the little three verses of the ritornelle.' A part of one of M.'s ritornelles, however, was not learned in Italy, for Prof. Hatfield has shown it to be a paraphrasing of Henry Carey's *Sally in Our Alley*. Cf. *Ged.* II, p. 28, ll. 23-25.

*Von allen Tagen in der ganzen Woche
Ist keiner, der mich halb so glücklich mache
Als der, so zwischen Samstag fällt und Montag.*

And Carey's ballad:

*Of all the days that's in the week
I dearly love but one day,
And that's the day that comes between
A Saturday and Monday.*

taste by the evident straining after the pathetic which obscures their real worth.

Comparison of Müller with his better known contemporaries is necessary, for it is in their company that he belongs,¹ although it may be objected that much of his song is not destined to live as long as theirs. Uhland lived beyond the allotted three score years and ten, Eichendorff died in his seventieth year, Heine died at 57—Müller died at 33, perhaps before he had more than barely indicated the powers with which he was gifted. A halo of pity surrounds his life therefore, as it does the lives of Novalis, Heinrich v. Kleist and Theodor Körner, and has caused certain critics to indulge in some hyperbole with regard to his merits. Yet, impossible as it is to measure what Müller might have accomplished, if he had lived longer, his youth must be kept in mind in any final judgment of his lyrics, if a true perspective is desired.

It was by very reason of his short life, however, that Müller's work remained such a unit. The rose-hued effulgence which lies upon natural objects in youth had not deepened to a darker shade before his death. Reminiscent sadness, therefore, the pessimism of experience, the caution of maturity—these are absent from his verses, and in their place is the imaginative gaiety and reckless humour of young manhood. Like Heine he gathered much honey from the Volkslied, but unlike Heine, he lacked the sting with which to turn the honey to gall.

It is customary, because convenient, for criticism to put Müller into the same paragraph with Eichendorff. It may be disputed whether either gain by such association, though for purposes of contrast it may be permitted. But when, by reason of such close companionship Eichendorff is made the master lyricist and Müller at best but the chief apprentice: when the statement is rife and is taken for granted that Eichendorff discovered the romantic possibilities of the mill, while Müller transgressed a copyright

¹ Cf. *Eichendorffs Einfluss auf Heines Lyrik* (1), von S. Heller. Lemberg (Progr.) 1897, pp. 5, 22, etc.

(as it were) to enlarge upon the theme,¹ when one is almost asked to believe that the fresh air which meets the nostrils in Müller's tramping songs, full of an ideal vagrancy, is drawn from vials prepared and sealed by Eichendorff, then it would seem time the two were dissociated. Long enough at least to work over Müller's poetry in detail, to determine how directly the Volkslied has acted upon him, how directly the influence of Goethe, Uhland or Eichendorff may be measured.

The debt which *die schöne Müllerin*² owed Goethe has already been stated, but it was not as deep as the sea. Dialogues in verse between a youth or a maiden and some object in nature, such as tree or brook, were common in Volkslieder and well-known after the publication of the *Wunderhorn*. The debt of Müller's Songs of the Road to Uhland has also been recognized,³ and yet it is fair to assume they would have been written, if Uhland had never lived, for they seem the outbreking of Müller's spirit, not of Müller's bookishness. Criticism which would refer all things to a clearly recognizable source,⁴ which

¹ E. g. Minor (*ZfdPh.* XXI, 226): 'Nach einer anderen Richtung aber ist Wilhelm Müller der Nachfolger Eichendorffs: in der Vorliebe für die wandernden Stände (vgl. die Rubrik "Wanderlieder" in den Gedichten) in welcher sich recht die fahrigte Natur der älteren und jüngeren Romantiker ausspricht. Die Romantik der Mühle, auf welcher die berühmten "Müllerlieder" seines Nachfolgers beruhen, hat Eichendorff in die deutsche Lyrik gebracht (*In einem kühlen Grunde*). Auch die Müller gehören ja zu den fahrenden Ständen: "*Das Wandern ist des Müllers Lust*,"'

² Which Rich. M. Meyer (*Goethe*, 453) classes with Arnim's *Kronenwächter*, Uhland's *Ernst v. Schwaben*, Arndt's *Gedichte*, Grillparzer's *Sappho*, Hoffmann's *Kater Murr*, etc., as 'so much that was gratifying and significant' of this period.

³ By none more openly than Müller himself, who says *Schr.* 4, 118, 119 (*Über die neueste lyrische Poesie der Deutschen*), 'Billig gedenken wir hier zuerst der vortrefflichen *Wanderlieder* [Uhland's], die einen langen Zug von Nachahmungen hinter sich herziehen. Denn es erscheint jetzt kaum ein Almanach, worin nicht ein Paar solcher Wanderlieder zum besten gegeben werden.'

⁴ These *coraces* are well characterized in Karpeles (*H. u. s. Zeitgenossen*) 69. How unsafe such a method of proceeding might prove in the present writing may be instanced by a recent occurrence. The theme and treatment

regards lyric poetry as the effect of a given cause, governed by rules like mathematics, would make Müller the creature of Goethe, Uhland, or Eichendorff. Yet, though Müller was as free from the oddity and mysticism of the romantic school as Eichendorff, though he exchanged its irony and satire for a pervasive cheerfulness as did Eichendorff, he believed in untrammelled individuality as earnestly as any romanticist. He was not bounded by the *Volkslied*, but made the *Volkslied* as wide as his own horizon, and got out of it a new cycle of song which he made the expression of his every want and need.

In referring to the miller-cycle, Prof. Max Müller says: 'The tone of the miller-songs remind one, it may be, overmuch of the tone of *Des Knaben Wunderhorn*, but this is unavoidable. Theocritus could not write his idylls in splendid Attic Greek; he needed the congeniality of the Bœotian dialect. So too Wilhelm Müller, whom one must not blame too severely for an occasional *thät* or *Wasen* or *schleuss zu*,¹ which offend today perhaps more than they used to.' That is to say, the subjects with which the poet dealt demanded unpolished and colloquial speech, if the treatment be harmonious.

The comparison with Theocritus would not seem in all ways a happy one, for Müller's characters are more idealized than those of the Syracusan. Theocritus was dealing in a dramatic way for the first time with the shepherds about him, with the comedy and pathos of their lives: while Müller was dealing with no real miller's prentice, but with a prentice as literary traditions made him exist. Müller assumed a miller lad, as he did a pos-

of C. B. Fernald's sailor's chantey (publ. in the *Century Mag.*, Jan. 1897) is wonderfully like Müller's *Liebchen Überall*. The only court of appeal was Mr. Fernald himself. A note from him (June 8th, 1897) made clear that the resemblance was merely a coincidence, though one of a remarkable sort.

¹ The examples cited (and others of their kind which occur in Müller) are of the warp and woof of the *Wunderhorn*. It is odd that their usage must be thus warmly defended in an age which reveres Geibel, Mörike and Baumbach. Yet the preface which contains this apology is thirty years old.

tillion, a huntsman, or a musician,¹ invented situations, and then set himself to depict not real emotions, as he had experienced them among these classes of people, but the emotions he presupposed them to have.² The miller prentice no more represents the real Müller, than does the untiring toper, which is a favorite character of his.

The emotions of the miller cycle are then *à priori* unreal. Though we are told that Müller's heart was full of a first love when he wrote these songs,³ though they are unstudied in appearance, though there is a touching earnestness in them which rarely fails of effect, though there is a coherency to them usually beyond the power of lyric songs to express, yet the emotions depicted are unreal. The poet himself will have it so. The cycle is headed by the stage direction: 'To be read in winter,' and the twenty-three songs which compose it are bounded by prologue and epilogue. That none may suspect miller's lad and poet to be the same, he prefaces the songs with words which make short work of the languishing lover.

'I invite you, fair ladies and wise gentlemen,' he says, 'to witness a brand-new play furbished out in very latest style: dressed unpretendingly, simply adorned, brushed up with a bit of noble German rudeness, bold as any prentice in street brawl, with just a touch of piety, for home use . . . ' so runs the prologue. And the epilogue, no less rudely, crowds upon the cradle song of the brook which is lulling the miller to an eternal sleep with the

¹ Müller (*Verm. Schr.* IV. p. 117) discusses these *Kostümlieder*: 'Now he (Uhlend) laments as a wandering prentice, now he traverses the forest as a huntsman, now skipping about in shepherd's clothes on the green meadows, now playing for us the cavalryman or the grenadier. Everywhere we recognize the determination to avoid the phraseology of aristocratic sentiment, which had been sung to death, and to oppose to it the strong, clear note of popular ingenuousness. Here too has Goethe been the preceptor, stirred to it by the older Volkslied; and the necessity for such a popular costume must have its foundation in the contemporary condition of our lyric poetry.'

² Cf. Goedeke, *Elf Bücher deutscher Dichtung*, vol. II. p. 463.

³ For Luise Hensel, who refused Clemens Brentano. Cf. Friedländer, *l. c.* 303. Max Müller, *ADBiogr.* s. v. *Wilh. Müller*.

words: 'Each point his moral, as best he may. For my part I give it up and content myself with wishing you pleasant dreams. Out with the sun and the little stars,¹ and may you find your way safe home in the darkness.'

There is no sincerity here. Even if we did not know that the miller cycle was in its inception a series of dramatic poems with a considerable *dramatis personæ*, to be composed and acted out by a poetizing club in Berlin, and that it was suggested by *la bella molinaria*, there could be no mistaking the intention of Müller. Prof. White,² in contrasting the Volkslied with the songs of (other poets and) Müller says: 'A difference, indeed, exists. It is the contrast between the luxuriant disorder of nature intentionally and joyously careless, and the studied elegance of a cultivated landscape.' The mill is no nearer rusticity than was the *petit Trianon* of Marie Antoinette, the miller's lad is a gentleman in disguise, as in the older *Schäferlyrik*. The moving spirit of the poems is *simplesse*, not simplicity.

Need a modern Volkslied be sincere? Need it be the immediate expression of the feeling of the people who sing it: need it deal with experiences common to every heart? Need it be incorrect and faulty in diction, sketchy or vague in style: need it be simple, or rough, or inartistic, or unpremeditated?³

Hardly.

For, following the definition above given, Eichendorff's *In einem kühlen Grunde* is a Volkslied.⁴ Vilmar says with

¹ Cf. Eichendorff's *Zur Hochzeit*, 'Und löschen die Sterne aus.'

² *Deut. Volkslieder*, preface, p. VII.

³ An anonymous contributor to the *Schlesische Ztg.* (mk., *vom schlesischen Volkslied*, Nr. 157, 158) speaks rationally of the modern Volkslied. 'It is changing in form and content, becoming more regular in structure and in metrics, throwing off the archaic adjectives, and with them the time-honored motives; as culture advances, ideas once used by the Volkslied are destroyed and new fuel is gotten from sensational news. The Volkslied begins to be sentimental.' *Jahresber. f. n. d. Littgesch.* I (1890) 2, 73. Cf. for a like statement E. H. Meyer, *Deut. Volkskunde*, Strassburg, 1898. Cap. vi (*Die Volksdichtung*), p. 326.

⁴ Though J. Meier (*Allg. Ztg.*, 1898, *Beil.* Nr. 54, p. 2) would qualify this statement as follows: *In einem kühlen Grunde* is an art-song, when sung in

truth:' 'As a lyric, singable production it is superior to Mörike's poem (*Das verlassene Mädchen*), and yet it lacks the transparency of the genuine, old Volkslied and the compelling necessity of the train of thought, or rather of the train of events. The traveling as a minstrel and the flight into battle do not seem to be sufficiently motivated, and the ending is—no matter what be said of it—too strongly drawn, reminding somewhat of Miller's song of Sigwart, of the gardener who sang a sad song. On the lips of a maiden—anyone not spoiled or made effeminate by the strong seasoning of our modern poetry will acknowledge it—Eichendorff's ending will appear to the best advantage. And yet, if we compare the '*fahr hin, fahr hin mein Apfel rot, du musst mir aus dem Sinn,*' with '*ich möchte am liebsten sterben, da wärs auf einmal still,*' it is a question to which turn—on the lips of a maiden—we would give the preference. In the contrasts with which we deal here is apparent the healthiness of the old time, as contrasted with the sickliness (or morbidity) of the

school, or in choral society. If it is sung by a village girl on her way to woodland meadow, it is an art-song, if she attempts to repeat the Eichendorff song, even though she be guilty of occasional slips of memory: otherwise (i. e. if she has no thought of the Eichendorff text) it is a Volkslied. That such minute analysis of a song, such hair-splitting distinction of terms, although useful for purpose of detailed classification, breaks down in fact as often as it succeeds in fact, may be luminously shown in the case of Schiller's *Mädchen aus der Fremde*, taken up as a Volkslied in C. Köhler and J. Meier's *Volkslieder von d. Mosel u. Saar*, p. 231, which is printed (although 'sung a great deal by the people') exactly as it occurs in Schiller's published poems—with the substitution of 'und bald ging' for 'doch schnell war' in the third verse of the second stanza. Here we have then, not 'the development, the recasting, in short the evolution, which (in the words of J. Meier, *l. c.*) takes place involuntarily and without previous reflection, with each new singing of an art-song which is passing into popular favor,'—we have, on the contrary, an exact reprint (with the single, unimportant exception above noted) of the art-song, just as it occurs on the printed page, just as it has been learned in school or in choral society, just as it has been sung by the village girl on her way to woodland meadow, just as Schiller himself, after due correction and filing, sent it off to the printer. Certain art-songs undergo undoubtedly complete transformation and even mutilation, before they become Volkslieder: certain songs, as shown above, do not: why then try to establish here a criterion?

¹ *Handbüchlein*, p. 194, 195.

modern world.¹ How little such analysis, true and sympathetic as it may be, affects the popularity of Eichendorff's lyric may be gathered by recalling that it is sung everywhere, being often mistaken for an old Volkslied from past centuries.

It is, too, scarcely necessary to quote a stanza of Schiller's *Mädchen aus der Fremde* :²

*Beseligend war ihre Nähe,
Und alle Herzen wurden weit :
Doch eine Würde, eine Höhe
Entfernte die Vertraulichkeit,*

to remind the hearer how little the song partakes of the qualities or the diction which one is taught to associate with the older Volkslieder. And yet, despite the unyielding fact, of which Eichendorff's and Schiller's songs attest, that the only definition of a Volkslied is a song sung by the people for a considerable time, and that absolutely no other criterion exists, Gräter, writing in 1794,³ maintains that the real Volkslieder are never so correct and ornate, so grammatical and methodical, as those intended from their inception for a critical audience, or at least a judicial one—and for more than a century since Gräter, others have been saying the same thing in different form.

Judged by every criterion which criticism has been wont to apply, *Der untreue Knabe* of Goethe's is far nearer its model than Bürger's *Lenore*.⁴ Yet, in the face of cri-

¹ A. Thimme (*Lied u. Märe*, Gütersloh, 1896, p. 16) evidently considers modern songs morbid and sentimental, likewise. 'Tell me,' he says, 'where have you learned these songs?' 'We have learned them in school,' answer the maidens, whom he is asking to sing to him. 'Such songs I do not want,' he replies, but only such as you have *not* learned in school, such as you sing in the spinning-room, or at Easter and Whitsuntide, when you are off to the woods.' Songs learned in school : art-songs. Songs learned in the spinning room ; Volkslieder. Why?

² *Volkslieder v. d. Mosel u. Saar*, p. 231.

³ Cf. *Bragur*, Leipzig, 1794, III, 208 ff. *Über die Teutschen Volkslieder und ihre Musik*.

⁴ Cf. Victor Hehn. *Gedanken über Goethe*.

teria, one is known to all Germany, the other only to the few.

*Ich weiss nicht was soll es bedeuten
Dass ich so traurig bin
Ein Märchen aus alten Zeiten
Dass kommt mir nicht aus dem Sinn*

does not sound like any Volkslied written before the 18th century, yet Heine has made it one in the 19th.

The phrases 'ich weiss nicht was soll es bedeuten,' 'mir ist als ob,' 'weiss nicht wie mirs geschah,' 'ich wollt als Reiter fliegen,' 'ich möcht,' are the dreamy and visionary phrases of romanticism, but they occur in songs of Eichendorff and Müller and Heine again and again, and these songs are Volkslieder.

Therefore, to return to Müller, it need not be surprising to hear song after song of his widely and generally sung, when a close study of these reveals the fact that they are as widely different from the ancient Volkslied form as democracy is from the feudal system. Other times, other customs, must be extended to mean other times, other songs. *Volkssprache* changes with the changing generations, and so do *Volkssitte*, *Volksglauben* and *Volkssagen*—why not frankly add *Volkslied* to the list and have done?

*'Andere Zeiten, andere Vögel,
Andere Vögel, andere Lieder.'*

Once a Volkslied, not always a Volkslied. Old songs are passing, new ones coming into vogue. There are the old historical Volkslieder preserved in MSS. and collections, which go glimmering back to the earliest traditions and origins of the German race: there are new songs which were written only yesterday and which occupy the mind of modern Germany. They commingle oddly everywhere. Song collections written down from the mouths of the people in the provinces show this. A Volkslied of the 16th century stands beside one from the 19th: not far from either is one whose life is lapsing—'nur Leuten die etwa in den vierziger Jahren standen noch bekannt,' 'Nur

noch den Erwachsenen bekannt,' etc. These collections are like forests which contain oaks hundreds of years old, oaks which are decaying, and young saplings bending before every breeze.

That Müller's songs bear resemblance in the themes of which they treat, in the turns of speech in which they are clothed, and in many of their simple metres, to the older Volkslieder in the *Wunderhorn* is then an interesting fact, but not a vital one in their development. If the *Wunderhorn* had not been printed, Müller would have been a poet, and his songs would have been widely sung. If he had relied less upon the style of the older Volkslieder, it is possible he would have been more independently popular, more sung to-day. This is a matter which can be determined in negative or affirmative, only after the facts of his obligation to the Volkslied have been discussed in detail.

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WILHELM MÜLLER AND THE GERMAN VOLKSLIED. II.

NATURE-SENSE IN THE VOLKSLIED AND IN MÜLLER.

THE critical faculty of Herder may be characterized as sympathetic rather than logical, suggestive rather than completing. As the undoubted pioneer in the study of popular song he blazed the way for future investigation, but it was reserved for the clear-sighted Uhland to make straight the paths, which all research must follow, if it would attain to definite result. It is a significant fact therefore, and not an accidental one, that although Herder was the first to define the concept Volkslied, although he discussed not without point the psychology, the manner and the form of it, although he placed the study of it upon a broad and comparative basis; yet the pages of his writings¹ may be searched in vain for an adequate statement of the important part which Nature, animate and inanimate, has played in its making. Such lack is the more conspicuous since the insistence of Uhland has made it apparent that the lively sense for surrounding and sympathizing nature which is evident in the Volkslied² lies not on the surface of it, but at the

¹ E. g. *Auszug aus einem Briefwechsel über Ossian und die Lieder alter Völker* (1773). *Von Aehnlichkeit der mittlern englischen und deutschen Dichtkunst* (1777). *Vorrede zum zweiten Theil der Volkslieder* (1779).

² *Volkslieder*, III³, 15. Blättert man nur im Verzeichnis der Liederanfänge, so grünt und blüht es allenthalb. Sommer und Winter, Wald und Wiese, Blätter und Blumen, Vögel und Waldtiere, Wind und Wasser, Sonne, Mond und Morgenstern erscheinen bald als wesentliche Bestandteile der Lieder, bald wenigstens im Hintergrund oder als Rahmen und Randverzierung. Anfänglich mag ein Naturbild an der Spitze des Liedes, weniger Schmuck als Bedürfnis, der unentbehrliche Halt gewesen sein, woran der nachfolgende Hauptgedanke sich lehnte; die uralten Lieder der Chinesen berühren sich in dieser Form mit den noch täglich aufschliessenden Schnaderhüpfeln des bayrischen und österreichischen Ge-

very roots: that when nature fades from the Volkslied, its end is drawing near.

The ideal basis for a discussion of nature in the German Volkslied of the past would be, of course, a chronological one. If the data at hand would warrant such procedure, an outline-study of the gradual development of nature-sense in the Volkslied from the earliest times to the present would yield results as important as those attained by detailed investigation along other lines of German literary history: it would, for example, shed light upon the evolution of the German lyric and epic; it would account in large measure for the interchange between stilted and natural expression in the development of German poetry by acquainting us with the waxing and waning interest which any one generation took in the Volkslied.

Unfortunately such a chronological basis is lacking. Although Volkslieder whose roots go back to the earliest antiquity are present to-day, their form and expression are so mutilated and changed by the accretions and omissions of centuries later than their birth that their original meaning can often be only fortuitously guessed at, not unriddled. Oral tradition, the very circumstance of their existence, has robbed them of their birthright; unscrupulous students of the Volkslied, from the early peripatetic singers down to the editors of the *Wunderhorn*, have deliberately deprived them of their simplicity and their sturdy strength, desirous of decking them with finer metaphors of their own imagining, or of adapting them to the whimsical tastes of their own immediate public. Within historical times centuries of real folk-song have disappeared without a trace,¹ while others have pre-

birges. Dunger (*Rundds und Reimsprüche aus dem Vogtlande*. Plauen 1876, XLII) says: 'This beginning the song with nature is a convincing proof of how closely our people have grown together with nature, of how deep the nature-sense sits in our hearts.'

¹ Other than the fulminations of the early church against them, these 'evil and lecherous lay-songs' which Bonifacius and Otfrid feared, and the Council of Mayence (813) forbade. The historical Volkslieder presumably

cariously lived in their poorest productions, through the agency of a discovered manuscript or of an early-printed book dragged from its seclusion on the unexplored shelf of a library.

The nature-sense in the Volkslied may, however, be studied systematically in its outline, if not chronologically. It has had an evolution from the simple to the complex, from its mere presence in embryo to its presence as an organic part of the Volkslied. A detailed investigation along such lines would exceed the purpose and the limits of the present occasion, but, for the sake of clearness in the present study, a rough synopsis of the attitude of the Volkslied towards nature will be given.

The reason for comparing the nature-sense of the Volkslied with that of Müller's verses is obvious. From his earliest poems published in the *Bundesblüthen*, where he was under the popular models of Bürger, Gleim and Arndt, through the years of his indebtedness to the *Wunderhorn*, the Austrian folk-songs and *Schnaderhüpfel*, English and Italian popular poetry, down to the closing years of his life, when he adapted the ΤΡΑΓΟΔΙΑ of the Fauriel collection,¹ Müller owed many of his most pleasing strains directly to the Volkslied. It is impossible to trace in him, as has been so well done in the case of Goethe and Heine, the crescendo and diminuendo of his interest in the Volkslied, because its influence upon him did not visibly decrease before his death. If Müller's *Griechenlieder* and *Epigramme* show, as it is often claimed they do,² that he was beginning to lay aside his youthful models, in order to strive towards a higher goal than the one represented by his popular song-cycles, his death

collected by Charles the Great have disappeared, as likewise the three centuries (from the end of the IX. to the middle of the XII.) of popular poetry, the darkness of which is but deepened by the flashing forth from the monkish Latin hexameters in *Ruodlieb* of the old-German love-greeting. Uhland, *Volksl.*³ III, 236 f., 208 f. IV, 164 f., 135.

¹ Cf. W. Müller: *Neugriechische Volkslieder*, gesammelt und herausgegeben von C. Fauriel. Übersetzt von W. M. 2 Thle. Leipzig 1825.

² E. g. *Ged. v. W. M.* Vorwort von Max Müller, p. V.

came all too early to permit of more than the hazarding of a guess as to what the muse had yet in store for him: the unfortunate destruction of his posthumous papers lending an added difficulty to such prophecy. In so far as Müller was an imitative rather than a creative poet, therefore, a comparison of his nature-sense with that of the Volkslied will reveal how much the *niveau* of the latter was the same as his own; how much he changed or went beyond it, for the environment of his songs.

Before such comparison is begun, however, the list of Müller's exact transferences and direct copyings of the Volkslied must be excluded from discussion, as such cases can not be regarded as illustrations in point. These are following: *Seefahrers Abschied* (*Ged.*, I, 43, st. 1) = *Egeria*. p. 11 (*versi quadernari*, no. 2).¹ *Ergebung* (*Ged.*, I, 73, st. 1) = Ziska und Schottky, p. 104.² *Des Schiffers Liebe*, st. 1:

Bin gefahren auf dem Wasser,
Hab' kein Ruder eingetaucht;
Hab' das Lieben ausgelernet,
Keinen Lehrer je gebraucht.

Ziska und Schottky:

Af' n Wassa bin i g'foah'n
Håb koaß Ruäda nid braucht;
'S Karasiä'n hæ-n-i g'lea'nt,
Håb koan'n Schulmoästa braucht.

Müller, Ged., I, 74:

Dass es im Walde schattig,
Seht, das macht der Bäume Laub.

Ziska und Schottky, 105 (*Liebeskummer*):

Dass 's im Wäld fñst'r is,
Dås mäch'n d' Bam;
Dass 's im Wäld fñst'r is,
Dås mäch dås Lab.

Müller, Ged., I, 77:

Zwei Augen wie Kirschkern',
Die Zähne schneeweiss,¹
Die Wangen wie Röslein
Betracht' ich mit Fleiss.

¹ Cf. the writer's 'Wilhelm Müller and Italian Popular Poetry.' *Mod. Lang. Notes*, vol. xiv. no. 6 (June, 1899).

² Ziska und Schottky. *Oesterreichische Volkslieder mit ihren Singeweisen*. Pesth. 1819.

Ziska und Schotky, 85 (*Der Fuhrmannssohn von Edelbach*):

Zwoa Augerln häd s' wiä-r-a Kiä'schkea'n,
De Zafid'ln san schnewaiss,
D' Wangerln, de san ros'nräd,
Hüb s' recht beträcht mid Flaiss.

Müller:

Ein Röslein thät er brechen,
Warf' s in das Fensterlein;
'Thust schlafen oder wachen,
Herzallerliebste mein?' . . . *Ged.* I, 138.

Meinert (Alte deutsche Volkslieder, 1817):

Ar thot a Resle brache,
Zoom Fanster stis ar's nai;
Thust schlouffen ober wache
Hatzollerliebste main? . . . p. 227.

(cf. also *KW.* I, 378. *KW.* I, 33.

and finally certain of Müller's *Ständchen in Ritornellen aus Albano* (*Ged.* II, 23-28) and *Italienische Ständchen in Ritornellen* (*Ged.* II, 28-31) which have elsewhere been shown to be translations and adaptations of Italian sources.¹ Also, of course, the *Reime aus den Inseln des Archipelagus* (*Ged.* II, 88-95), twenty-nine of which are direct adaptations of Müller's translations of Fauriel,² will be omitted from dis-

¹ *Mod. Lang. Notes*, vol. xiv, no. 6 (June, 1899).

² Viz. *Das Verhör* (*Ged.* 2, 88) = Fauriel, 2, 115-117. *Verwünschung* (*Ged.* 2, 88) = Fauriel, 2, 69. *Die Verwünschung eines Liebenden. Wer hat's verrathen?* (*Ged.* 2, 89) = Fauriel, 2, 89. *Die entdeckte Liebe. An den Mond* (*Ged.* 2, 89) = Fauriel, 2, 43. *Die Verwünschung. Der kleine Schreiber* (*Ged.* 2, 89) = Fauriel, 2, 87. *Der junge Priester. Venus am Himmel* (*Ged.* 2, 90) = Fauriel, 2, 147. *Frühlingsahnung* (*Ged.* 2, 90) = Fauriel, 2, 113. *Die Schwalbe* (*Ged.* 2, 90) = Fauriel, 2, 155. *Warnung* (*Ged.* 2, 90) = Fauriel, 2, 139. *Die Himmelfahrt* (*Ged.* 2, 91) = Fauriel, 2, 135. *Das zersprungene Herz* (*Ged.* 2, 91) = Fauriel, 2, 131. *Die Augen* (*Ged.* 2, 91) = Fauriel, 2, 136. *Wer kann die Liebe ausschreiben?* (*Ged.* 2, 92) = Fauriel, 2, 149; 2, 109. *Das Ruhekissen des Verlassenen* (*Ged.* 2, 92) = Fauriel, 2, 143. *Tagesanbruch* (*Ged.* 2, 92) = Fauriel, 2, 131. *Der Goldschmied* (*Ged.* 2, 92) = Fauriel, 2, 145. *Schwarz in Weiss* (*Ged.* 2, 93) = Fauriel, 2, 145. *Der Kuss* (*Ged.* 2, 93) = Fauriel, 2, 147. *Endlich* (*Ged.* 2, 93) = Fauriel, 2, 151. *Nur noch einen* (*Ged.* 2, 93) = Fauriel, 2, 151. *Hinüber* (*Ged.* 2, 93) = Fauriel, 2, 153. *Noch elf Reime* 1 (*Ged.* 2, 93) = Fauriel, 2, 131. 2 (*Ged.* 2, 94) = Fauriel, 2, 133. 3 (*Ged.* 2, 94) = Fauriel, 2, 139. 4 (*Ged.* 2, 94) = Fauriel, 2, 141. 5 (*Ged.* 2, 94) = Fauriel, 2, 141. 6 (*Ged.* 2, 94) = Fauriel, 2, 111. 7 (*Ged.* 2, 94) = Fauriel, 2, 145. 9 (*Ged.* 2, 94) = Fauriel, 2, 149.

cussion, and the *Griechenlieder*,¹ because in these the landscape, like the figures of rhetoric, the metre, etc., is modeled on a foreign source.²

The most simple use of nature possible in a Volkslied is merely to suggest locality; to furnish a background of landscape, across which as on a canvas the occurrences to be described are thrown. Some conspicuous natural object or spot is selected, which stands in no close connection with what follows, but which lends a faint color to the whole song. This is a characteristic trait of primitive Volkslieder and of early *Minnesang*,³ for it points back to that naïve stage of composition when the singer incorporated in his verse the first bold object which met his eye; and it is generally inseparable from the accompanying gesture.

Thus in the Volkslied:⁴

Es sah eine Linde ins tiefe Thal. *KW.*, I, 61.
 Gar hoch auf jenem Berg allein. *KW.*, I, 69.
 Da droben auf jenem Berge. *KW.*, I, 102.
 Dort oben in dem hohen Haus. *KW.*, I, 213.
 Da drunten auf der Wiesen. *KW.*, II, 222.
 Es dunkelt auf jenem Berge. *KW.*, III, 118, etc., etc.

There are few examples of such loose connection between introduction and following verses in Müller's poems, with whom the usage of locality is always because of some clear reason, although this is not at once appar-

¹ Except where, as in *Die Mainnotenwitwe*, the use of nature is German as well as foreign. Cf. Leimbach, *Zur Einführung in d. deut. Volkslied*. Bremen, 1890, p. 182.

² Cf. Arnold, *Der deutsche Philhellenismus*. *Euphoriön*. 2tes Ergänzungsheft. 1896.

³ Cf. Burdach, *Reinmar der Alte u. Walther v. d. Vogelweide*. Leipzig, 1880, pp. 33, 38, 42, 110. Goetze, p. 3.

⁴ Examples of Volkslied usage have been selected from the 1st edition of *Des Knaben Wunderhorn*, instead of from Uhland's *Volkslieder* or Birlinger and Creelius' edition of the *KW.* (Wiesbaden, 1874-1876) in order to preserve an outward unity with other parts of the paper, and because this was the edition known and used by Müller. Where, however, Müller has imitated songs from this collection, whose nature-sense is distinctly artificial and not of the Volkslied, attention is called to the fact. Other collections are occasionally cited, where the *KW.* has no analogies for Müller's usage.

ent, if we examine only the opening lines of a few of his songs, which look much like the above :

Am Brunnen vor dem Thore. *Ged.*, 1, 48.
 Drüben hinterm Dorfe. *Ged.*, 1, 58.
 Aus dem tiefen, stillen Grund. *Ged.*, 1, 67.
 Auf die Alpen dort. *Ged.*, 1, 80.
 Bis unter den grünen Lindenbaum. *Ged.*, 1, 134.
 Im hohen Meere draussen. *Ged.*, 2, 18.
 Tief unten in den Fluten. *Ged.*, 2, 18.
 Ich stand auf hohem Felsen. *Ged.*, 2, 99.

This beginning with the description of a bit of nature, to let the occurrence to be sung appear as in a foreground of landscape,¹ is very common in the Volkslied, which sketches with a few bold strokes the landscape or the season of the year and fits this to the sentiment of the following verses. Such introduction would seem to be, in its simplest form at least, unconscious and instinctive with the folk-poetry of all nations, and would lead to the belief that the older Volkslied was in its inception the result of one man's thought and not of the coöperation of a whole community—a theory until recently staunchly upheld.² This beginning with a scene from nature, however, must soon have grown to be nothing more than a formula, for it occurs often in songs where it has lost its original meaning and has no intelligible connection with the main thought of the following verses, being even employed in some instances apparently to secure a spontaneous rhyme, as may be readily seen in *Schnaderhüpfel* of modern make,³ or best of all in certain Italian ritornelles, where the opening outcry to flowers is changed to some other phrase more suitable to the exigency of the

¹ Cf. Jacob Grimm, *Kleine Schriften* (1869), IV, 218; also Chamisso, *Gesammelte Werke* (1880), IV, 300. Scherer, *Anz. f. d. A.*, I, 200; II, 322 ff. R. M. Meyer, *ZfdA.*, XXIX, 121 f. A. Berger, *ZfdPh.*, XIX, 441 f.

² For discussion of this and bibliography cf. Gummere, *Old English Ballads*. Boston, 1894, XLIX–LXIV. Gummere (*Harvard Studies*, V, 52) still insists upon the origin of poetry under communal and not under artistic conditions.

³ Cf. Gustav Meyer, *Essays und Studien*, I (1885). Über den Natureingang des Schnaderhüpfels, 377–407.

dependent rhyme or assonance.¹ Distinction must be made between appropriate introduction of nature, and such introduction degenerated to a formula that is meaningless.

From mere situation at the beginning of a Volkslied, nature came to be in the fibre of the song itself, and comparison between nature and human experience was a logical consequence.² Passive nature, that is, became active nature. Personification, the breath of lyric poetry, had its roots in the early Germanic mythology, which endowed the phenomena and forces of nature with human attributes³—when the belief in such dæmonic life died out, it remained in the form of conscious allegory.

Conscious allegory, because this stage, beautiful as it may be in itself, betokens the appearance in the Volkslied of a certain artificiality. For it is only upon reflection, and not instinctively, that the poet finds analogies in the nature about him to suit his every mood, and not when he is under stress of a spontaneous emotion.⁴ The rude verses of the preëthnic man, laboring with overpowering sorrow or exultant gladness, may have taken notice of

¹ Cf. Paul Heyse, *Italienisches Liederbuch*. Berlin, 1860. XXIV.

² Marriage (*Poetische Beziehungen des Menschen zur Pflanzen- und Tierwelt im heutigen Volkslied auf hochdeutschem Boden*. Alemannia, XXVI (1898), p. 97, would make the poet's attitude towards nature an important criterion for distinguishing popular song (*Volkslied*) from artistic song (*Kunstlied*). Nature, she says, is the peasant's business; therefore his songs show such constant trace of it; Nature, she says, is only a hobby for the educated man, the town-dweller: therefore it occupies no such important position in his songs. Such absurd reasoning starts out with the notion that peasants alone write and sing Volkslieder, while educated men alone write and sing Kunstlieder.

³ Cf. Uhland, *Volksl.*³ III, 19.—Mannhardt, *Der Baumkultus der Germanen*. Berlin, 1875, p. 3.—Koberstein, *Weimarisches Jahrbuch*. I (1854), p. 74.—Countess Martinengo, *Essays in the Study of Folk-songs*. London, 1886, p. 30.

⁴ Although Bratranek (*Beiträge zu einer Aesthetik der Pflanzenwelt*. Leipzig, 1853. Cap. 3. *Das Volkslied*, p. 67) will not admit consciousness on the part of the Volkslied. He distinguishes Volkslied from Kunstlied in that the latter dwells on the ideal conditions of life, with intention and according to set rules, but the Volkslied directly, out of a full heart, led alone by instinct.

the flowers of the field or the changing shadows of the clouds, but probably did not find in them a mirror for every possible emotion. Therefore songs which contain in a high degree conscious allegory are necessarily of comparatively late origin; a citation of a few such will presumably establish this fact.

Christus, der Herr im Garten ging,
Sein bittres Leiden bald anfing,
Da trauert Laub und grünes Gras,
Weil Judas seiner bald vergas. . . . *KW.*, I, 142.

Es trauert mit mir die Sonne, der Mond,
Dazu die hellen Sterne. , . . *KW.*, I, 374.

Die Sonne, der Mond, das ganze Firmament,
Die sollen mit mir traurig seyn bis an mein End. *KW.*, I, 85

Dorten sind zwey Turteltäubchen,
Sitzen auf dem dürrn Ast,
Wo sich zwey Verliebte scheiden,
Da verwelket Laub und Gras. . . . *KW.*, II, 32.

Da wachsen keine Rosen
Und auch kein Rosmarein,
Hab ich mein Kind erstochen
Mit einem Messerlein. . . . *KW.*, II, 222.

Such Volkslieder as these just quoted, although they may be as really popular as any of preceding centuries, mark the entrance of a sentimentality far removed from the simplicity commonly supposed to be of the nature of the Volkslied. It is but a short step from such allegorizing to the trifling of the gallant lyric:

Die wilden Thier allein,
Die seh ich selbst Mitleiden tragen,
Die Vögel traurig seyn,
Und mich mit schwacher Stimm beklagen;
Die kalten Brunnen stärker fliessen,
Viel Thränen gleichfalls zu vergiessen. . . . *KW.*, III, 90.

Theoretically, the last stanza is as far removed from a stanza of a simple, direct Volkslied as heaven is from earth, but when conscious allegory has once entered the Volkslied, when nature is once made, no matter how

vaguely, to answer to the emotion in the breast of a person singing a Volkslied, when nature is treated, that is, subjectively and not objectively: where is such usage to stop? At what point in the long series of easy transitions between the first glimmerings of conscious allegory and the final resultant sentimentality can a line of division be drawn, to make all instances on the left of such a line Volkslied, all instances on the right of such a line Kunstlied? If, as was suggested above, data for a chronological study of nature in the Volkslied were at hand, such a line could be roughly drawn for purpose of classification, as follows: From the earliest times to (let us say) A. D. 1150 the use of nature in the Volkslied was apparently unconscious and fragmentary; a mere background at the beginning of a song in which the human element predominated.¹ From (let us say) A. D. 1150 to the present time, the use of nature became highly developed, entered the fibre of the Volkslied and offered a counterpoint or foil for every possible human emotion. No such chronology being possible under the circumstances, it must suffice to say that as human life and emotions as depicted in poetry have become more and more complex with the passing centuries, so has the nature, in whose terms human life is described, kept pace with its changing conditions.² When civilization be given up by man, and he return, not in form alone but in spirit, to the simplicity and ignorance of primeval times, then and not sooner will the nature-

¹ Cf. Heinzel, *Über den Stil der algermanischen Poesie* (QF. X), p. 25, and Marold, *Über die poetische Verwertung der Natur in den Vagantenliedern und im deutschen Minnesang*. *ZfdPh.* XXIII (1890), p. 1: Die ältere deutsche Dichtung zeigt nun erstaunlich wenig Ausdruck von Naturgefühl und—was in gewisser Beziehung damit zusammenhängt—wenig Neigung zu poetischen Bildern. Erst allmählich gewannen die Deutschen auch hierin eine grössere Freiheit des Geistes, und das 12. Jahrhundert brachte einen Umschwung in dieser Richtung.

² Biese says (*Das Associationsprincip und der Anthropomorphismus in der Aesthetik*. Leipzig, 1890, p. 9): Formen und Töne in der Natur erinnern an Menschliches in Stimmung und Ausdrucksweise, und diese Erinnerungsmomente steigern den Eindruck; und je mehr Bildung und Erfahrung der Mensch zur Aussenwelt in Beziehung zu bringen vermag, desto mehr geistige Farbe trägt er zu dem direkten Eindruck hinzu.

sense of the Volkslied become again in any sense unconscious.

The real Volkslieder in the *Wunderhorn*, then, as well as in the few other collections that could have been known to Wilhelm Müller, make broad use of conscious allegory in their nature-sense, and contain also simple formulas and nature-introductions, which look forth from their lines occasionally, as the older traits of the Sigfrid legend do from the 13th-century dress of the *Nibelungenlied*. References to nature in Müller's poems are often identical with or modeled on these motives. In many instances, however, he justified his position in the Romantic School by transcending the limits set for him in these Volkslieder, and carrying his images with a bolder hand to the extreme of affectedness and sentimentality, until they bore him into the surroundings and the distorted nature-sense of the Anacreontic style, endowing the *flora* and *fauna* of his songs not only with his pretended emotions, but with an unmotivated sympathy for his trifling whims and fancies.¹ In addition to this imitation of the nature-

¹ The indefatigable Gleim himself never subordinated nature to the charms of his Belinde, his Doris, or his Chloë, more completely than did Müller to those of his Berenice, whose golden locks are made the sole contemplation of 21 songs (*Berenice. Ein erotischer Spaziergang. Ged., I, 157-162.*)

Her locks, we are told, are a constellation in the heaven, high above mere earthly desire. They are a golden labyrinth. They are the sun's rays. They are yellow like the cornfields, or the vine-tendrils. They are the measure of pure gold. They shame the golden hoop on her brow. Of her locks Cupid makes cords, to bind her lovers with. When Cupid sleeps in the dimple of her cheek (as in Rückert's: *Die Liebe fiel ins Grübchen am Kinn*) he binds her locks about him to prevent his falling. She sews the lover's eyes together with her hair, to avoid his amorous glances (cf. Müller-Fauriel, II, 130: *Μὴ τριχ' ἀπ' τὰ μαλλάρια σου, τὰ μάτια μου νὰ ράψω*). Rain-drops become gold-pears in her hair (as in the *Märchen* everywhere. Reinh. Köhler, *Kleinere Schriften*. I (1898), 126 f). Caught in the meshes of her hair the poet sings, as the nightingale from her noose (cf. Zesen's:

Wie ein Vogel hüpf't und springet
Wann er aus dem Netze los).

Her locks are spun of the sun's morning gold. Their slender fibres draw the poet to Heaven. The dream of her locks moves his heart for days thereafter, as the sea seethes on the morning after the storm. The golden gleam of her hair is the arrow of love. Angels peep forth from the hiding

sense from the Volkslied, however, must be mentioned and considered, naturally, the out-of-door nature in Müller's verses which had nothing to do with either the *Wunderhorn* or Romanticism, the nature which was at his window in Dessau or Albano, which accompanied him on his journeyings, full of the smell of the forest and of the sea. For as a poet of the sea, through his *Lieder vom Meere*, his *Muscheln von der Insel Rügen*, his *Lieder aus dem Meerbusen von Salerno*, etc., Müller may be named as not the least of the list which includes Brockes, F. L. Stolberg, Boie, Goethe, Tieck and Heine.¹ The forest odors with which more than one of his *Ländliche Lieder* and his *Frühlingskranz aus dem Plauenschen Grunde* are filled (notably *Des Jägers Weib*, *Das Hirtenfeuer in der römischen Ebene*, *Der Berghirt*, *Jägers Lust*, *Jägers Leid*, *Frühlingseinzug*, *Das Frühlingsmahl*, *Der Peripatetiker* and *Pfingsten*) are not due to Müller's knowledge of the Volkslied, but to his individual love for actual nature.²

Comparing, then, Müller's use of nature, in so far as it is in any sense imitative of that of the Volkslied, as found in *Des Knaben Wunderhorn*, with that of its prototype, we may hope to discover in how far their limits were identical: what use Müller made of his material, as compared with the Volkslied's use of it; when, and how widely Müller went beyond his sources; and whether such advance was artistically justified by circumstances.

Flowers.

With Müller, as with the Volkslied, the rose is the favorite flower.

clouds as she braids her locks. Roses, torn from her hair, die. Fire-flies lose their glow. The wind never tires of playing with her locks (Eichendorff's: *Mit Schleier zart und Locken spielt buhlerisch der Wind*). Theirs is the fragrance of the roses, etc., etc. Such imagery reminds compellingly of Pope's valedictory couplet:

This lock the Muse shall consecrate to fame
And 'midst the stars inscribe Belinda's name.

¹ Condensed but suggestive discussion of these points in W. Keiper, *F. L. Stolbergs Jugendpoesie*. Berlin, 1893, pp. 48, 49, and O. F. Walzel, *Euphorion*, V (1898), pp. 154-155. Hatfield, *Poetry of W. M.*, p. 6 f.

² Max Müller. Vorwort zu *Gedichte von W. M.*, p. vii.

Rose thrown in at window tells the mistress of her lover's presence, cf. above, p. 45, also Uhland, *Volksl.*, no. 85, Goetze, p. 29.

Three roses, half-red, half-white, spring from the grave of the unhappy lover.

Müller :

Da springen drei Rosen,
Halb roth, halb weiss,
Die welken nicht wieder
Aus Dornenreis. . . . *Ged.*, I, 20.

Wunderhorn :

Es stund an bis den dritten Tag,
Da wuchsen drei Lilien auf seinem Grab. . . . II, 293.

(Cf. also *KW.* I, 53; I, 35; II, 251. Biese, *Naturg. im M.-A.*, 259. Dyer, *The Folk-Lore of Plants*. N. Y., 1894, p. 12. Perger, *Deutsche Pflanzensagen*. Stuttgart. 1864, p. 12.

Roses are planted on the grave of the dead lover :

Müller :

Womit soll'n wir ihn decken ?
Mit Rosen und mit Veilchen. . . . *Ged.*, I, 131.

Wunderhorn :

Sterben ist eine harte Buss,
Weiss wohl dass ich sterben muss,
Und ein Röslein rosenroth
Pflanzt mein Schatz nach meinem Tod. . . . III, 10.

(Cf. also *KW.* II, 209; I, 35.

'Roses in Winter' denote the impossible :

Wunderhorn :

In meinen Armen schlaft ihr nicht,
Ihr bringt mir denn drey Rosen,
Die in dem Winter wachsen sind. . . . I, 340.

Müller :

Ihr lacht wol über den Träumer
Der Blumen im Winter sah. . . . *Ged.*, I, 57.

'Plucking' roses (Blumen brechen):

Müller :

Ein Knäblein ging spazieren
Wohl um die Abendstund'
In einem Rosengarten,
Da blühten Blümlein bunt.
Ein Röslein thät er brechen. . . . *Ged.*, I, 138.

(Cf. also *Ged.*, I, 124; I, 8; I, 151; I, 134.)

Wunderhorn :

Es ging ein Mägdlein zarte
 Früh in der Morgenstund
 In einen Blumengarten,
 Frisch, fröhlich und gesund,
 Der Blümlein es viel brechen wollt. . . . I, 24.

(Cf. also *KW.* I, 15 ; I, 67 ; II, 11 ; II, 21.)

He who plucks roses must not mind the thorns.

Müller :

Wer dort will Rosen pflücken,
 Der muss ins Herz sich drücken
 Der spitzen Dornen viel. . . . *Ged.*, I, 124.

Volkslieder aus Oberhessen :

Wer Rosen will abbrechen,
 Der scheu die Dornen nicht. . . . p. 93.

Roses falling upon one are emblematic of separation and death.

Müller :

Die Mutter weint, das Kindlein lacht,
 Es spielt mit Engeln diese Nacht.
 Die werfen aus des Himmels Au'
 Ihm Rosen zu voll Sternenthau. . . . *Ged.*, I, 137.

Wunderhorn :

Fallen zwei Röselein
 Mir in den Schoss.
 Diese zwei Röselein
 Sind rosenroth,
 Lebt noch mein Schätzelein,
 Oder ists todt? . . . I, 191.

Other Volkslied uses in Müller are: Cheeks and lips are roses four. *Ged.*, 2, 12. Cheek is a rose. *Ged.*, I, 41. Cheek is a rose meadow. *Ged.*, I, 137. Lips are rose-buds. *Ged.*, 2, 23. Lips are roses. *Ged.*, 2, 90. Cheeks are roses. *Ged.*, I, 77. Mouth more red than rose-buds. *Ged.*, I, 166. Lips are Spring's roses. *Ged.*, I, 166. The girl is a rose-bud. *Ged.*, I, 166. The girl is a rose. *Ged.*, I, 167. Heart is a rose. *Ged.*, I, 155 ; I, 156.

In many instances Müller's use of the rose is more affected. Roses are strewn on the girl's pathway. *Ged.*,

1, 15. Bemoan their lost fragrance. *Ged.*, 1, 27. Cf. also his anacreontic poems; Roses red with shame. *Ged.*, 1, 152. Yellow with envy. 1, 152. The cradle of breezes. 1, 154. Red-cheeked. 1, 155. Torn from the girl's hair, they wither. 1, 161.

The idea that roses grow from tears Müller had from the *Wunderhorn*, but hardly from a Volkslied.

Müller:

Eine Thrän' fiel aus dem Fenster,
Da wuchs eine Ros' im Gras, . . . *Ged.*, 1, 139.

Wunderhorn:

Perlen von den Augen schiessen,
Schiessen hin ins grüne Gras. . . .
Nur der Boden wohl erquicket . . .
Dankend ihm entgegen schicket
Rosen roth und Lilien blank. . . . I, 285.

Der Herr am Olberg, from which these lines are taken, Goethe rightly characterizes (*Jen. Allg. Lit.-Ztg.*, 1806, Nr. 18) as unpopular in tone. 'Diesem Gedicht geschieht unrecht, dass es hier steht. In dieser meist natürlichen Gesellschaft wird einem die Allegorie der Anlage sowie das poetisch Blumenhafte der Ausführung unbillig zuwider.'

Cf. Heine (Lyr. Int. 2) *Aus meinen Thränen spriessen viel blühende Blumen hervor*, and Brentano (*Schr.*, 2, 172) for a like image. Grimm (*Altdeutsche Wälder*, I, 140) speaks of a lily growing from tears. Also Bratranek, p. 62, and Wilh. Müller in his *Blumen Deutungen* (p. 95 of A. Müller's *Reliquien*). Cf. also Goetze, p. 11. Marriage, p. 131. W. Müller's *Rosensamen*, *Ged.*, 2, 28. *Egeria*, p. 13, etc., etc.

Popular is Müller's use of clover:

Ich will einen Strauss dir pflücken,
Herzliebste, von buntem Klee. . . . *Ged.*, 1, 15.

Wunderhorn:

Es fuhr ein Mägdlein übern See,
Wolt brechen den Feiel und grünen Klee. . . . I, 42.

(Cf. also *KW.*, I, 206; I, 391.)

Lilies wither when love dies :

Müller :

Wo ein treues Herze
In Liebe vergeht,
Da welken die Lilien
Auf jedem Beet. . . . *Ged.*, I, 19.

(So do all flowers. *Ged.*, I, 18. *Ged.*, I, 135.)

Wunderhorn :

Wo sich zwey Verliebte scheiden,
Da verwelket Laub und Gras. . . . II, 32.

(Cf. also *KW.*, I, 142.)

Rosemary betokens death.

Müller :

Will suchen einen Cypressenhain,
Eine Heide voll grünem Rosmarein. . . . *Ged.*, I, 16.

Wunderhorn :

Sie gieng im Garten her und hin,
Statt Röslein brach sie Rosmarien. . . . I, 259.

(Cf. also *KW.*, II, 222.)

Flowers spring up under the girl's feet.

Müller :

Und wenn sie wandelt
Am Hügel vorbei
Dann, Blümlein alle,
Heraus, heraus. . . . *Ged.*, I, 19.

A trait common in the popular poetry of all nations, cf.
e. g. the song in Müller's *Egeria*, p. 15 :

Dove cammini, bella figlia,
Nasce una rosa a maraviglia.

In *Die schöne Müllerin*, the blue flower, Forget-me-not,
is the miller's flower ;

Müller :

Es blüht auf allen Fluren
Blümlein Vergissmeinnicht. . . . *Ged.*, I, 17.

(Cf. also *Ged.*, I, 11. They call to the sleeping girl :
'forget me not !' Heavy with dew they shun the sun-

light. 1, 10. They are as blue as the girl's eyes. 1, 11. They nod and look at the passing girl. 1, 12. They bloom still, although she is unfaithful. 1, 15. They disturb the sleeping (dead) lover's dreams. 1, 21.)

Wunderhorn :

Ein Blümlein steht im Garten,
Das heisst, Vergiss nit mein. . . I, 239.

(Cf. also *KW.*, I, 206.)

The Wreath is an emblem of chastity.

Müller :

Die Mutter sprach : 'Nimm dich in Acht !
Schon manche Dirne hat's gebracht
Ums grüne Kränzchen in dem Haar.' . . . *Ged.*, I, 82.

(Cf. also *Ged.*, I, 28.)

Wunderhorn :

Wenn aber ein Mädchen ihren Kranz verliert,
Nimmer kriegt sie ihn wieder. . . I, 193.

(Cf. also *KW.*, III, 74; II, 202; II, 293; I, 159.)

Other popular usages of flowers in Müller are: The first blossom of Spring eagerly greeted. *Ged.*, I, 85 (cf. Nithart's songs. *Uhland Volksl.*,³ IV, p. 216), also *Ged.*, I, 90. The crocus peeps first forth from the snow. Passion-flower emblematical of Christ's martyrdom. *Ged.*, I, 25.¹ A chaplet of flowers is laid on the grave. 1, 71. Flower begs not to be trampled on. 1, 17. In a lilac bush the finch sings. 1, 140. Who picks roses must not mind the thorns. 1, 124. Flower forget-me-not grows in the night mists. 1, 17. Asters tell the miller's secret. 1, 10. May-flowers appear to him in a dream. 1, 56. The meadow has drawn on her green silk dress. 1, 91. (= *KW.*, III, 85.

Das Erdreich decket seinen Staub
Mit einem grünen Kleide.

Cf. *Paul Gerhardt*, ed. Wilh. Müller, p. 168. Brätranek, p. 341. *Die Pflanzensprache*. Nifen.) May brings children toys from the flower-smith. 1, 141.

¹ 'Eine Passionsblume, die in ihrem kleinen Kelche die Unendlichkeit der göttlichen Liebesleiden umfasst.' W. Müller, *Schr.* (1830), IV, 141.

Noticeable on account of their omission by Müller are the popular *Augentrost*, *Augelweid*, *Denkanmich*, *Jelänger-jelieber*, *Ehrenpreis*, *Habmichlieb*, *Wegwart*, *Schabab*, etc. (Uhland, *Volkslieder*, III, p. 290.) Müller uses very few flowers, and these are used generally but once (except the rose and forget-me-not) and in commonplace fashion. An ineffective sentimentality is the weeping of flowers, which occurs many times. Tears (dew) stand in the flowers' eyes (cf. Uhland, *Volksl.*, IV, p. 220, and Herder's *Volkslieder* (ed. Redlich, 1885), 226. *Abendlied*, O Jüngling, wirst du auch so schwer wie diese Blume weinen?) *Ged.*, I, 11. Flowers weep in sympathy with the girl's joy, *Ged.*, I, 10. Weep because the girl has gone to bed. I, 34. Weep from sheer joy of loving. I, 150. The vine looks weeping into her window, and the girl dries its tears. 2, 88. Likewise: The grass turns pale from his tears. Flowers weep when love dies. I, 18. (Cf. Eichendorff. *Sieh, die Blumen stehn voll Thränen*. Heine.

Und wüssten's die Blumen, die kleinen,
Sie würden mit mir weinen.

Lyr. Int., 22, and often.) The allegory in other verses is carried far beyond the apparent simplicity of the Volkslied. The heath is called 'love's torment.' *Ged.*, I, 16. White flowers (frost) cover the girl's window-pane. *Ged.*, I, 73. Spring lets drop two flowers: Love and Song. I, 151. Flower fragrance, the flatterer, creeps in through a crack. I, 84. The muse picks may-flowers. I, 94. Thistles reach timidly out towards the seam of her dress. I, 164. Elves sleep in the violet's mouth. I, 165. Violets and orange blossoms greet one another. I, 64.

Trees.

With Müller, as with the Volkslied, the linden is the favorite tree. The opening picture in his *Der Lindenbaum* corresponds exactly to the popular one.

Müller :

Am Brunnen vor dem Thore
Da steht ein Lindenbaum. . . . *Ged.*, I, 48.

Wunderhorn :

Daraus da sprang ein Brünlein kalt,
Auf grüner Linde drüber,
Frau Nachtigal sass und sang. . . . II, 245.

The linden was the meeting place of lovers:

Ich träumt' in seinem Schatten
So manchen süssen Traum. . . . *Ged.*, I, 48.

again in *Müller* :

Bis unter den grünen Lindenbaum,
Herzliebste, geh mit mir ! . . . *Ged.*, I, 134.

Wunderhorn :

Es steht ein Baum im Odenwald,
Der hat viel grüne Aest ;
Da bin ich schon viel tausendmal
Bey meinem Schatz gewest. . . . III, 117.

(Cf. also *KW.*, I, 61 ; I, 300 ; I, 303 ; I, 356.)

In its bark are cut the lovers' names :

Müller :

Ich schnitt in seine Rinde
So manches liebe Wort. . . . *Ged.*, I, 49.

(Cf. also *Ged.*, I, 9 ; I, 63 ; I, 50.)

Wunderhorn :

Die Liebe mein zu dir,
Hab ich an manchen Baum geschnitten. . . . III, 91.

A theme made much of in 17th century pastorals.

Cf. Rist's:

Dass sie der Liebe Pein
Ann alle Bäume schreiben.

Opitz's: Wie sehr ich sie muss lieben,
Das hab' ich fast geschrieben,
An alle Bäum im Wald.

A bare linden betokens infidelity.

Müller :

Dort von dem grünen Lindenbaum
Da fielen die Blätter ab,
Dort unter dem dürren Lindenbaum
Da liegt ein hohes Grab. . . . *Ged.*, I, 135.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab. . . . *Ged.*, I, 53.

(Cf. also *Ged.*, I, 135, 23.)

Wunderhorn :

Und als ich wiedrum kam zu dir,
 Gehauen war der Baum ;
 Ein andrer Liebster steht bei ihr,
 O du verfluchter Traum ! . . . III, 117.

(Cf. also I, 321.)

Not only falling leaves symbolize inconstancy in the Volkslied, but falling or over-ripe fruit as well: notably the apple. Best known of all the older Volkslieder based upon this belief is *Der rote Apfel* (Uhland, *Volksl.*, no. 50).

Ich het mir ein apfel, war hübsch und rot,
 hat mich verwundt biss in den tot,
 noch war ein wurm darinne ;
 far hin, far hin, mein apfel rot !
 du must mir auss dem sinne.

This theme Müller used in *Der Apfelbaum :*

Da gab es im See einen plätschernden Schall,
 Als hätt' es gethan einen schweren Fall.
 'Herzliebste, das muss von dem Baume sein,
 Den ich habe gepflanzt in dem Garten dein.
 Die schönen Aepfel, so roth, so rund,
 Nun liegen sie unten im kalten Grund !' . . . *Ged.*, I, 62.

The linden's branches whisper to him,

Müller :

Und seine Zweige rauschten,
 Als riefen sie mir zu :
 Komm her zu mir, Geselle,
 Hier find'st du deine Ruh. . . . *Ged.*, I, 49.¹

as in the Volkslied does the stream :

Wunderhorn :

Wie ruft es doch im Flusse leis,
 Da drunten wär es besser. . . . I, 115.

(A theme imitated in Müller's *Der Müller und das Bach*

¹ For discussion of the place of the linden in the Volkslied and popular poems cf. O. Lohr, *Die Linde, ein deutscher Baum*. Spandau, 1889. Plau-
 mann, *Die deutsche Lindenpoesie*, (Programm) Danzig, 1890. Bratranek,
 Mannhardt, and A. de Gubernatis, *La Mythologie des Plantes*. Paris,
 1878-82, II, 360.

and *Des Baches Wiegenlied*, *Ged.*, I, 19-21.) The apple-tree rustles when no wind stirs. *Ged.*, I, 62. As does the pine forest. I, 76. The cypress sends the wanderer a secret welcome. I, 138. No leaves rustle above the Wandering Jew's head. I, 59. Isolated examples in Müller of the forest-romanticism which found its highest exponent in Eichendorff.

The cool shadows of the lindens kind to the wanderer. *Ged.*, I, 62. The linden outlasts the winter storms. I, 134. Pine-trees also signify endurance, *Ged.*, I, 105, and Müller therefore uses them to measure time by.

Ein Wildschütz will ich bleiben,
Solang' die Tannen grün ;
Mein Mädchen will ich küssen,
Solang' die Lippen glühn. . . . *Ged.*, I, 75.¹

In similar fashion the *Wunderhorn* :

Ich wünsch ihm so viel gute Zeit,
So viel wie Sand am Meere Breit. . . . I, 62.

(Cf. also *KW.*, II, 199.)

Other such examples in *Müller* :

Die Treu' ist hier,
Sollst liegen bei mir,
Bis das Meer will trinken die Bächlein aus. . . . *Ged.*, I, 20.

And again :

Ich komme schon, will ihnen Küsse geben,
Mehr als die vollsten Nelken Blätter haben,
Und mehr als Neiderblicke mich umspähen. . . . *Ged.*, 2, 24.

¹ Cf. Wackernell, p. 27. Abstract limitations of time and place are avoided as much as possible by the Volkslied. For 'ever' it substitutes 'by night as well as day.' 'Never' is paraphrased graphically by 'when ravens become white doves' or 'when the sea stands still and becomes a garden,' etc. A distance in space is expressed by 'as far as the stars shine' or 'as far as heaven is blue,' etc. Likewise, abstract numerical expressions are made real by concrete imagery.

So grüss ich dich so oft und dick
Als mancher Stern vom Himmel blickt,
Als manche Blume wachsen mag
Von Ostern bis Sankt Michelstag.

Cf. also Uhland, *Volksl.*, III, p. 208 f. Hauffen, *Die deut. Sprachinsel Gottschee*. Graz., 1895, p. 168 f., etc.

In *Die schöne Müllerin* the lovers meet under the alder-tree instead of the linden :

Wir sassen so traulich beisammen
Im kühlen Erlendach. . . . *Ged.*, 1, 11.

Other popular usages in Müller are : The weeping-willow for sorrow. *Ged.*, 1, 16. Cypress an emblem of ever-green yearning and sadness. *Ged.*, 1, 143; 1, 16. The branches bow to the girl in greeting. 1, 76. In the wood a forest-horn is sounding. 1, 74.

Single instances of the lemon-tree, the oleander and the myrtle lend local color to southern songs. Other mention of trees in Müller is commonplace : The wind sighs in the top of the pine. *Ged.*, 1, 57. Branches draw shyly back to let the girl pass. 1, 164. Forest and field—long life to them. 1, 74. Forest is God's house : his breath lives in it. 1, 75. Forest odors cause the heart to swell. 1, 147.

Birds.

Love lyrics without birds would be impossible, but in Müller's poems they do not play as important a role as in the Volkslied. Most natural is the wish to assume the form of a bird in order to see the absent mistress :

Müller :

Schätzchen, allerliebstes Schätzchen,
Ach, wenn ich ein Vöglein wär'. . . . *Ged.*, 1, 150.

And again :

Wenn ich ein Vogel wäre,
Stell' ich das Schiffein ein. . . . *Ged.*, 2, 16.

(Cf. also *Ged.*, 2, 98.)

Wunderhorn :

Wenn ich ein Vöglein wär,
Und auch zwei Flügeln hätt,
Flög ich zu dir. . . . 1, 231.

Closely connected with the wish to be a bird on the poet's part is the one of making the bird his messenger, endowing it for the nonce at least with human speech and the understanding of human emotions.

Müller :

Ich möcht' mir ziehen einen jungen Staar,
 Bis dass er sprach' die Worte rein und klar,
 Dann säng' er hell durch ihre Fensterscheiben :
 Dein ist mein Herz, und soll es ewig bleiben. . . . *Ged.*, I, 9.
 Ich hab' mir eine Nachtigall gezogen,
 Die liess ich heut' an ihre Scheiben fliegen,
 Damit sie dächte, Lenz sei vor dem Thore. . . . *Ged.*, 2, 26.

Or, where the bird needs no instruction :

Manches Vöglein hat's vernommen ;
 Flög' nur eins an Liebchens Ohr,
 Säng' ihr, wenn sie weinen wollte,
 Dieses frische Liedel vor. . . . *Ged.*, I, 41.

(Cf. also *Ged.*, I, 36.)

Likewise in the *Wunderhorn* :

Auf den Linden, in den Kronen,
 Bei der schön Frau Nachtigal,
 Grüss mein Schätzchen tausendmal. . . . I, 93.

(Cf. also *KW.*, II, 203 ; II, 217 ; III, 106.)

The forest birds sympathize with the poet :

Müller :

All' ihr muntern Waldvögelein,
 Gross und klein,
 Schalle heut' ein Reim allein :
 Die geliebte Müllerin ist mein ! . . . *Ged.*, I, 12.

Wunderhorn :

Gleich wie die lieb Waldvögelein,
 Mit ihren Stimmen gross und klein
 Früh morgens lieblich singen. . . . II, 174.

(Cf. also Müller, *Ged.*, I, 35 ; I, 62 ; I, 73 ; I, 76 ; I, 84.)

No bird sings for the Wandering Jew.

Müller :

Kein Vogel singt auf meinem Pfad,
 Ob meinem Haupte rauscht kein Blatt. . . . *Ged.*, I, 59.

Similarly in the *Wunderhorn* :

Ey du mein allerherzliebster Schaz,
 Du hörst kein Glöcklein läuten,
 Du hörst kein Vöglein pfeifen,
 Du siehst weder Sonn noch Mond ! . . . III, 16.

The swallow (*Ged.*, I, 43) lends the poet a pen to write his mistress a letter with, cf. above, *Seefahrers Abschied*.

For Müller's reference to the sea-gull: Keeping over the seal while the seal sleeps. *Ged.*, I, 95. Watching over the seal, as the poet would over his mistress. *Ged.*, I, 96. Cf. *Ged. v. Wilh. Müller*, p. 172, notes. Müller's further mention of the seal:

'Wenn uns ein Seehund die Aale zerbissen.'

Ged., I, 99, is due to the popular song printed in J. J. Grumbke's *Darstellung von Rügen*, Berlin, 1819 (cf. the same author's *Streifzüge durch das Rügenland*, 1805), and also in the notes to M.'s *Ged.*, p. 173, although, as usual, Müller has improved upon his source and introduced the parallelism in the second stanza between the mischief-making seal and the mischievous girl.

Popular also is Müller's use of the dove.

Ein weisses Täubchen kommt geflogen,
Schwebt über mir im Sonnenschein. . . . *Ged.*, I, 28.

Zwei schneeweisse Täubchen,
Die fliegen voraus
Und setzen sich schnäbelnd
Auf der Hirtin ihr Haus. . . . *Ged.*, I, 77.

Ziska und Schottky :

Zwoa schnewaissi Daiberln
Flüäg'n iba maiñ Haus ;
Diä'nd'l, wännst ma b'schäff'n bist,
Blaibst ma nid aus. . . . p. 72.

(Cf. also *Ziska u. Schottky*, p. 118, *K. W.* III A., 93, 94.)

And most notably the picture in Müller's *Die Mainoten-witwe*, which is drawn directly from the Volkslied :

Aber morgen in der Frühe, wenn mein Bräutigam nun ruht,
Zieh ich' aus die Festgewänder, nehm' den Kranz von meinem Hut,
Und im grauen Witwenhemde schleich ich durch den grünen Wald,
Nicht zu lauschen, wo im Dickicht Nachtigallenschlag erschallt,
Nein, um einen Baum zu suchen ohne Blüt und ohne Blatt,
Den die Turteltaubenwitwe sich zum Sitz ersehen hat,
Und dabei die frische Quelle, die sie trübe macht zuvor,
Eh' sie trinkt und eh' sie badet, seit sie ihren Mann verlor.
Da will ich mich niederlegen, wo kein Schattendach mich kühlt,
Wo der Regenguss die Thränen kalt mir von den Wangen spült,
Und mit meiner Turteltaube geh' ich einen Wettstreit an,
Wer am jämmerlichsten klagen, wer am frohesten sterben kann.

Ged., 2, 113.

Uhland, *Volkslieder*, no. 116:

Und kan er mir nicht werden
der liebste auf dieser erden,
so will ich mir brechen meinen müß
gleich wie das turtelteublein tüt.

Es setzt sich auf ein dürrer ast,
das irret weder laub noch gras,
und meidet das brünnlin küle,
und trinket das wasser trübe.

Other usages in Müller which remind of the Volkslied are: A bird challenges to a tourney of song and love in the rose-hedge. *Ged.*, 1, 36. Nightingale is hoarse from over-singing. 1, 89 (cf. Rückert's *Wird zu Hustern aller Nachtigallen Liederschallen*). Lark takes his greeting. 1, 35. Nightingale and lark engage in singing contest. 1, 64. Swallow, tired of flying, settles on the wanderer's roof. 1, 63. Crows pelt him with hail-stones, as he hurries from the town. 1, 51. Crow hovers above him, waiting for his death. 1, 52. Finch sits in the lilac bush and sings of spring. 1, 140. Bird mourns with the deserted girl. 2, 98.

Commonplace are Müller's other references to birds: Birds trill happily above the silent wanderer. 1, 32. Nightingale seeks shyly the quiet places. 1, 64. Sings in the forest. 1, 76. Awakens the echo in the poet's breast. 1, 84. Praises God's bounty in giving her shelter. 1, 113. Cries from its snare, as does the poet in the net of his mistress' hair. 1, 159. Lark eddying in mid air sings of love, pain and sorrow. 1, 10. Calls to the wanderer to look about him. 1, 64. Eagle cleaves the high air to rest in his Alpine home. 1, 60. Swings through the clouds. 1, 72. Has his home where the wave dashes and bursts impotently. 1, 104. Finch sings from the green twig, all spring and summer and fall.

Noticeable in Müller, as opposed to the Volkslied, is the omission of the cuckoo, the robin, the wren, the owl and the raven. More noticeable still, the small mention in his verses of the dove and the lark, and especially the

nightingale : a negative fact of much importance in estimating Müller's nature-sense, when we recall the nightingale's constant appearance in the Volkslied (cf. Uhland, *Volksl.* III, 79-112). In Müller, with but few exceptions, the birds have no distinct personality, and might be used interchangeably : a condition not found in the Volkslied, where in a general way each bird, as well as each plant or flower, has a clearly recognizable office.

It would not be fair to apply the same test to Müller in his treatment of other animals, or living things, besides birds, for the role which these play in the lyric, as well as the modern epic, is not an essential one, and is determined in every instance by the individual needs of the case. It is noteworthy, however, that Müller's personification of animals is so slight and incidental. He compares the huntsman to a boar. *Ged.*, I, 14. The miller lass to a doe. *Ged.*, I, 14. And inferentially at least the coquette with a seal. *Ged.*, I, 99. That is the whole sum.

Other mention of animals is without particular point. The chamois spring from cliff to cliff. *Ged.*, I, 72, 76. Dogs bark and snarl. *Ged.*, I, 53, 58. Shepherd dog is faithful to the death. I, 135. Lamb frisks happily about its mother. I, 143. Squirrel can no more live in the water than the huntsman in a mill. I, 14. Stag and doe spring through the green. I, 74. The huntsman calls a morning greeting to the stag. I, 113.

Fish spring from the water to greet the morning. I, 35. Rejoice when the river's ice breaks up. I, 88. Spring out into the sunshine. I, 143. Dolphin rests after the storm in the sun-lit waves. I, 60. Trout is the poet's teacher : it slips quietly through the stress of life. I, 91. Trout swims happily in the mountain stream. I, 91.

A deeper sympathy and sentiment attends the mention of insects and creeping things. Bee brushes the poet's lute with its wings and startles him. *Ged.*, I, 13. Bee would cause the poet envy, were that possible in the spring time. Bee hums and buzzes busily. I, 143. Beetles hurl themselves against the pane, drunk with

the fragrance and light of morning. 1, 88. Glow-worms swing their lights in the grass. 1, 62. Gleam in the myrtles. 1, 137. The poet holds his breath that it may not draw in the gnat swinging before him in the sunshine. 1, 93. His dreams circle about a slumbering light, like gnats about a candle. 1, 146. Lizard glides quickly through the broom (*Ginster*). 1, 64. His foot steps softly, that it may not bruise the worm. 1, 93.

In general, then, Müller's treatment of vegetable and animal life, as compared with the Volkslied usage, may be said to be considerably smaller in scope, poorer in material, and with slight originality in treatment. Imitative, in that many themes are identical to both. Creative, chiefly in treatment of flowers, whose sympathy with human life falls all too readily into a sentimentality which finds its only relief in tears. Instead of improving upon his model, Müller was apt either to neglect it, or to tinge it with a romanticism which made it unreal.

A very different treatment comes to view when Müller's references to water are considered. Here he not only carried happily into verse the living water of the Volkslied, but it is here notably that his nature-sense found its perfect embodiment. Moving, changing water is to him the mirror of each passing human experience . . . it contains the very breath of his love for wandering, in sight of it his feet and his heart are never still.

The miller will sleep till the seas drink up the brooks. *Ged.*, 1, 20. The sea roars, the wave-crests seethe, the surf storms the citadel of the cliff. 1, 95. Sea, like the poet's heart, is moved by every breath of wind, reflecting every passing cloud. 1, 98. Sea carries the girl's token to the absent lover, whether he be on the waves or below them. 1, 101. Sea has been dark blue through all the centuries. 1, 102. In the sea's depths lies the sunken city, Vineta. 1, 102. Sea must be the old emperor's last home, for his mistress is buried in it. 1, 130. His heart swells, as the sea after a night of storm. 1, 160. Songs from the poet's heart are like foam from the swaying sea.

1, 162. Four roses swim on the glassy sea. 2, 12. Sea is still but his heart is restless. 2, 14. The girl's boat seems too small for the great sea. 2, 14. Sea lies calm and cold, though it has her in its clasp. 2, 15. Her white veil is the proudest of all the flags which sail the sea. 2, 15. Finch comes across the sea with greetings and song. 2, 16. The waves are great on the high sea. 2, 18. Fish leap from the sea to her net. 2, 18. Sea swells and tries to reach her on the strand. 2, 19. Star falls into the black sea. 2, 21.

Water rests neither night or day. 1, 4. Waterfall leaps from the cliff to the valley. Water cools him not, for, as soon as it touches him, it glows with love. 1, 109 (cf. Goethe's Brook, which says :

Ihr Busen ist so voll und weiss,
Es wird mir gleich zum Dampfen heiss).

The poet would be water, which cools the bosom of his mistress. 1, 109. Waterfall summons loudly to love. 1, 143.

Waves bring the lover news from his mistress. 1, 44 ; 1, 101. Carry him he knows not where. 1, 43. Arouse his impatience because they do not sing of his love. 1, 10. The river finds the sea, as sorrow does its grave. 1, 55 ; 1, 60. Lingers sleeping in every shadowy nook. 1, 106. Runs out languidly into the sand. 1, 107.—Such examples might be multiplied, if space permitted, but they would add nothing in establishing the fact that Müller's treatment of water is individual and not imitative, except as he took in certain instances the germ in the Volkslied, i. e. that water sympathized with human emotions, and developed it to an extent undreamed of by his original. This is peculiarly the case with the brook, especially in *Die schöne Müllerin*, where, following Goethe's *Der Junggesell und der Mühlbach*, it became not only the miller's inanimate companion but his friend and adviser as well (cf. *Das Lied vom Bache*. Herder's *Volkslieder*, p. 73). The germ for such treatment existed already in the Volkslied,

however (cf. *Wunderhorn*, I, 103; I, 115, etc.), as well as in the *Gesprächsliedern*, where inanimate objects not infrequently took part in the dialogue (cf. *Das Mädchen und die Hasel*, *KW.*, I, 192; I, 211, etc.).

Brook gushes from its rocky source down into the valley. *Ged.*, I, 5 (*KW.*, II, 50). Sings to the miller to go to his mistress. I, 6. Is the miller's friend. I, 11. Must lay aside its murmuring to sing 'she is mine.' I, 12. Hastens angrily after the poaching huntsman. I, 14. Is the rendezvous of lovers. I, 8. Carries a message to his mistress. I, 14, etc.

The last four verses of *Eifersucht und Stolz* breathe the same defiant pride as does *An einen Boten* (*KW.*, I, 232. *Feyner Almanach*, II, 106), of which they may be an unconscious reminiscence. It is known that Eichendorff copied the same Volkslied in his *Lied, mit Thränen halb geschrieben*.

Müller :

Geh, Bächlein, hin und sag' ihr das ; doch sag' ihr nicht,
Hörst du, kein Wort von meinem traurigen Gesicht ;
Sag' ihr : Er schnitzt bei mir sich eine Pfeif' aus Rohr
Und bläst den Kindern schöne Tänz' und Lieder vor. . . . *Ged.*, I, 14.

Wunderhorn :

Wenn du zu meim Schätzel kommst,
Sag : Ich liess sie grüssen ;
Wenn sie fraget, wie mirs geht ?
Sag : auf beyden Füssen.

The motive in *Wasserflut* (*Ged.*, I, 50) is that of *Wassersnoth* (*Wunderhorn*, I, 77) : the melting snow flows into the brook and so to his mistress with the message.

Müller :

Schnee, du weisst von meinem Sehnen,
Folge nach nur meinen Thränen,
Nimmt dich bald das Bächlein auf.
Wirst mit ihm die Stadt durchziehen, . . .
Fühlst du meine Thränen glühen,
Da ist meiner Liebsten Haus.

Volkslied :

Der Schnee der ist verschmolzen,
Das Wasser fliesst in See.
Es fliesst in Liebchens Garten. . . .

Wenn Gott mich freundlich grüßet
 Aus blauer Luft und Thal,
 Aus diesem Flusse grüßet,
 Mein Liebchen mich zumal.

(Cf. also Müller, *Ged.*, I, 105.)

Sun, Moon and Stars in Müller, as in Heine, receive popular treatment. Like the flowers, they rejoice and mourn with the happy or the sorrowing lover; although their shedding of tears seems a step beyond the natural imagery of the Volkslied.

Wunderhorn (Der Herr am Ölberg) :

Auch die Sterne weinen kamen,
 Gossen ab all ihren Schein,
 Schein und Thränen flossen sammen,
 Reihn zum blauen Feld hinein. . . . I, 289.

Müller :

Da muss in die Wolken
 Der Vollmond gehn,
 Damit seine Thränen
 Die Menschen nicht sehn. . . . *Ged.*, I, 19.

(Cf. also *KW.*, I, 85; I, 374; III, 16.)

In Müller the sun shines brightly for the lover. *Ged.*, I, 6. Takes on a brighter ray, when his love is requited. *Ged.*, I, 12. (Cf. Uhland, *Volksl.*, no. 31 A.

Schein uns, du liebe Sonne,
 gib uns ein hellen schein!
 schein uns zwei lieb zusammen.)

Sun, moon and stars all love to wander. *Ged.*, I, 30. (Cf.

Die Welt geht im Springen.

KW., III, 115.) Sun does not warm the Wandering Jew. I, 59 (cf. *Wunderhorn*, III, 16. *Nicht Wiedersehen*). Sun-shine, the knight, breaks in with golden lances. I, 84, 155. The sun's gold is in her hair. I, 160. When the sun goes to bed in the sea, the shadow is left lonely on the earth. I, 156.

Popular is also the idea that the shadow of his false but repentant love wakes him from the dead.

Müller :

Hinweg, hinweg,
Von dem Mühlensteg,
Böses Mägdlein, dass ihn dein Schatten nicht weckt. . . . 1, 21.

(Cf.. W. Scott, *Minstrelsy of the Scottish Border*, III, 46.
Wilh. Müller, *Neugriech. Volksl.*, II, 65. Talvj., *Charakteristik*, 141.)

The moon at his mistress' window.

Müller :

Mond, du kannst durchs offne Fenster
In die kleine Kammer sehen,
Wo sie flicht die goldnen Locken,
Und du bleibst in Wolken stehen? . . . *Ged.*, 1, 161.

(Cf. also *Ged.*, 1, 61, *Der Mondsüchtige*.)

Volkslied :

Der mond der scheint so helle
zu liebes fensterlein ein. . . . Uhland, no. 98.

(Heine :

Die Jungfrau schläft in der Kammer,
Der Mond schaut zitternd hinein. . . . *Heimk.*, 22.)

Moon and stars look over the lovers' shoulders. *Ged.*, 1, 11. Moon hides her face behind the cloud-veil. 1, 26. Looks straight into his heart. 1, 34. Moon-shadow his traveling companion. 1, 46 (Heine, *Heimk.*, 71). Moon keeps house in the sky. 1, 62. Time is measured as in the Volkslied by the moon.

Müller :

Die spann eine silberne Schärpe
Viel Sommermonde lang. . . . *Ged.*, 1, 132.

The princess weaves in the moon-light. 1, 132. In *Selbstbeschauung* a parallel is drawn between the soul and the moon.

Seele des Menschen, du gleichest dem Monde.

Ged., 1, 124 (cf. Goethe

Des Menschen Seele gleicht dem Wasser).

Müller's use of the moon in his anacreontics need be merely hinted at. The moonbeams are a couch for the

spirit drunken with love. I, 150. Moon is bashful as a young lover. I, 138, etc.

The stars are his mistress' eyes. I, 24. A new star appears in the sky when love casts off pain. I, 19. Starlight carries men's sighs to God. I, 27. She is his evening star, I, 145. Star-dew lies in the child's eyes. I, 137.

Borrowed directly from the Volkslied is the theme of Müller's *Nachtstück* :

Es fällt ein Stern vom Himmel,
Ich fang' ihn auf so gern !
' Wohin bist du gefallen,
Du wunderschöner Stern ? . . . *Ged.*, 2, 21.

and following stanzas, cf. *Wunderhorn*, I, 282; II, 19, and especially Claudius' *Der verschwundene Stern*, *Es stand ein Sternlein am Himmel*, *KW.*, III, 153. Also Brentano's *Sternlein an dem Himmel*. *Gesammelte Schriften*, I, 473, and Heine's *Es fällt ein Stern herunter*. *Lyr. Inter.*, 59.

Similarly Müller's use of Sky and Earth is full of personification of the popular sort. Sky mirrored in the brook entices the miller. I, 12. Is clad in an ashen garment. I, 99. The storm has torn the sky's gray dress (cf. *KW.*, III, 85). I, 53. Clouds carry the birds irresistibly along. I, 44. Cloud is mournful like the wanderer. I, 57. Weary with wandering the clouds rest on the earth. I, 60. Clouds skim the sea of the sky like swans. I, 105. Earth has no sound to carry the burden of the lover's joy. I, 13. Sorrows and is covered with snow when lovers part. I, 46. Is clad in a garment of blossoms. I, 86. Drinks the rain, but is unsated. I, 86. Is the green school of wandering. I, 89. Is frozen as his heart is. I, 48, etc.

Müller's use of the seasons reminds more than once of the older Volkslieder. Thus the driving out of Winter in *Frühlingseinzug* :

Er spürt den Frühling vor dem Thor,
Der will ihn zupfen bei dem Ohr,
Ihn zausen an dem weissen Bart. . . . *Ged.*, I, 83.

And in *Des Fiincken Gruss* :

Nun werft den Winter aus der Thür,
Der liebe Mai ist wieder hier. . . . *Ged.*, I, 140.

Wunderhorn :

So treiben wir den Winter aus
Durch unsre Stadt zum Thor hinaus. . . . I, 161.

(Cf. Uhland, *Volksl.*, III. *Sommer u. Winter*, and Liliencron. *Deut. Leben im Volksl.*, XLIX.)

Often, however, affectation appears. Winter drives the flowers to her bosom for warmth. I, 29. Winter's ice melted by his hot tears. I, 98. Winter bars the way, but his thought wanders to her. I, 77. Winter clamors to be gone. I, 83. Winter throws frost and snow at the finch. I, 142.

Müller's line,

Der Frühling ist ein wohlgezogener Gast. . . . *Ged.*, I, 36,

resembles the *Wunderhorn*, I, 39,

Der Winter ist ein scharfer Gast.

Or again

Der Sommer ist ein sanfter Gast.

Spring's flowers seem few to the happy lover. I, 12. Spring the brother of Summer. I, 27, 86. The bold bridegroom. I, 87. A child. I, 86. Comes and finds him ready to wander. I, 76. Knocks at the door with his buds. I, 83. Plays upon the grave of Winter. I, 85. Gives song to the birds. I, 142. Is on valley and mountain and in the human heart. I, 93.

In his May-poems Müller would seem to be less happy, for he misses the serenity and simplicity of the Volkslied usage and deals with it trivially. In the green May-tide he lost his heart. I, 63. In May's cool shadows they dance to the sound of the shawm. I, 67. May swings his banner, whose edge is brodered with chaplets of flowers: white on a blue ground. I, 90. May has a grass-green coat and hair powdered fragrantly. I, 140. In May nature trembles with pleasure and pain. I, 150. Among the green May-shadows Love pipes to man and

maid. I, 152. Unbridled phantasy in *Ged.*, I, 92, where May forsakes the meadow, whose dress grows sere: she is stript of it, to become a naked widow, till May returns again with a new gown. Better than such mention is Müller's one reference to April. It is the month when fools are at large. I, 65. Autumn, Müller represents as looking out flower stems for his fruits. I, 27.

Popular is Müller's grouping of storm, rain and snow:

Ich möchte liegen vor ihrer Thür,
In Sturm und Regen und Schnee. . . . *Ged.*, I, 17.

Wunderhorn :

Regnets, schneits, und geht der Wind. . . . III, 108.

(Cf. Müller, *Ged.*, I, 31, 32, also Heine, *Hk.*, 29,

Es regnet und stürmt und schneit.

Goethe:

Dem Schnee, dem Regen, dem Wind entgegen.

And *KW.*, I, 33; III, 19; III, 119. *Ziska und Schottky*, 109. Goetze, *l. c.* 25.)

Lacking simplicity are: Rain-drops fall mild and warm, like long-repressed tears. *Ged.*, I, 86. As the snow of March disappears before the sun-light, so does his heart-pain. I, 165. Snow drinks up his tears thirstily. I, 50, etc.

The evening wind carries the lover's message:

Müller :

Du heller linder Abendwind,
Flieg hin zu meinem Schatz geschwind,
Es wird dich nicht verdriessen,
Und fächl' ihr sanft um Wang' und Kinn,
Treib deine jüngsten Däfte hin
Und sprich: Der Lenz lässt grüssen! . . . *Ged.*, I, 36.

(Likewise in *Ged.*, I, 10, the morning-wind.)

Wunderhorn :

Küsset dir ein Lüftelein
Wangen oder Hände,
Denke dass es Seufzer seyn,
Die ich zu dir sende.
Tausend schick ich täglich aus,
Die da wehen um dein Haus,
Weil ich dein gedenke. . . . III, 32.

(Cf. also Müller, *Ged.*, I, 101; I, 44; I, 132; 2, 98. Heine, *Heimkehr*, 61, *K. W.*, II, 50, *Luftelement*.)

The wind carries flowers to his grave. *Ged.*, I, 71. Blows its trumpets cheerily. I, 44. Calls to open to Spring. I, 84. Beats at his window-pane with green branches. I, 88. (Cf. Heine,

Tannenbaum mit grünen Fingern
Pocht ans niedre Fensterlein.

Berg Idylle, 2. Bratranek, p. 22.)

Artificial are: Wind tries to cool the meadow's warm breast, but burns itself out in pleasure. *Ged.*, I, 92. Air is never still, for it has her locks to play with. I, 161. Wind plays with hearts as it does with the weather-cock. I, 47, etc.

Hill and Mountain find but rare and commonplace mention in Müller. Steep mountains separate lover and mistress. *Ged.*, I, 66. If the tall cliffs were leveled, he could see the absent maiden. I, 66. His heart reaches up towards her who is on the mountains. I, 69. Mountain and mist disappear in the blue distance. I, 106. From the mountain he sees her fire burning. I, 69. From the tallest cliff he looks into the valley and sings. I, 72. He sees the grazing herds in the valley. I, 80. The summits stretch their slender towers heavenwards. I, 105. One such line finds its counterpart in the Volkslied:

Müller :

Ich stand auf hohem Felsen,
Tief unter mir die Flut, . . . *Ged.*, 2, 99.

Wunderhorn .

Stund ich auf hohen Bergen
Und sah wohl über den Rhein. . . I, 70.

The very stones themselves are made by the miller in *Die schöne Müllerin* to sympathize with him: Stones dance and long to go faster. *Ged.*, I, 5. Whistle him to come out of the gate. I, 8. Join in accompaniment to the song of mill-life. I, 9. He graves in every stone his love for the girl. I, 9, etc.

. . . In regard, then, to the parallelism between nature and human experience, Müller has been found to be in general upon the same niveau as the Volkslied. Less unconscious in expression, often, going at times beyond the Volkslied material for the clothing of his thought, or falling far behind it in the directness and simplicity of his allegory, at times he invested nature with a sentimentality unknown to the Volkslied, or developed its figures until they lost all smack of the popular and exhaled an overwrought romanticism. Yet considering the comparatively small body of his verse, it is wonderful how often he turns in conscious or unconscious reminiscence to the Volkslied. It could have been no coincidence, but must have been deliberate choice. It was no occasional trifling which manifested itself openly in a handful of verses, but a principle which underlay his art and manifested itself in most of his poetry. At two points alone does he seem to have wilfully misunderstood the Volkslied: first in his *Romanzen* in the *Bundesblüthen*, where popular song was interpreted for him by Bürger, Arndt and Gleim; secondly in his anacreontic pieces, where the homely figures of the Volkslied were occasionally sweetened beyond all power of digestion. He was not hampered, however, by the mysterious and the mediæval as was Eichendorff, or by the cynical and bizarre as was Heine, and therefore the simplicity of the Volkslied found in him more unity of expression. In Heine's poems we feel that the Volkslied enters in only as a single ingredient, not always uniting in perfect proportion with the rest: Heine's very brilliance and genius finding it a medium unsuited to carry the whole burden of thought and expression. The efficacy of such a medium must break down, the moment that a powerful personality expresses itself constantly in terms of it; the use of it added a brighter lustre to many of Heine's verses, as it did to certain of Goethe's, but it remained with each merely one of many art-expressions. Müller's case is radically different: from first to last he spoke in

terms of the Volkslied. His pleasing talent found in it a model for his verses which, though sung in differing chords and with slight individual variations, he never gave up. And the result would seem to have justified his choice, for rarely has lyric talent been more pleasing, or found a wider sphere of appreciation and popularity, than did his, clothed in the simple nature of the Volkslied.

A step beyond the nature-sense of the Volkslied occurs in a few of Müller's poems, when he develops the parallelism between landscape and human nature to a set figure, beginning with a scene from nature and describing it, to compare it later in the song, with use of similar imagery, with human experience or emotion. The most perfect example of this is his *Vineta*, where the bells from the depths of the sea are compared with the bells from the depths of the poet's heart¹:

Aus des Meeres tiefem, tiefem Grunde
Klingen Abendglocken dumpf und matt,
Uns zu geben wunderbare Kunde
Von der schönen alten Wunderstadt
In der Fluten Schos hinabgesunken
Blieben unten ihre Trümmer stehn;
Ihre Zinnen lassen goldne Funken
Widerscheinend auf dem Spiegel sehn.

Aus des Herzens tiefem, tiefem Grunde
Klingt es mir wie Glocken, dumpf und matt;
Ach, sie geben wunderbare Kunde
Von der Liebe, die geliebt es hat.
Eine schöne Welt ist da versunken,
Ihre Trümmer blieben unten stehn,
Lassen sich als goldne Himmelsfunken
Of im Spiegel meiner Träume sehn. . . . *Ged.*, I, 102.

(Likewise, studied parallelism in: *Ged.*, I, 19. *Der Müller und der Bach. Ged.*, I, 48. *Erstarrung. Ged.*, I, 53. *Letzte Hoffnung*, and in *Frühlingstraum* :

Ich träumte von bunten Blumen,
So wie sie wol blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

¹ Quoted in Heine's *Die Nordsee III., Sämtl. Werke* (Elster), 3, 102.

Ich träumte von Lieb' um Liebe,
 Von einer schönen Maid,
 Von Herzen und von Küssen,
 Von Wonn' und Seligkeit. . . . *Ged.*, 1, 57.

And again, quite as noticeably in *Sonnenschein* :

Wenn auf der spiegelklaren Flut
 Der goldne Strahl der Sonne ruht,
 Springt 's Fischlein selig in die Luft
 Und schnappt nach rothem Abendduft,
 Und es kräuseln sich plätschernd die Wogen.

Wenn ich dein helles Auge seh',
 Wird's Herz mir in der Brust so weh
 Und möcht' mit einem Sprung heraus
 Aus seinem stillen, dunkeln Haus,
 Sich zu sonnen in deinen Strahlen. . . . *Ged.*, 2, 21.

(Cf. also *Ged.*, 2, 14, *Die Meere*.)

In the nature-sense as studied thus far, there has been a constant parallelism between nature and human experience, whether vague and partly incoherent, or direct and clearly intelligible; there remains to be considered the instances, few in number, where a contrast between nature and human experience is given expression. Here, the poet, as if in sorrow at the defection of nature which has hitherto been his constant sympathizer and comrade, utters the complaint—It is Spring, all Nature rejoices—I alone am sad.¹

This note of complaint with nature, or impatience with it, is first sounded in Müller's *Mein !*, where the miller, impatient with a nature too slow-witted to sympathize with his outburst of joy, makes an imperious demand that she lay aside all other occupation, to rejoice with him.

Bächlein, lass dein Rauschen sein !
 Räder, stellt eu'r Brausen ein !
 All' ihr muntern Waldvögelein,
 Gross und klein,
 Endet eure Melodein !

¹ An example of this in the Jaffé edition of the *Cambridge Songs*, no. 29. *Ztschr. f. d. Altertum*, XIV, 492, quoted from Goetze, p. 4.

Durch den Hain
 Aus und ein
 Schalle heut' *ein* Reim allein :
 Die geliebte Müllerin ist *mein* !
Mein !
 Frühling, sind das alle deine Blümelein ?
 Sonne, hast du keinen hellern Schein ?
 Ach, so muss ich ganz allein
 Mit dem seligen Worte *mein*
 Unverstanden in der weiten Schöpfung sein ! . . . *Ged.*, I, 12.

(Cf. also *Ungeduld. Ged.*, I, 10. *Das Bad. Ged.*, 2, 15).

A few times a direct antithesis between nature and human emotion is suggested, as in *Einsamkeit* :

Und über mir ziehen die Vögel,
 Sie ziehen in lustigen Reihn,
 Sie zwitschern und trillern und flöten,
 Als ging's in den Himmel hinein. . . .
 Der Wanderer geht alleine,
 Geht schweigend seinen Gang. . . . *Ged.*, I, 33.

Or again in *Einsamkeit* :

So zieh' ich meine Strasse
 Dahin mit trægern Fuss
 Durch helles, frohes Leben
 Einsam und ohne Gruss. . . . *Ged.*, I, 57.

(Cf. also *Frühlingstraum. Ged.*, I, 56.)

Such cases of antithesis are however rare in Müller as in the *Wunderhorn*, which offers us only one highly developed example of such contrast :

Wo man nur schaut, fast alle Welt
 Zu Freuden sich thut rüsten,
 Zum Scherzen alles ist gestellt,
 Schwebt alles fast in Lüsten ;
 Nur ich allein
 Leid süsse Pein,
 Unendlich werd gequälet. . . . I, 174.

And this seems hardly the Volkslied manner. (Cf. also *KW.*, I, 206, and III, 132.)

It may be reckoned among the merits of Müller, that he did not develop such antithesis into more startling

contrast, as Heine did, for example (cf. Seelig. *Die dichterische Sprache in Heines Buch der Lieder*. Halle a/S. (dissert.), 1891, p. 70 f. When carried to its furthest extent, such antithesis loses the reality of the Volkslied and denotes not health, but morbidity; as is at once apparent from such verses as the following (Heine, *Lyr. Inter.*, no. 31):

Die Welt ist so schön und der Himmel so blau,
 Und die Lüfte, die wehen so lind und so lau,
 Und die Blumen winken auf blühender Au',
 Und funkeln und glitzern im Morgentau,
 Und die Menschen jubeln, wohin ich schau'—
 Und doch möcht' ich im Grabe liegen,
 Und mich an ein totes Liebchen schmiegen.

Effective as such antithesis may be, the reader feels it to be theatrical rather than dramatic.

The only poems of Müller's which deal with nature in a way utterly outside of the Volkslied manner are his didactic pieces, in which he draws a lesson from nature: poems which may be better called sermons in verse than lyrics. These are very few, and contrast oddly with the happy superficiality of the greater part of the poems. An example or two will suffice.

Seele des Menschen, du gleichst dem Monde.
 Aus den tobenden Stürmen der Brust,
 Aus der irdischen Freuden und Leiden
 Donnernden, blitzenden Ungewittern,
 Aus des Wahnes Nebelschleiern,
 Aus der Sünde Wolkennacht
 Hebst du verklärt und geläutert
 Dein ewiges Auge
 Und beschauest im Spiegel des Himmels
 Dich und die Erde. . . . *Ged.*, 1, 124.

(Likewise: *Der Giessbach bei Seeberg. Ged.*, 1, 107. *Am Brunnen. Ged.*, 1, 108. *Der Egerfluss. Ged.*, 1, 106. *Die Forelle. Ged.*, 1, 91.)

REMINISCENCES OF THE VOLKSLIED IN MÜLLER.

Müller's first poetical efforts, a volume of elegies, odes, songs, and a tragedy based upon a novel, written in his fourteenth year (1808), were never printed.¹ One is prone to wish that the poet's contributions to the *Bundesblüthen* (1815), or at least the major part of them, had been overtaken by a like oblivion, interesting and instructive as their republication by Prof. Hatfield may have proven, viewed from a philological standpoint. Judged by Müller's later work, these songs seem curiously ineffective and unmusical and vague. It is difficult to realize that these halting metres were the writing of this adept in rhythms: that these commonplaces of expression, these lines filled in merely that the stanza might have the requisite number of verses, this cloudiness of thought this morbid romanticism, were the prelude to the simple and smooth directness which marked Müller's maturer work. And nowhere is the wide divergence between the *Bundesblüthen* period and the later period more marked than in the five *Romanzen* which give us our first view of Müller's attempts in the field of popular poetry.² Here we see the poet who was to teach Heine the spirit of the old song forms laboring unsuccessfully with the motives of the Scottish ballad (*Die Blutbecher*), plodding dully in the footsteps of Bürger (*Der Ritter und die Dirne*),³ or

¹ Schwab. *l. c.* XVI.

² *Earliest Poems of W. M.*, Balt., 1898.

³ Compare the title *Der Ritter und die Magd*. *KW.*, I, 50. The *Romanze* preserves the names of the lovers, *Wilhelm* and *Gretchen*, the metre and the general contour of its source (*Sweet William's Ghost. Reliques*, ed. Willmott. Lond., 1857, p. 452, transl. in *Herders Volkslieder*, ed. Redlich, p. 348), although the infidelity of the maiden reminds rather of *Wilhelm und Margreth* (*Herder*, 59). In each case the ghost disappears at cock-crow:

Die Hähne krähn zum dritten Mal,
Der Geist riecht Morgenduft.

In the ballad:

Da kräht' der Hahn, da schlug die Uhr,
Da brach der Morgen für.

Cf. Bürger's:

Rapp'! Rapp'! Mich dünkt der Hahn schon ruft.
Rapp'! Rapp'! Ich wittre Morgenluft.

commingling personal experience and tradition from Percy into a whole (*Die zerbrochene Zither*) which causes the death of the hero.¹ The remaining two Romanzen are *Das Band*,² a pastoral neither better nor worse than much other *Schäferlyrik*, and *Der Verbannte*, which deals with the exile who has jested away his birthright through light love.

The chief value as regards Müller's later work which the *Bundesblüthen* songs possess is that they show conclusively how he passed through the stage of shallow copying of the external form of popular poetry, as did Uhland in his earlier ballads and Heine in the *Traumbilder*,³ to come finally to a true appreciation of the Volkslied spirit. What Goethe attained at a bound, Uhland, Müller and Heine acquired through gradual and clearly defined growth, visible in their ballads. The difference between their early and their later work is not alone the gulf which separates youth from maturity, the angularity of inexperience from the finish of a riper knowledge—it is

¹ The closing verses of the *Romanze* :

Und singt der Zither nach :
Da ward er bleich, sein Odem sank
Und seine Seele brach.

Correspond closely to the last stanza of the ballad :

Dein Gretchen ruft dir nach—
Die Wange blass, ersank ihr Leib,
Und sanft ihr Auge brach.

² The motive of *Das Band* is repeated later in *Die Königin und der Schäferknabe*. *Ged.*, I, 135, though with tragic ending. Compare the stanzas :

Zerbrochen liegt mein Schäferstab,
Die Herde irrt allein,
Und winselnd folgt mein treues Thier
Mir in den tiefsten Hain.

And

Und an des Abendmeeres Strande
Da weidet seiner Lämmer Schar ;
Der treue Hund liegt in dem Sande
Und spielt mit einem blonden Haar.

³ Hatfield, *Earliest Poems of W. M.*, p. 34. Goetze, *H. H. u. d. d. V.*, p. 6.

a wider difference that may be thus accounted for. It is the art-principle underlying popular poetry, which, misunderstood and regarded as an external thing, gives us the prosaic poetry of the younger Uhland, Müller and Heine—it is this art-principle applied masterfully which has largely helped to make certain of their later songs popular.

Reminiscence of the Volkslied in Müller shows itself first of all and most clearly in the general content and form of his poetry; in its choice of material and its character. The epic form of the older saga and heroic song found no expression in his poems, except for a few ballads¹: the legends of early German life and the mediæval chivalry, with their traditional figures and motives, palace and castle, king and courtier, princess and page, knight and vassal, carouse and tourney, cloister, church and chapel, the battle and the chase, adventures of the sword and the lance—these found a new incarnation in Uhland,² but not in Müller. It is the humbler side of old German popular poetry, the Minnesang and the Volkslied, which is renewed in his verses. With these he sings of Spring and love, faith and unfaith, the sorrow of parting, the despair of absence, the joy of possession: miller and millerlass, huntsman and postillion, journeyman and wandering musician, herdsman and shepherd, reaper and vine-dresser, as light of heart and restless as the nature which calls to them in the loneliness of the wood, the rustling of leaves, the song of birds, or the clouds in full sweep above them; desolate, in the night and the snow, at sound or sight of the sea, amid the falling leaves and bare branches and frost-rain of winter. Songs full of simple patriotism and piety, brimming with pleasing and childlike humor, yet yielding on occasion, as in the *Tafellieder*, to the goliardic, even gargantuan wit which stops but short of ribaldry: songs dripping with wine, yet

¹ E. g. *Die Schärpe*, *Der Glockenguss zu Breslau*, *Die Sage vom Frankenberger See*, *Die Königin und der Schäferknabe*.

² Cf. Schults' excellent *Der Einfluss des Volksliedes und der älteren Dichtung auf die Uhlandsche Poesie*. *Herrigs Archiv*, LXIV (1880), p. 13 ff.

essentially German in spirit,¹ whose source is in the drinking lays of the 16th century.²

The first song of *Die schöne Müllerin* strikes the keynote of Müller's lyrics—Wandering—and the second (*Wohin?*), in which it finds its most perfect characterization, is an adaptation of a Volkslied. As the sound of the sickle reminds the deserted maiden in the Volkslied of her vanished happiness (Uhland *Volksl.*³ III, 263), so in Müller's song does the sound of the brook remind the prentice of his loneliness and unrest.

Müller:

Ich hört' ein Bächlein rauschen
Wohl aus dem Felsenquell. . . . *Ged.*, I, 5.

Wunderhorn:

Ich hört ein Sichlein rauschen,
Wohl rauschen durch das Korn. . . . II, 50.

(Cf. Eichendorff's

Ich hör' die Bächlein rauschen,

Rückert's

Ich hört' ein Sichlein klingen
Wohl klingen durch das Korn.

and Brentano's

Ich hör' ein Sichlein rauschen
Wohl rauschen durch den Klee.)

The last stanza of Müller's song:

Lass singen, Gesell, lass rauschen,
Und wandre fröhlich nach. . . . *Ged.*, I, 6.

tallies with the *Wunderhorn*:

Lass rauschen, Lieb, lass rauschen,
Ich acht nicht wie es geht. . . . II, 50.

¹ Es liegt in den Trinkliedern etwas entschieden Deutsches (says Max Müller: *Vorw.*, 2. *Ged.* von *W. M.*, p. viii), und keine Nation hat ihren Wein so in Ehren gehalten als die unserige. Kann man sich englische Gedichte auf Sherry oder Port denken? Hat der Franzose viel von seinem Bordeaux selbst von seinem Burgunder zu erzählen?

² As in the *Wunderhorn*, II, 412-434. Of Müller's songs especially *Der Zechbruder und sein Pferd*, *Der Trinker von Gottes und Rechts wegen*, *Est, Est! Der König von Hukapetapank*, *Die Arche Noëh*, *Der gute Pfalzgraf*.

(A combination copied by Bürger (*Lenore*, 16th stanza)

Lass sausen, Kind, lass sausen.) .

Müller's

Ich weiss nicht, wie mir wurde.

is due to the Volkslied's

Ich weiss nicht, wie mir wird.

The pun in the 4th stanza of *Wohin*, and the water-nymphs in the 5th stanza, are additions by Müller. The 5th stanza :

Was sag' ich denn vom Rauschen?

Das kann kein Rauschen sein :

Es singen wol die Nixen. . . . *Ged.*, I, 5.

bears a curious resemblance to Heine's *Heimkehr*, 9, last stanza :

Das ist kein Rauschen des Windes,

Das ist der Seejungfern Gesang.

The verses in *Ungeduld* :

Ich meint', es müsst' in meinen Augen stehen,

Auf meinen Wangen müsst' man's brennen sehn. . . . *Ged.*, I, 10.

correspond to the thought contained in Meinert, *Unendliche Liebe*, p. 253, st. 3, which Goetze, p. 17, connects with Heine's

Verriet mein blasses Angesicht

Dir nicht mein Liebeswehe? . . . *Hk.*, 53.

For the beginning of *Morgengruss* :

Guten Morgen, schöne Müllerin. . . . *Ged.*, I, 10.

Cf. Nicolai, *Feyner Almanach* :

Gut'n Ab'nd! gut'n Ab'nd! Fraw Müllerinn. . . . I, 59.

Müller's verse (*Die liebe Farbe*) :

In Grün will ich mich kleiden. . . . *Ged.*, I, 16.

copies the Volkslied,

In Braun will ich mich kleiden. . . . *KW.*, I, 391.

In Schwarz will ich mich kleiden. . . . *KW.*, I, 394.

Cf. also Gorres, *Altteutsche Volks- und Meisterlieder*, Frankfurt, 1817, p. 77,

Grün will ich mich kleiden,

and p. 155,

In Weiss will ich mich kleiden.

The closing verses of *Die böse Farbe* :

Ade, ade! und reiche mir

Zum Abschied deine Hand! . . . *Ged.*, I, 17.

as well as (*Das Hirtenfeuer in der römischen Ebene*) :

Ade, ade, Geliebte!

Und reich' mir deine Hand! . . . *Ged.*, I, 69.

contain a reminiscence of the Volkslied.

Wunderhorn :

Und wenn zwey Liebende scheiden,

Sie reichen einander die Händ. . . . I, 103.

(Cf. also *KW.*, III, 59, Ziska und Schottky, 86, etc.,¹ Heine, *Lyr. Int.*, 49, Goetze, 13.)

Müller's *Blümlein Vergissmein* (*Ged.*, I, 17) reminds, albeit somewhat vaguely, of *Der traurige Garten* (*KW.*, I, 206).

The idea that angels visit the grave :

Und die Englein schneiden

Die Flügel sich ab

Und gehn alle Morgen

Zur Erde hinab. . . . *Ged.*, I, 20.

is derived from the Volkslied :

Wunderhorn :

Lieb Aennchen kam ins tiefe Grab,

Um Aennchen sungen die Englein. . . . I, 275.

(Cf. also *KW.*, II, 201.)

Popular are other usages of angels in Müller :

Da halten die Englein die Augen sich zu

Und schluchzen und singen die Seele zu Ruh'. . . . *Ged.*, I, 19.

(Cf. Heine's

Dazwischen schluchzen und stöhnen die guten Englein. . . . *Lyr. Int.*, 20.)

Angels come from heaven to kiss Nannerl's rosy cheeks, *Ged.* I, 41. An angel enfolds the lovers in his warm

¹ For Heine's relation to this book, compare the letter (May 4, 1823) to Max Schottky in *H. H.'s Autobiographie*, hrsg. v. Karpeles, Berlin, 1888. Goetze, I. c., 2.

wings. I, 24. Angels lead the lover from his grave to paradise. I, 81. Angels wash with dew the dead child's rosebush. I, 113.

The baptism of tears:¹

Müller :

Lass auf dein Haupt mich weinen :
Tauft denn die Thräne nicht ? . . . *Ged.*, I, 28.

is borrowed from the *Wunderhorn* :

Aus ihren schwarzbraunen Aeugelein
Sie ihm das Weihwasser gab. . . . I, 72.

For Müller's lines :

Wer hat das Wandern doch erdacht ?
Der hatt' ein Herz von Stein. . . . *Ged.*, I, 32.

Cf. the *Wunderhorn* :

Wer hat doch das Scheiden erdacht,
Das hat mein jung frisch Herzelein
So frühzeitig traurig gemacht. . . . I, 103.

(Also *KW.*, I, 163, *Wer's Lieben erdacht.*)

Popular in Müller is the appearance of the watchman :

Der Wächter bläst die Stunde. . . . *Ged.*, I, 36.

(Cf. also *Der Nachtwächter*, *Ged.*, 2, 40.)

Wunderhorn :

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne. . . . I, 101.

The letter containing the loved-one's heart in it ;

Müller :

Flugs thät sie erbrechen
Das Briefchen so fein
Und schaute schnurgrade
Ins Herz mir hinein. . . . *Ged.*, I, 37.

is a motive from the modern Volkslied. Cf. Büsching und von der Hagen. *Sammlung deut. Volkslieder*, Berlin, 1807, no. 35 ;

¹ An idea used twice in Müller's novel *Debora* (1827), cf. his *Schr.*, III, pp. 181, 256. 'Es fehlt an Weihwasser ; da rinnt plötzlich ein reicher Strom von Thränen aus den Augen des entzückten Jünglings, der Engel fängt sie in seinen Händen auf, und Maria wird damit getauft.' Cf. Heine (quoted from Greinz, 74) : Donna Clara weint Thränen aus lichten Augen auf Almansors braune Locken, so dass er träumt, er stehe wieder im Dome zu Corduva und empfangt das Sakrament der Taufe.

Liebster Schatz, wenn du willst schreiben,
Schreibe mir ein Briefelein,
Dass du mir getreu willst bleiben ;
Drücke auch dein Herzchen ein.

For Müller *Ged.*, I, 45, str. 1, cf. *KW.*, II, 193, str. 3.

A like picture with that of *Gute Nacht* (*Ged.*, I, 46) in *Abschied von Bremen* (*KW.*, I, 289).

The broken ring symbolizing broken faith, made famous by Eichendorff in *Das zerbrochene Ringlein* (cf. Müller's *Abschied*, *KW.*, I, 103) is used in Müller's *Auf dem Flusse* :

Um Nam' und Zahlen windet
Sich ein zerbrochner Ring. . . . *Ged.*, I, 51.

(Cf. also Bürger's *Lenardo und Blandine*, str. 41.)
A ring betokens constancy beyond death.

Müller :

Hast einst der Maid gegeben
Ein Ringlein schwarz und roth ;
Dran hält sie dich gebunden
Im Leben und im Tod. . . . *Ged.*, I, 130.

Wunderhorn :

Er that von seinem Finger herab,
Ein Ringlein von Golde so roth :
Nimm hin, du Hübsche, du Feine,
Trag ihn nach meinem Tod. . . . I, 70.

When love is dead the ring is thrown into the water.

Müller :

Muss jetzt ich von ihr nehmen
Das Ringlein schwarz und roth,
Und will es gleich versenken
Hier in dem tiefsten See. . . . *Ged.*, I, 130.

Wunderhorn :

Was zog er ihr abe vom Finger?
Ein rothes Goldringelein,
Er warfs in fließend Wasser, . . .
Bis an den tiefen See. . . . I, 283.

For *Das Wirthshaus* (*Ged.*, I, 55) *Auf einen Todtenacker hat mich mein Weg gebracht*, cf. *KW.*, III, 13 (*Vision*) *Ueber den Kirchhof gieng ich allein*.

Ländlicher Reigen (*Ged.*, I, 65) is a dance song with the alternating dialogue of raillery, examples of which in the *Wunderhorn* are *Geh du nur hin, ich hab mein Theil*, I, 371,

Verlorene Mühe, I, 372, *Starke Einbildungskraft*, I, 373, etc. Cf. Hatfield, *Poetry of W. M.*, p. 6, *Ziska und Schottky*, 109, 118, Uhland's *Hans und Grete*, etc.

For Müller, *Ged.*, I, 66, st. 4, cf. *KW.*, III, A, 101, *Tanzliedchen*.

The false tongues which hurt more than thorns and thistles (*KW.*, III, 17), *der Kläffer Zungen* (*KW.*, I, 40; III, 64), come to mention in Müller's *Der Ohrring* (*Ged.*, I, 68) and in *Der Feuerstein* (*Ged.*, I, 97); they are circumvented in *Abrede* (*Ged.*, I, 81).

Evidently reminiscent of Christopher Marlowe's *Pasionate Shepherdess* (Percy's *Reliques*, p. 110), Come live with me, and be my love, are Müller's verses:

Komm, Kind, mit mir zu wohnen
Im freien Waldrevier. . . . *Ged.*, I, 75.

(Müller knew Marlowe early, publishing a translation of his *Doctor Faustus* in 1818.)

The opening stanza of *Liebesgedanken* (*Ged.*, I, 76) is a *Schnaderhüpfel*:¹

¹ As is also Müller's stanza (*Höhen und Thäler*):

Mein Mädchen wohnt im Niederland,
Und ich wohn' auf der Höh';
Und dass so steil die Berge sind,
Das thut uns beiden weh. . . . *Ged.*, I, 66.

lines which the writer has been unable to find in any collection printed before Müller's publication of them, but the exact counterpart of which appear in Dunger's *Rundds*, No. 593.

Mei Mädlel wohnt im Niederland
und ich wohn auf der Höh,
und dô m'r net besamme senn,
dô thut's uns beiden weh.

Is this *Schnaderhüpfel*, sung in Zeulenroda, older or younger than Müller's stanza? The lines of Müller which immediately follow the above:

Ach Felsen, ihr hohen Felsen ihr,
Wozu seid ihr doch da?
Wenn's überall fein eben wär',
So wär' mein Schatz mir nah. . . . *Ged.*, I, 66.

remind involuntarily of the Styrian *Vierzeiler* (Hörmann, *Schnaderhüpfeln aus den Alpen*. Innsbruck, 1894,² no. 256):

Wänn däs Bergerl nit war'
Und das G'ständ nit daneb'n,
So kunnt' i mein' Diendl
In's Kammerl 'neinseg'n.

Je höher die Glocke,
 Je heller der Klang;
 Je ferner das Mädchen,
 Je lieber der Gang.

Ziska und Schottky (Liebesglück) :

Wiä heha da Duä'n,
 Wiä schen'r is 's G'lait;
 Wiä waida zum Diä'nd'l,
 Wiä gress'r is d' Fraid! . . . 66.

Quite as evidently are the verses:

Ein Mieder von Scharlach,
 Ganz funkelnagelneu,
 Und unter dem Mieder
 Ein Herzlein so treu. . . . *Ged.*, 1, 77.

taken from *Ziska und Schottky*, p. 69, st. 4:

Wäs geht iäh' no ä?
 A Kiderl blitzblä,
 Und a Jeperl a naig's—
 Und a Heä'z'l a trai's.

The last two stanzas of *Ausforderung* (*Ged.*, 1, 78) would seem to be from the Italian ritornelle which Rückert translated in his *Schönheit von Werth* (*Die Ritornelle von Ariccia*, no. 27).

Müller :

Und ist dein Dirnel schöner,
 So trag's zur Stadt hinein
 Zum Markte, zum Verkaufe,
 Für's Dorf ist's halt zu fein.
 Und ist dein Dirnel frömmer,
 So führ' es gleich nach Rom.

Rückert :

Schönste im Lande!
 Die Schönheit, die dir Mamma hat gegeben,
 Trag' sie nach Rom, man leiht dir drauf zu Pfande.

Müller's *Abschied* (*Ged.*, 1, 78) again is a close adaptation of *Ziska und Schottky*, 116 (*Die Trennung*). The rendering amounts in places to a translation, as is at once evident by a comparison of the opening stanza of each:

Müller :

Was soll ich erst kaufen
Eine Feder und Tint' ?
Buchstabiren und Schreiben
Geht auch nicht geschwind.
Will selber hinlaufen
Zu der Nannerl ins Haus,
Will's mündlich ihr sagen :
Unsre Liebschaft ist aus.

Ziska und Schottky :

Ai wås soll i denn kaf'n ?
A Diñt'n, Båbiär ;
Ai wås soll i denn schraib'n ?
Da Nannerl an'n Briäf.
Wüll glai sölba hiñgehñ
Zu da Nannerl in's Haus,
Und i wüll iähr afwais'n,
Dass d' Liäbschäft is aus.

as well as the closing verses :

Müller :

Und müssen wir scheiden
In jetziger Zeit,
Führ' Gott uns zusammen
In die ewige Freud'.

Ziska und Schottky :¹

Wal ma miäss'n schoñ schaid'n
Bai d'r jäziñga Zaid ;—
Vüllleicht kimmama z'såmma
In d'r ewiñga Fraid !

In Müller, as often in the Volkslied, the action of the song takes place before the mistress' house and window (cf. Greinz., l. c. 88 f.). *Erlösung, Ged.*, I, 79, *Vor meines Mädchens Fenster*. *Abrede, Ged.*, I, 81. *Vor meiner Liebsten Fenster*, also *Ged.*, I, 10, st. 4 ; I, 11, st. 2 ; 14, st. 3 ; 15, st.

¹ Such copying on Müller's part leads to the belief that a more thorough knowledge of his sources than yet exists will reveal the fact that other of his songs which criticism has accepted as original may be no more so than those in which he has adapted alien folksongs, viz., the Italian and the Greek. Stanzas like *Ged.*, I, p. 38, ll. 9-14 ; p. 66, ll. 28-31 ; p. 67, ll. 18-21 ; p. 73, ll. 21-24 ; p. 75, ll. 5-8, etc., would seem to indicate sources, as yet unknown, in the *Schnaderhüpfel*.

4; 17, st. 3; 25, st. 2; 26, st. 4; 36, st. 4; 37, st. 2; 46, st. 3; 47, st. 1; 51, st. 5; 61, st. 6; 63, st. 4; 73, st. 2, 79, st. 2; 138, st. 5, etc.

The formula in Müller :

Thut auf, thut auf die Fensterlein. . . . *Ged.*, I, 36.

Thu auf, Herzallerliebste. . . . *Ged.*, I, 81.

Thu auf die Thür, du holde Maid,

Thu auf und lass mich ein. . . . *Ged.*, 2, 88.

occurs frequently in the Volkslied :

Thu auf, thu auf, vielschöne Magd. . . . *KW.*, I, 15, etc.

For the source of the two last stanzas of *Die Umkehr* (*Ged.*, I, 81) cf. *Mod. Lang. Notes*, xiv, p. 166.

The motive of the cautious mother and the disobedient child (*Der Kranz*, *Ged.*, I, 82) is found in *KW.*, II, 29 (*Wär ich ein Knab geboren*). *KW.*, III, 73 (*Auch ein Schicksal*).¹

The motive in *Die Steine und das Herz* :

Ich steh' am Ufer bei dem Binnensee.

Es thut das Herz mir nach der Lieben weh,

Die drüben sitzt und nicht herüberkann. . . . *Ged.*, I, 98.

is similar to that of *Edelkönigs-Kinder*.

Wunderhorn :

Beisammen konten sie dir nit kommen,

Das Wasser war viel zu tief. . . . II, 252.

(Cf. also Müller's *Höhen und Thäler*, where natural barriers separate two lovers (*Ged.*, I, 66) and jokingly in *Gesellschaftliches Trinklied für Philister* (*Ged.*, 2, 53). *KW.* (1874), I, 329, *Zwei Wasser*. *KW.*, I, 331, *Der verlorene Schwimmer*, etc.

Der Glockenguss zu Breslau (*Ged.*, I, 124), whose theme is

¹ Though this is of course not limited to the Volkslied, but is common to all erotic poetry. A distinction must be always made between situations characteristic of the Volkslied alone and situations which the Volkslied employs in common with other verse, or else clearness is at an end. How rarely these divisions are kept apart is apparent when one consults such a study as Ališkievich's *Die Motive in der Liedersammlung 'Des Knaben Wunderhorn'*, Brody, 1898, where the author deals at length (pp. 14-16) with the important role played by the numerals 'two' and 'three' in the collection in question. Why not also the numeral 'one'? Surely this occurs frequently in the Volkslied.

based on the legend found in Grimm, *Deutsche Sagen* (Berlin, 1816), I, 189, is closely modeled after *Die Juden in Passau*, *KW.*, I, 93.

Müller :

War einst ein Glockengiesser
Zu Breslau in der Stadt. . . *Ged.*, I, 124.

Wunderhorn :

Fing an ein grossen Jammer
Zu Passau in der Stadt. . . I, 93.

Popular is also the craving on the part of the bell-founder of one last boon before death :

Ihr Herren lieb und werth ;
Doch eine andre Gnade
Mein Herz von euch begehrt. . . *Ged.*, I, 127.

Wunderhorn :

Ihr lieben Herrn von Augsburg !
Noch eine Bitt an euch. . . II, 193.

(Cf. also *KW.*, II, 171).

The sacrament is administered to the condemned prisoner. Müller, *Ged.*, I, 127. *KW.*, I, 221. Popular in tone are also: *Die Augen gehn ihm über*, *Ged.*, I, 127. *KW.*, I, 333. *Ach Meister, wilder Meister*, *Ged.*, I, 126. *KW.*, I, 221, and the belief (*Ged.*, I, 125) that mixing love and faith into the form makes the bell's tone the sweeter.

Die Sage vom Frankenberger See bei Aachen is a working-over of the legend in the *Kaiserchronik* (Massmann, *K.*, III, 1020 ff.), which deals with Charles the Great and the magic ring. Müller purified his material in moulding it. As Uhland made pathos out of the brutality of *Der Wirtin Töchterlein* (cf. Eichholtz, *l. c.* 106), so Müller turned the clay of the story of the inexpressible sin and its confession into gold. In both *Kaiserchronik* and Müller the motivation is the same. It is the ring that causes the emperor's mistress to retain in death the freshness of imperishable youth—it is the good bishop's intercession that brings the message from heaven which explains the mystery. The ending alone Müller has from the Volkslied, where, as so

often, the lover demands to be buried with his dead mistress:

Versenket in den grünen See
Dereinst die Hülle mein. . . . *Ged.*, I, 130.

A motive which Müller uses again in *Die Schärpe*:

Und wenn ihr ihn begräbet,
Lasst eine Stelle frei. . . . *Ged.*, I, 133.

Cf. *KW.*, I, 53. *KW.*, II, 252. *KW.*, II, 293. *KW.*, III, 16. Heine, *Lyr. Int.*, 31, 32. *Sweet William's Ghost, Rel.*, 453. Böhl de Faber's *Floresta de Rimas antiguas castellanas*, no. 123. Fauriel (Müller), II, 7. Greinz, *l. c.* 18, etc. For a collection of the sources of this story of Charles the Great, cf. G. Paris et A. Bos. *La Vie de Saint Gilles (Soc. d. anc. textes franc, 1881) Introd.*

The theme of *Liebchen Überall* (*Ged.*, I, 145), Müller found probably in *Der Schiffer und sein Liebchen*, an English ballad translated by Bothe (*Volkslieder*, Berlin, 1795, p. 413).¹

Müller:

Und wo ich geh' und wo ich steh',
In Schloss und Stadt und Feld,
Da find' ich auch ein Liebchen gleich,
Das schönste von der Welt.
Ich trag' allweg im Herzen mein
Mein Liebchen durch die Welt;
Da find' ich eins, da hab' ich eins
In Schloss und Stadt und Feld.

Bothe:

Glaub nicht, was man zu Lande spricht;
Kannst meinethalben ruhig schlafen:
Ein wackrer Schiffer findet nicht
Ein Lieb in jedem Meereshafen;
Doch ja, ich find' Eins, denn im Herzen hier
Trag' ich alltets dein trautes Bild mit mir.

A similar motive in the Volkslied:

Von dir geschieden,
Bin ich bei dir.
Wo du nur weilest,
Bist du bei mir.

¹ Dedicated to 'Vater Gleim, Dem deutschen Volksdichter.' (!) The song is from *The Linnet*, London, 1749, p. 55.

There follow (pp. 154-171) Müller's anacreontics, grouped under the titles *Erotische Tändeleien* and *Devisen zu Bonbons*. The metre and the manner of popular songs are oftentimes to be found here, but the sturdiness and directness of the Volkslied have given place generally to the weak and tortuous windings of triviality. Rhine-wine has become champagne, love has been latinized into Amor, the north-wind has become the zephyr, and rose-leaves and kisses are the sum of life. The King of Thule and his golden cup, of which Goethe's *Gretchen* sings:

Es war ein König in Thule,
Gar treu bis an das Grab,

meet a strange fate at Müller's hands:

Und an einer weissen Klippe hängt ein alter goldner Becher,
Jener, den zum Tode leerte Thule's königlicher Zecher.
Darin will ich Perlen lesen und Korallenknospen pflücken,
Um als treuer Liebe Krone auf das Haupt sie dir zu drücken. . . . *Ged.*, I, 155.

and Homburg, who describes love as

Ein Zweifel-haffter Trost, und süsse Bitterkeit,
Ein unvergiftter Giff, und kluge Narrethey.¹

is no whit more roundabout than Müller, who finds it:

Bittersüss und lieblichherbe,
Grausam mild und labend schmerzlich. . . . *Ged.*, I, 170.

It were unfair, however, to quote such verses as these without mentioning that they are apart from the manner of all of Müller's other writing, and that they are of rare occurrence. It is characteristic of him that, although he could not write anacreontics without lapsing constantly into popular forms of expression, he could keep his lyrics free from the stilted and artificial metaphors which burdened his anacreontic pieces. These latter are the after-glow of Gleim.

The second volume of Müller's *Gedichte*, with the exception of 13 sonnets, *Die Monate* (dedicated from Florence, Italy, to Ludwig Sigismund Ruhl. Compare Brentano's *Die Monate*, dedicated to Dr. Förster), the epigrams and

¹ E. C. Homburg, *Schimpff- und Ernsthafte Clio*, 1642.

the drinking songs, is given over to Müller's songs on foreign models—and here the influence of the German Volkslied, although coming in isolated instances to full expression, remains for the most part an undercurrent, difficult to analyze, yet always felt.

The lines :

Fischerin, du kleine,
Schiffe nicht alleine. . . . *Ged.*, 2, 14.

are the undoubted prototype of the similar verses in the well-known street-ballad, *Das Fischermädchen* :

Fischerin du kleine,
Fahre nicht alleine.¹

although there is no further likeness in the two songs.

Der Garten des Herzens contains the mention of heart under lock and key, which has appeared in the Volkslied and in the *Schnaderhüpfel* in numberless variations ever since the time of Wernher of Tegernsee (1170) :

Du bist min, ich bin din,
des solt du gewis sin ;
du bist beslozen
in minem herzen.
verlorn ist das slüzzelin,
du muost immer drinne sin.

Müller :

In meines Herzens Mitte blüht ein Gärtchen,
Verschlossen ist es durch ein enges Pförtchen,
Zu dem den Schlüssel führt mein liebes Mädchen. . . . *Ged.*, 2, 23.

The form which seems nearest Müller's is :

Mei' Herz ist verschlossen,
Ist a Bogenschloss dran :
Ist an anzigs Buebl,
Das 's aufmachn kann.

Müller's lines (*Ged.*, 2, 29, 16-17) :

Und wer ein Mädchen raubt, der ist kein Räuber,
Nein, heisst ihn einen wackern Buhler lieber !

¹ Which Weddigen (*Geschichte d. d. Volksdichtung*, Wiesbaden, 1895, p. 247. note) uses as a warning example of the fact that the more nonsensical and flat the modern street-ballad, the greater is its vogue. The goal of the modern Volkslied is (he mourns) naked vulgarity.

find a close correspondence in the Volkslied (*Der hübsche Schreiber*):

Warumb sol ich morgen hangen ?
ich bin doch ja kein dieb ;
das herz in meinem leibe
das hat die frewlein lieb. . . . (Uhland, no. 98.)

with which compare Heine's

Zum Teufel, Gesindel ! Ich bin ja kein Dieb,
Ich möchte nur stehlen mein trautes Lieb.

Direct traces of the Volkslied in Müller's drinking songs are few. The opening stanza of *Die schönsten Töne* (*Ged.*, 2, 38) is a reminiscence of the stanza of *Sally in Our Alley*, which Müller used elsewhere (cf. this journal, vol. 2, p. 313, note). The source of *Geselligkeit* (*Ged.*, 2, 38) is *Lebenslust* of Opitz. The refrain of *Der Nachtwächter* (*Ged.*, 2, 40) is borrowed from the *Stundenruf* of the provincial night-watchman.¹ Müller's student-song, *Die Arche Noäh* (*Ged.*, 2, 43) like Kopisch's popular *Historie von Noah*, makes Noah the father of German wine. The opening verse of *Der gute Pfalzgraf* (*Ged.*, 2, 44) is taken from the Volkslied—e. g. *Es war ein Markgraf über dem Rhein*, *KW.*, I, 83. *Es wohnt ein Pfalzgraf an dem Rhein*, *KW.*; I, 259, etc. *Der König von Hukapetapank* (*Ged.*, 2, 73) reminds of *Schnützelputz-Häusel*, *KW.*, II, 406. In general, however, though popular in metre, treatment and language, Müller's drinking songs are without direct correspondence in the Volkslied. As Müller's language and technique are to be made the subject of the following study, they may be omitted from discussion here.

¹ Cf. Wichener, *Stundenrufe und Lieder deutscher Nachtwächter*, Regensburg, 1897, p. 29, etc.

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WILHELM MÜLLER AND THE GERMAN VOLKSLIED. III.

DICTION OF THE VOLKSLIED AND OF MÜLLER.

THE diction of the German Volkslied, like that of all popular poetry, teems with peculiarities which maintain in general, as opposed to art-poetry, a certain homogeneity, although varying in individual instances according to time and circumstance of environment.¹ It is possible, therefore, to compare it broadly with the diction of any given poet, and from such study to learn their points of tangency in manner and in form, as well as their points of divergence. While similarity in the treatment of the thought in any isolated instance may be accidental and therefore inconclusive, yet if the style of the poet be found to correspond in persistent fashion to that of the older German Volkslied, if syntax and rhetorical figure, form and mode of speech, be similar in both, nay even often identical in both, then the poet's dependence on the Volkslied may be considered proven, in so far at least as such dependence be either tangible or mechanical.

In so far as it be tangible :—for there is in Müller as in the Volkslied a certain intangible and evanescent something quite beyond power of characterization—a musicality apart from rhythm, a simplicity apart from words, an 'atmosphere' to be felt not seen, a 'tone' to be felt not heard, an 'aroma' to be felt not sensed . . . it is this indwelling soul in German popular poetry which renders critical discussion of it, whether in the concise notes of a Hildebrand and a Köhler,² or in the verbose treatise of an Uhland, unsatisfying and incomplete; it is this same

¹ Krejčí, *Ztsch. f. Völkerpsych.* XIX, 122.

² *Materialien zur Gesch. d. d. Volksliedes*, Leipz., 1900. *Beiträge zum deut. Unterricht*, Leipz., 1897, pp. 33-59, 430-436. Reinh. Köhler, *Kleinere Schriften*. 3 vols. Berlin, 1898-1900.

indwelling soul that has removed many of Müller's songs from mediocrity, made them a model for the young Heine,¹ mated them to Schubert's music, brought them to the *Commersbücher*, and had them sung and sung again, while criticism has sat coldly by to explain that they are imitative songs, inferior to some songs on Greek independence.²

It would ordinarily be desirable to treat the poems of the poet, whose diction were to be compared with the Volkslied's, in chronological order, because style and manner of expression are variable and not constant facts;³ in the present instance, however, there is little necessity of this, as Müller's style, owing to the short span of his life, remained practically a unit. A mode of procedure, that is, which would not be permissible in the study of Goethe's or Heine's songs,⁴ is justifiable here; the more so, in that it has been shown in a preceding chapter how consciously and closely Müller made a model of the popular poetry.

*Terseness.*⁵

In his review, already cited, of the first volume of *Des Knaben Wunderhorn*, Goethe calls attention to the laconicism of the lyric. 'The vivid contemplation of a limited situation,' he says, 'elevates a particular circumstance to

¹ Clearly recognized by Heine (Letter to M. dated June 7, 1826): 'At a very early time I let German folk-song exercise its influence upon me, but I believe it was in your songs that I found what I looked for—pure tone and true simplicity. How pure and clear your songs are, and they are all true folk-songs!' *Legras* (*Henri Heine*, Paris, 1897, p. 113, note 3) says: 'Il suffit de feuilleter les poésies de W. Müller pour y retrouver des mots et des phrases qui rappellent le *Buch der Lieder*. On en trouvera une liste dans l'article de M. Hessel, *ZfddU.*, III, p. 59 seq.'

² Although Arnold's statement (*Euphorion*, 2es Ergänzungsheft, 1896, p. 117) is true: 'Wilhelm Müller steht unter den Philhellenen wie Gleim unter den militärisch-patriotischen Dichtern, wie Gerstenberg unter den Barden, als Charakterkopf unter Durchschnittsgesichtern, als beinahe einzige Erhöhung auf unbegrenzter Steppe.'

³ Scherer, *Poetik*, p. 157.

⁴ Goetze, *l. c.* p. 18.

⁵ Called since Herder *Sprunghaftigkeit*. 'Zuerst muss ich Ihnen also sagen (writes Herder, in his *Auszug aus einem Briefwechsel über Ossian*, usw.), dass Nichts in der Welt mehr Sprünge und kühne Würfe hat, als Lieder des Volks; und eben die Lieder des Volks haben deren am Meisten,

the state of a circumscribed, but yet sovereign totality, so that we are fain to see in a narrow compass the whole world. The pressure of a deep view demands laconicism. What in prose would be an unpardonable inversion of the thought is, in the true poetic sense, a necessity, a virtue; and even the unseemly, if it but appeal earnestly to our whole strength, arouses it to an incredibly enjoyable activity.' This laconicism, or terseness, indispensable for every lyric form of expression, appears most clearly of all in the Volkslied,¹ as such telling examples as the opening of *Das Feuerbesprechen*, KW. I, 21, or *Lass rauschen, Lieb*, KW. II, 50, or the second stanza of *Müllers Abschied*, KW. I, 103, clearly show.

The conscious poet so orders his verses that the stream of thought flows smoothly, takes care that nothing comes unprepared, furnishes the introduction and the proper transitions, employs middle-terms, and has regard to finish and proportion. The Volkslied, on the contrary, suppresses each subordinate detail; without intimation one is plunged into the midst of the action. Interrogation and exclamation play an important role: *Maria, wo bist du zur Stube gewesen?* KW., I, 19. *Wie kommst, dass du so traurig bist?* KW., I, 210. *Ach Gott, wie weh thut Scheiden!* KW.,

die selbst in ihrem Mittel gedacht, ersonnen, entsprungen und geboren sind, und die sie daher mit so viel Aufwallung und Feuer singen und zu singen nicht ablassen können.' Goethe also speaks of the *kecken Wurfs des Volkslieds*.

¹ Wackernell, *l. c.* p. 20, f. cites in this connection *Stiefmutter*, Uhl. Volksl., no. 120 and, best of all, *Die Kindermörderin*, Böckel, *l. c.*, no. 54:

- | | |
|--|--|
| <p>1. 'Komm her, lieb Janche,
Komm her zu mir,
Es ist geschehen,
Es ist vorbei.'</p> | <p>3. Sie nahm das Kind und trugs
Dem Wasser zu;
'Hier kannst du wohnen,
Hier findst du Ruh.</p> |
| <p>2. Und als dreiviertel Jahr
Verflossen waren,
Hat sie geboren
Ein schönes Kind.</p> | <p>4. Ihr Männer alle
Eilt mit mir zum Grab;
Sonst stürz' ich mich ja selbst
Den Fluss hinab.'</p> |

Compare with this the 15 eight-versed stanzas of Schiller's *Die Kindesmörderin*.

I, 206. *Was hab ich meinem Schätzlein zu Leide gethan?*
KW., III, 110.

Müller makes ample use of this immediate mode of expression: *Bächlein, lass dein Rauschen sein!* *Ged.*, I, 12. *Was sucht denn der Jäger am Mühlbach hier?* *Ged.*, I, 14. *Was treibt mich jeden Morgen?* I, 17. *Was meint sie mit dem Aschenkleide?* I, 25. *Was suchen doch die Menschen all?* I, 32. *Was vermeid' ich denn die Wege?* I, 54. *Was drückst du so tief in die Stirn den Hut?* I, 61. *Was soll ich erst kaufen?* I, 78. *Wer schlägt so rasch an die Fenster mir?* I, 88, etc., etc. Müller's song cycles, *Die schöne Müllerin*, and *Reiselieder*, are especially terse; the omission of a single word would often destroy the sense. Thus in *Trockene Blumen* (*Ged.*, I, 18):

- | | |
|---|---|
| 1. Ihr Blümlein alle,
Die sie mir gab,
Euch soll man legen
Mit mir ins Grab. | 3. Ihr Blümlein alle,
Wie welk, wie blass?
Ihr Blümlein alle,
Wovon so nass? |
| 2. Wie seht ihr alle
Mich an so weh,
Als ob ihr wüsstet,
Wie mir gescheh'? | 4. Ach, Thränen machen
Nicht maiengrün,
Machen todte Liebe
Nicht wieder blühn. |

Vagueness.

In his *Poetik* Scherer terms the vagueness which characterizes so many Volkslieder as the *Technik des Erratenlassens*, for guesswork is often necessary to determine the meaning of the song. Such treatment arouses the play of fancy to the uttermost, and gives often a power to simple stanzas of the Volkslied beyond the reach of the most artful hyperbole. There would seem to exist three reasons for this vagueness in a popular song:

1) The maiming and mangling of the sense of an old Volkslied, as it is transmitted from one century to another: chance accretions and omissions: parts of it misunderstood, parts of it forgotten: its text changed to suit this or that melody, or confused with the text of another song not unlike it: certain refrains, initial or final,

applied to it unwarrantably, regardless of sense, to fill out the strain—the text often mattering little, if the melody be but sweet.

2) As Wackernell says, the people sing what they have lived through, not what they have imagined or invented. Therefore their songs are so subjective. We meet in the Volkslied a set of emotions or happenings, with which the author is so familiar that he considers explanation unnecessary; in his narration of them his eye is single to their importance, or mayhap he lacks the requisite skill to lay bare the details which inspire or explain them. The result is therefore a bald outline, guiltless of finish, one in which proportion, logical sequence of events, introspection and coördination of parts play no role. The *lacunae* in the sense must be filled out by the hearer of the song, if at all. It is as if one overhears bits of conversation not intended for his ears, and is hard put to it to interpret their meaning.¹

¹ Müller's own words are: 'The first singer sang to listeners to whom he did not need to announce the time, name, rank and relationship of his hero; they knew what and whom he meant; questioning, the hero made his appearance, another answered: we do not know with what persons we have to do; a single occurrence, an incoherent sketch-work glides past us; it is as if fingers pointed at something that we no longer see. Thus many songs would have remained partly or wholly riddles to us, had annotations not been given with them.' Cf. Sanders, *Volksleben der Neugriechen*. Mannheim, 1844, p. 22.

In this connection cf. Schönbach (*Das Christentum in der alldutschen Heldendichtung*. Graz, 1897, p. 241, f.), who would trace back the difference between art-poetry and folk-poetry, if such difference really exist, to the difference between written and unwritten poetry. That poet (he says) who creates a song for listeners depends more upon the coöperation of the fancy of his audience, than does the poet who writes for readers. The former will work especially with strong strokes of suggestion, the completion of which may be safely left to the individual imagination of his hearers; the latter must needs store up for the eye of his readers more details of description. To the list of those who, with Schönbach, would establish a stated difference between *Volksdichtung* and *Kunstdichtung*, in addition to those already quoted in this writing, I would add Hinrichs (*Preuss. Jahrb.* xi, p. 596 f.), Reinh. Wager, *Über Volkspoesie*. 1860, p. 20. Kleinpaul, *Poetik*. 1879, i, p. 11, f. In the light of such subtlety of discussion, the common-sense view of a recent writer (A. Kopp, *Der Gassenhauer auf Marlborough, Euphor.*, vi, 284) is vastly refreshing.

3) Volkslieder of later origin doubtless imitate more or less consciously this abruptness and sketchiness, to lend to their technique the flavor of the rude and the popular—as did Heine. Here, that is, the vagueness has become a formula, a nicely-calculated artifice, to puzzle the reader and to cling to him, while he seeks in vain for a solution to the poem.

This last-named ground would be of course Müller's place. Müller's *Der Perlenkranz, Ged.*, I, 28. *Bruderschaft*, I, 33. *Die Wetterfahne*, I, 47. *Der Lindenbaum*, I, 49. *Der Wegweiser*, I, 54. *Der Apfelbaum*, I, 62. *Der Todtgesagte*, I, 133—these verses breathe the spirit of the vague and personal, as do, e. g., the Wunderhorn songs: *Der Überlaufer*, II, 21. *Rheinischer Bundesring*, II, 15. *Rosmarien*, I, 258. *Der Fuhrmann*, I, 203. *Ulrich und Aennchen*, I, 274. *Vorladung vor Gottes Gericht*, II, 208. *Der Pfalzgraf*, II, 262. *Es ritt ein Herr und auch sein Knecht*, II, 271.

Authorship.

Müller uses at times the well-known manner of the older Volkslied, in bringing to view in the last stanza of the song the personality, pretended or real, of the author. Thus in *Hier und dort, Ged.*, I, 38 :

Dies Lied hat gesungen
Ein Wanderer vom Rhein,
Hier trank er das Wasser,
Dort trank er den Wein.

which corresponds closely to the close of a Low German song :

De uns dit nie ledtlin sank
Meint vum Hamme is he genant,
he drinkt vel lever den rinschen kolden win
alst water ut dem brunnen.¹

Further in *Müller: Abendreihn, Ged.*, I, 34. *Entschuldigung*, I, 37. *Est Est!* 2, 66. Also: *Ged.*, I, 128, lines 7-8.

¹ Hildebrand, *Materialien*, p. 67.

I, 131, lines 1-2, and of his *Bundesblüthen* verses the last stanzas of *Der Ritter und die Dirne* and *Die Blutbecher*. In the *Wunderhorn*: I, 103; I, 111; I, 164; I, 214; I, 222; I, 238; I, 341; I, 361; II, 95; II, 106; II, 153; II, 166; II, 186; II, 395; II, 396, etc.

FIGURES OF RHETORIC.

Metaphor and *Simile*, figures instinct in all speech,¹ need comment here only as they are essentially popular in tone, and in so far as they reveal a close relationship with Volkslied usage. The especially lyric nature of the great burden of Müller's verses is responsible for the directness and simplicity of his figures, as well as for their extreme brevity. Because so many of them are love-songs, metaphor and simile are chiefly used to compare the mistress with flowers, and with animate nature. These cases have been treated at length, however, in a preceding chapter which discusses Müller's nature-sense, and it were a waste to recount them.

Within the same chapter, too, instances of *Personification* and *Apostrophe* of the popular sort bore eloquent testimony to Müller's dependence upon the Volkslied. It was found that his use of these figures, although still sincere, was more highly developed than is the Volkslied's,² for Müller has cast his lyrics into a dramatic form, where the vague figures of the Volkslied become breathing human beings, where, as were to be expected, natural objects and phenomena are given speaking and sentimental, instead of merely static, roles. It could not be otherwise, for personification in the Volkslied is a longing for sympathy, an unconscious projection of humanity into soulless objects, an unconscious nature worship rather than an articulate mythology—with Müller there is

¹ In his *Science of Language* (2d series, p. 368) Max Müller says: 'Metaphor is one of the most powerful engines in the construction of human speech, and without it we can hardly imagine how any language could have progressed beyond the simplest rudiments.'

² Goetze (*l. c.* 32) would claim rather the opposite for Heine, but fails to cite cases to prove his point, which I believe is ill-taken.

little real simplicity of this sort, for his very use of conscious allegory proves artificiality. In his *Die schöne Müllerin*, for example, the brook is a member of the dramatic personae of the cycle, perhaps the most important member, for it leads the miller prentice to his mistress, leads him with its laughter to and through his courtship, clings to him first in the foreboding and then in the sorrow of the catastrophe, and finally cradles him to sleep. This is a step beyond the Volkslied.

FIGURES OF SYNTAX.

One of the distinguishing traits of folk-song everywhere is the attempt to express more clearly the passion or the occurrence under consideration by a repetition of single words or phrases.¹ This is but natural, for the vocabulary of the uncultivated author is so restricted, his emotions are so simple and direct, his mind so given over to the one idea which holds it, that he cannot avoid repetition, which is at once a mental necessity and a mental relief. And, as regards the composition of the song itself, repetition helps to fill out the scant verse, and to give a momentum to the stanza and a swing to the cadence which, if rightly used, are irresistible.

The dangers which beset repetition are apparent. It becomes easily monotonous, tends to destroy individuality, and at times defeats its own end; for example, instead of emphasizing the thought presented, it calls attention to the means used, the ear being quick to catch the recurrent words or phrases, often to the exclusion of the sense which underlies them, forgetting the inherent

¹ Burdach (*Reinmar der Alte u. Walther v. d. Vogelweide*, p. 84) says: 'Der germanischen Volkspoesie eignet dieses Darstellungsmittel vorzüglich.' Heinzel (*Über den Stil der altgerm. Poesie*, p. 9): 'Ein aus mehreren Worten bestehender Ausdruck wird variiert, dasselbe noch einmal gesagt, gewöhnlich durch dieselben Satzglieder, und in einer gewissen parallelen Form.' Gummere (*OEngl. Ballads*, p. 309): 'Iteration and parallelism are the constant factors of the style of Germanic ballads.' Cf. also Seelig. *Dichterische Sprache in Heines Buch der Lieder*, pp. 49, ff. and Goetze, *l. c.* A. W. Grube, *Deutsche Volkslieder*. Iserlohn. 1866, p. 104, ff. R. M. Meyer, *Die Formen des Refrains. Euphorion*, V (1898) p. 1, ff.

beauty of the verse while yielding too close attention to its structure. Thus in Müller's *Einsamkeit* (*Ged.*, 1, 32) the directness and effectiveness of the opening repetition is apparent :

Der Mai ist auf dem Wege,
Der Mai ist vor der Thür,

as compared with the unutterable prose of his *Griechenlieder* (*Ged.*, 2, 100) where repetition fairly riots :

Empor ! Empor ! so heisst es, der Griechen Lösungswort.
Empor zu deinem Gotte, empor zu deinem Recht,
Empor zu deinen Vätern, entwürdigtes Geschlecht !
Empor aus Sklavenketten, aus dumpfem Kerkerduft,
Empor mit vollen Schwingen in freie Lebensluft !
Empor, empor, ihr Schläfer, aus tiefer Todesnacht, etc., etc.

In the following presentation of the number of occurrences of repetition in Müller's songs we see how large a use he made of the figure. It appears not only in his verses most evidently modeled on the Volkslied, but turns up with strange insistence where it would be scarce expected, and it is this as much as any one fact which lends his songs their undeniably popular air, both as printed and as sung. It were, of course, impractical to attempt to separate the occurrences of repetition which rest upon conscious imitation of the Volkslied model from those which sprang spontaneously to Müller's lips, arising naturally from the subject to be treated—nor were such separation profitable ; for his large, at times almost excessive use of repetition, proves that here at least Müller is on the same plane with the Volkslied, relying more fully merely than did Eichendorff or Heine or Uhland on this simple artifice, to give his songs their popular tone.

Of the formal repetition, which occurs in the older epic, i. e. the constant repetition of the same phrases, or epithets, to emphasize individual ideas, there is little or none in Müller, owing to the small number of his ballad pieces. These may be found rather in Uhland.

Epizeuxis.

Epizeuxis, the form of figurative repetition in which a word is repeated without any intervening words or clause, is the simplest mode of intensifying a statement.¹ In it therefore the Volkslied finds emphasis readiest to its hand. The figure serves here to emphasize the thought, by expressing urgent entreaty; thus:

Thu auf, thu auf, vielschöne Magd. *KW.*, I, 15.
 Wein' nicht, wein' nicht, braun's Mädelein. *KW.*, I, 50.
 Trockne ab, trockne ab dein Aeuglein. *KW.*, I, 63.
 Steh auf, steh auf, lieb Reitknecht mein. *KW.*, I, 52.

or merely general emphasis:

Ach nein! ach nein! das thu ich nicht. *KW.*, I, 83.
 Ach tausendmal ihr tiefe tiefe Thal. *KW.*, I, 85.
 Im tiefen tiefen Thurm bey Wasser und bey Brodt. *KW.*, I, 101.
 Lebt wohl, lebt wohl Herr Vater mein. *KW.*, I, 153.

Oftentimes the sense is subordinate to the sound, and the repetition is effective only from a musical standpoint, as in, e. g., *Der Fuhrmann*. *K.W.*, I, 203, 1: *Wohl vor das hohe hohe Haus. Bot der dort einen guten guten Tag. Hat sie gut Bier, gut Bier und Wein. Ihre Aeuglein wurden wurden nass, etc.*

¹ Strictly speaking, *Alliteration* is the simplest of all forms of repetition, but it need hardly be considered here, as it remains in the Wunderhorn and in Müller only in the alliterative phrases (*Kisten und Kasten, Leib und Leben, Wind und Wetter, Weck und Wein, Stock und Stein*, etc., etc.) which are common to every form of descriptive speech, whether prose or poetry, and are therefore not peculiar to the popular sort of verse. It is of interest, however, to note that Müller's use of these alliterative phrases is a large one, and that there is in his verses none of the conscious employment of the figure in its length and breadth—let us merely recall

Im wallend weissen Gewande
 Wandelt er—

which has a stiffness utterly at variance with the demands of popular poetry.

Closely allied in sound-effect to this alliterative repetition are the simple rime-phrases so common to Müller, e. g.—*Sang und Klang, Rath und That, Luft und Duft, Dunst und Gunst, weit und breit, lebet und webet, gehn und stehn, kriecht und fliegt, sang und sprang*, etc.

It expresses also duration of time :

Noch lange lange Zeit. *KW.*, I, 419.

Deine gute Tage sind alle alle aus. *KW.*, II, 12.

In all of these ways Müller makes ample use of the figure :

Schätzel, Schätzel, schläfst du schon? *Ged.*, I, 41.

Kehr um, kehr um, und schilt erst deine Müllerin. *Ged.*, I, 14.

Still, still, mein Herz. *Ged.*, I, 27.

Hinter mir so weit, so weit. *Ged.*, I, 34.

Thut auf, thut auf die Fensterlein. *Ged.*, I, 36.

Immer leiser, leiser summend. *Ged.*, I, 92.

Mit hundert Leuten und mehr und mehr. *Ged.*, I, 108.

Ewig, ewig müsse dürsten. *Ged.*, I, 119.

Weit, weit von deinem Haus. *Ged.*, I, 139.

And in *Ged.*, I, 6, line 10; II, 13; II, 15; 12, 12; 16, 26; 18, 4; 17, 14; 17, 15; 18, 14; 19, 14; 20, 19; 18, 3; 20, 28; 21, 5; 32, 14; 34, 26; 35, 31; 36, 21; 36, 23; 38, 28; 39, 28; 43, 25; 47, 4; 68, 12; 69, 28; 73, 1; 74, 15; 77, 17; 83, 21; 84, 18; 84, 20; 86, 16; 87, 5; 88, 27; 89, 11; 90, 9; 90, 14; 91, 10; 93, 6; 100, 23; 102, 2; 102, 14; 119, 9; 119, 19; 119, 28; 119, 36; 134, 7; 140, 32; 146, 3; 148, 10; 153, 1; 155, 18; 163, 15; 165, 12. *Ged.*, 2, 14, 1; 24, 17; 24, 22; 24, 25; 25, 27; 33, 9; 34, 7; 35, 12; 43, 4; 47, 30; 50, 1; 51, 1; 51, 18; 70, 19; 70, 29; 76, 9; 82, 26; 82, 34; 84, 29; 89, 20; 89, 24; 90, 9; 90, 11; 90, 12; 93, 1; 97, 18; 97, 19.

Epibole.

Epibole (identical with *Anaphora*; *Epanaphora*) consists in the repetition of a phrase or a word in the beginning of two or more successive verses, clauses, or sentences. Its chief merit in naïve poetry is that it presents the key-notes of thought strikingly to the ear or to the eye, fixes the attention on the main points at issue, and pleases, as does a recurrent melody in an orchestral piece, by reason of familiarity. It aids the memory, too, which accounts for its frequent presence in popular song :

1) *Epibole within a single verse* :

Grüss ihn so hubsch, grüss ihn so fein. *KW.*, III, 84.
 Sie sangen so jung, sie sangen so alt. *KW.*, III, 83.
 Er dachte hin, er dachte her. *KW.*, II, 153.
 Sie schwungen sie hin, sie schwungen sie her. *KW.*, I, 219.
 Du wirst nicht bleich, du wirst nicht rot. *KW.*, I, 141.

Müller :

Hoch über den Segel, hoch über den Mast. *Ged.*, I, 45.
 Wol über die Brücke, wol über den See. *Ged.*, I, 62.
 Es ist so öd', es ist so kalt. *Ged.*, I, 73.
 Ich hab keinen Namen, ich hab einen Mann. *Ged.*, I, 133.
 Muss er schauen, muss er ziehen. *Ged.*, I, 137.

Also *Ged.*, I, 6, 10; 6, 21; 7, 7; 7, 21; 7, 22; 16, 21; 17, 3;
 18, 27; 22, 5; 20, 2; 23, 14; 24, 1; 25, 3; 31, 34; 32, 1;
 32, 8; 34, 25; 35, 5; 35, 11; 35, 15; 39, 31; 45, 9; 53, 10;
 55, 25; 56, 15; 60, 14; 62, 3; 62, 6; 64, 11; 64, 29; 73, 2;
 78, 15; 84, 32; 90, 10; 92, 9; 94, 5; 101, 19; 106, 16; 110,
 10; 111, 17; 116, 6; 134, 26; 137, 28; 137, 32; 137, 34;
 137, 36; 140, 11; 140, 28; 144, 1; 145, 30; 152, 31; 154,
 15; 154, 20; 154, 21; 167, 30. *Ged.*, 2, 23, 20; 41, 27; 44,
 12; 54, 15; 55, 17; 72, 19; 78, 16; 84, 18; 88, 4; 93, 7.

2) *Double epibole within a single verse* :

Of rare occurrence in the Wunderhorn, and then often irregular in structure :

Er hat kein Fleisch, kein Blut, kein Haar. *KW.*, I, 24.
 Lass ab, lass ab, ei lasse ab. *KW.*, I, 189.
 Durch Kreuz, durch Leiden, durch allerlei Noth. *KW.*, I, 203.

Rarely used by Müller, but in more musical manner :

Nur nach, nur mit uns, nur von hinnen. *Ged.*, I, 44.
 So eng, so kurz, so schmal. *Ged.*, I, 103.
 So voll, so hell, so rein. *Ged.*, I, 125.

Also *Ged.*, I, 127, 26. *Ged.*, 2, 24, 30; 88, 6; 177, 14.

3) *Epibole in two consecutive verses* :

Gott grüss euch Jungfrau hübsch und fein,
 Gott grüss euch Auserwählte. *KW.*, I, 340.
 Schmied's nicht zu gross, schmied's nicht zu klein,
 Schmied's für ein schönes Fingerlein. *KW.*, III, 84.

Also *KW.*, I, 42, 17-18; I, 90, 12-13; I, 275, 22-23; III,
 7, 27-28, etc.

Müller : Der Mai ist auf dem Wege,
 Der Mai ist vor der Thür. *Ged.*, I, 32.

 All Jahr' ein frisches Herzchen.
 All Jahr' ein frischer Kranz. *Ged.*, I, 66.

Also *Ged.*, I, 4, 27-28; 4, 34-35; 7, 31-32; 9, 33-34; 11, 8-9; 11, 12-13; 12, 13-14; 13, 13-14; 13, 30-31; 14, 4-5; 14, 8-9; 14, 14-15; 14, 17-18; 14, 21-22; 15, 10-11; 15, 20-21; 16, 6-7; 16, 12-13; 18, 5-6; 19, 15-16; 22, 5-6; 23, 9-10; 24, 5-6; 24, 28-29; 27, 8-9; 28, 8-9; 28, 27-28; 32, 23-24; 32, 27-28; 33, 2-3; 33, 22-23; 33, 28-29; 34, 9-10; 35, 7-8; 35, 25-26; 38, 20-21; 40, 6-7; 46, 5-6; 48, 14-15; 50, 8-9; 51, 1-2; 51, 22-23; 51, 27-28; 54, 6-7; 54, 24-25; 55, 2-3; 55, 29-30; 57, 2-3; 57, 30-31; 58, 22-23; 61, 9-10, and *one hundred and eighty (180) odd* additional cases of epibole in two consecutive verses in Müller's poems, exclusive of those in the *Griechenlieder*, which are as the sands of the sea. These cases of epibole range from the repetition of a single monosyllabic word (such as *ich, wer, was*) to the repetition of whole clauses. Whether such excessive employment of a single formula by a poet is justifiable in art, or no—this is not the question which here concerns us. It is sufficient to establish the fact that Müller reverted most often to just that figurative formula (epibole) which is a distinguishing outward mark of the lyric Volkslied.

4) *Epibole in three or more consecutive verses:*

Sie kamen an eine Hasel dort,
 Sie kamen ein Fleckchen weiter hin,
 Sie kamen auf eine Wiese grün. *A'W.*, I, 274.

Denn ich bin dir verpflichtet,
 Denn ich bin dir vertraut,
 Denn ich bin deine Braut. *KW.*, II, 12.

Macht Herze gesund,
 Macht d'Jugend verständig,
 Macht Todte lebendig,
 Macht Kranke gesund. *KW.*, I, 164.

Bald gras ich am Neckar,
 Bald gras ich am Rhein,
 Bald hab ich ein Schätzkel,
 Bald bin ich allein. *KW.*, II, 15.

Also *KW.*, II, 150, 15-17; II, 160, 25-28; III, 70, 23-26; III, 79, 22-24; III, 121, 17-19; III, 134, 3-11; III A, 57, 7-10, etc.

Müller :

Hat sie den grünen Kranz im Haar,
Hat sie den grünen Mann im Arm,
Hat sie im Hause Reigenschwarm. . . *Ged.*, I, 82.

Ich habe nicht geschlafen,
Ich habe nicht gewacht,
Ich habe nur geträumet,
(An dich hab' ich gedacht.) . . *Ged.*, I, 139.

Je höher die Glocke,
Je heller der Klang;
Je ferner das Mädchen,
Je lieber der Gang. . . *Ged.*, I, 76.

Frage, was die Liebe sei.
Frage den, der liebe frei;
Frag ihn, den die Liebe kost;
Frag ihn, den die Lieb' erbost. . . *Ged.*, 2, 137.

Also *Ged.*, I, 5, 20-23; 6, 12-14; 8, 30-32; 9, 26-28; 13, 36-38; 19, 1-3; 31, 29-31; 38, 5-7; 38, 24-26; 57, 10-12; 74, 31-33; 82, 25-27; 98, 15-17; 104, 22-25; 104, 14-16; 111, 9-11; 113, 29-31; 124, 19-23; 131, 18-20; 135, 20-22; 139, 1-3; 145, 27-29; 148, 15-17. *Ged.*, 2, 7, 17-19; 21, 14-16; 33, 3-6; 81, 4-6; 85, 6-8, etc.

5) *Alternating epibole* :

Sie ging wol unter die Linden,
Ob sie ihren Liebsten möcht finden,
Sie ging wol in das grüne Holz. . . *KW.*, I, 62.

Warum bist du so grüne?
Hab' Dank, hab' Dank, wackres Mägdelein,
Warum bist du so schöne. . . *KW.*, I, 192.

Also *KW.*, I, 165, 7-9; I, 204, 5-7; I, 234, 18-20; II, 93, 24-26; II, 16, 1-3; II, 142, 8-10, etc.

Müller :

Könnte ich wehen
Durch alle Haine.
Könnte ich drehen
Alle Steine. . . *Ged.*, I, 7,

Ach, da sah ich goldne Aehren
Auf den Pfad herüberhangen,
Ach, da sah ich goldne Ranken. . . *Ged.*, I, 158.

Also *Ged.*, I, 5, 16-18; 7, 24-28; 9, 9-12; 12, 5-12; 16, 29-31; 17, 18-20; 17, 22-24; 18, 26-28; 18, 31-33; 19, 9-11; 20, 5-7; 20, 10-12; 24, 29-31; 37, 10-12; 40, 1-3; 42, 18-20; 42, 11-13; 42, 23-25; 44, 22-24; 45, 6-8; 54, 28-30; 59, 17-19; 65, 12-14; 74, 10-12; 75, 14-16; 76, 1-3; 76, 10-12; 77, 26-28; 85, 13-15; 88, 18-20; 100, 7-9; 101, 9-15; 131, 30-34; 140, 9-11; 142, 32-34; 156, 7-9; 158, 4-8; 162, 13-15. *Ged.*, 2, 15, 7-11; 15, 13-15; 18, 5-7; 33, 14-16; 38, 29-31; 43, 12-14; 44, 18-20; 45, 26-28; 50, 2-4; 78, 15-18; 79, 22-24; 86, 7-9; 86, 10-12; 169, 7-9.

6) *Double alternating epibole*:

Wenn du zu meim Schätzel kommst,
Sag: Ich liess sie grüssen.
Wenn sie fraget, wie mirs geht?
Sag: auf beyden Füssen.
Wenn sie fraget, ob ich krank?
Sag: ich sey gestorben;
Wenn sie an zu weinen fangt,
Sag: ich käme morgen. . . *KW.*, I, 232.

Was bat mich ein schöner Garten,
Wenn ich nichts darinnen hab,
Was bat mich die schönste Rose,
Wenn ich sie nicht brechen soll,
Was bat mich ein jung frisch Leben,
Wenn ichs nicht der Lieb ergeb. . . *KW.*, II, 32.

Also *KW.*, II, 15, 24-27; II, 185, 23-26; II, 200, 23-26;
II, 201, 4-10; II, 237, 5-8; II, 335, 19-22; III, 97, 1-20, etc.

Müller:

Gestern fuhr ich auf den Wasser,
Heute sitz ich auf dem Sand;
Gestern hatt' ich noch ein Dirnel,
Heut hat's mir den Korb gesandt. . . *Ged.*, I, 74.

Er klopft an allen Herzen
Und bittelt um ein Stübchen;
Er schaut in jedes Auge
Und bittelt um ein Flämmchen;
Er geht an alle Lippen
Und bittelt um ein Küsschen. . . *Ged.*, I, 169.

Also *Ged.*, I, 11, 31-34; 76, 30-33; 93, 23-26; 135, 1-4; 143, 29-33; 139, 9-12; 170, 32-35. *Ged.*, 2, 167, 5-8; 188, 11-14.

7) *Epibole in two or more stanzas:*

Frequent in both Wunderhorn and Müller. To avoid cases which may rest upon mere coincidence, only such occurrences are mentioned where more than one introductory word is repeated.

KW., I, 73, stanzas 2, 3, 4. *KW.*, I, 93, st. 1, 2, 3. *KW.*, I, 105, st. 4, 5. *KW.*, I, 188, st. 3, 4. *KW.*, I, 202, st. 3, 4, 5. *KW.*, I, 207, st. 4, 5, 6. *KW.*, I, 251, st. 2, 3, 4. *KW.*, I, 281, st. 2, 3, 5. *KW.*, I, 283, st. 1, 3. *KW.*, II, 10, st. 2, 3, 4, 5. *KW.*, II, 142, st. 3, 4, 6. *KW.*, II, 383, st. 2, 3, 4, etc., etc.

Müller:

Ged., I, 8, st. 2, 4; 8, st. 5, 6; 9, st. 3, 4; 18, st. 5, 7; 42, st. 2, 3; 47, st. 2, 3, 4; 65, st. 1, 4, 5, 7; 66, st. 1, 3; 66, st. 6, 8; 78, st. 7, 8, 9, 10; 90, st. 4, 7; 136, st. 1, 2, 3, 4, 5; 140, st. 1, 3; 146, st. 4, 5, 6, 7, 8. *Ged.*, 2, 44, st. 5, 6; 51, st. 4, 5; 67, st. 1, 3; 75, st. 5, 10, etc.

Epistrophe.

Epistrophe (identical with *Epiphora*) is a kind of refrain, no matter how imperfectly carried out, whether occurring within a single verse, or regularly through several stanzas. A twin-figure to epibole, it appears at the end of two or more successive clauses, verses or sentences, instead of at their beginning.¹

1) *Epistrophe within a single verse:*

Nun schick dich Mägdlein, schick dich. . . *KW.*, I, 25.

Sinds gute Kind, sinds böse Kind. . . *KW.*, I, 362.

Deine Leute schmähen mich, ju ja schmähen mich. . . *KW.*, II, 194.

Lass rauschen Lieb, lass rauschen. . . *KW.*, II, 50.

¹ Its origin was doubtless due often to the exigencies of extempore composition, where the author found it convenient, in lieu of an elusive rime, to repeat the same words with which a prior clause, verse or sentence had ended.

Müller:

Von ferne, ganz von ferne. . . *Ged.*, I, 10.
 Ohne Ruh' und suche Ruh'. . . *Ged.*, I, 54.
 Und das meine, ach das meine. . . *Ged.*, I, 140.
 Da find' ich eins, da hab' ich eins. . . *Ged.*, I, 146.

Also *Ged.*, I, 6, 16; 20, 10; 20, 16; 47, 28; 76, 11; 77, 21;
 79, 3; 83, 4; 127, 6. *Ged.*, 2, 76, 13.

2) *Epistrophe in two or more verses:*

Mein Mütterlein thut schelten,
 Verschütte ich den Wein,
 Den rothen kühlen Wein,
 Der Wein thut sehr viel gelten. . . *KW.*, I, 189.

Das eine sind die Thränen,
 Das andre ist der See,
 Es wird von meinen Thränen,
 Wohl tiefer noch der See. . . *KW.*, I, 236.

Also *KW.*, I, 64 lines 12-14. *KW.*, I, 78 (throughout),
KW., I, 80 (throughout). *KW.*, I, 83, 11-12. *KW.*, I, 84,
 4-6. *KW.*, I, 85, 17-18. *KW.*, I, 85, 22-24. *KW.*, I, 91,
 12-13. *KW.*, I, 94, 5-7. *KW.*, I, 100, 19-20. *KW.*, I, 113,
 23-24. *KW.*, 114, 8-9. *KW.*, I, 115, 10-12. *KW.*, I, 126,
 1-3. *KW.*, I, 131, 19-21. *KW.*, I, 140, 15-17. *KW.*, I,
 144, 15-16. *KW.*, I, 156, 12-14. *KW.*, I, 179, 4-5. *KW.*,
 179, 19-22; 25-26. *KW.*, I, 180, 1-2. *KW.*, I, 190, 12-14.
KW., I, 191, 21-23. *KW.*, I, 207 (throughout). *KW.*, I,
 229 (throughout). *KW.*, I, 231, 21-22. *KW.*, I, 232, 18-19.
KW., I, 234, 1-2, etc., etc.

Müller:

Hier und da ist an den Bäumen
 Noch ein buntes Blatt zu sehn,
 Und ich bleibe vor den Bäumen
 Oftmals in Gedanken stehn. . . *Ged.*, I, 52.

Und red' ich mit den andern,
 Das mach' dir keine Pein;
 Ich rede mit den andern
 Und denk' auf dich allein. . . *Ged.*, I, 81.

Also *Ged.*, I, 19-22; 6, 23-26; 6, 27-30; 7, 1-4; 7, 6-8;
 11, 11-16; 11, 25-29; 53, 1-3; 53, 5-7; 77, 30-78, 1; 135,
 1-3; 156, 1-3. *Ged.*, 2, 21, 22-30; 21, 23-31; 74, 22-24.

Müller made smaller use of epistrophe than did the Volkslied, as was to be expected in a poet who carried rime to so perfect a finish as he did.¹ The carelessness of rime in popular song which is so distinguishing a feature of it was imitated (especially in his earlier poems) more largely by Heine. Cf. Goetze, *l. c.* p. 38. The very unvarying smoothness of rime noticeable in Müller (as in Eichendorff) makes the body of his verse monotonous, without the rough individuality which characterizes more naive song.

Refrain.

Grube recalls that the refrain is to a song what rime is to the spoken verse. Weak as the popular song may be in the strict observance of meter, careless as it may be even in rime, yet in the refrain it is ordinarily strong, sure and correct. For its chief strength lies just on the side of melody and music, not on the side of thought. Therefore the refrain is a characteristic peculiarity of the Volkslied, and the modern lyric has received it from the hands of the older popular song.

If the epibole be carried consistently through all the stanzas of a song, it then becomes an *initial refrain*. This

¹ But in two songs (*Vineta, Ged.*, I, 102. *Letzte Hoffnung*, I, 52) he reaches by means of a constant epistrophe an unusually strong effect. In the latter song particularly the parallelism in mood between nature and the poet is compassed by the insistent repetition of the alternating end-word throughout the three stanzas of the poem. It is as if the attention of the reader (or hearer) were recalled with each new couplet and focussed upon the one morbid thought of the poet: 'the leaf is trembling and falling, trembling—and falling—and I am to fall with it.' So perfectly does the epistrophe exclude all other idea, that the last verse which introduces the ever-ready tears of the poet passes happily unnoticed. Is it necessary to add that epibole and epistrophe, tiring as they do, when widely used, the reader's eye, find their perfect use only in the sung verse? The printed page of *Die schöne Müllerin* wearies with its endless, its everlasting simple repetitions, while as the text to Schubert's music it is adequate. One is led to believe that as a dramatic poet has ever the acted play in mind when he is composing, so did the lyric Müller have in mind the humming and droning of some simple folk-melody.—For the epistrophe that kills, cf. Platen's *Gaselen, Ges. Werke*, Stuttgart, 1853, ii, 3–84. Neatly characterized by Bölsche, *Heinr. Heine*, Leipzig, 1888, p. 188.

is of somewhat rare occurrence in the Wunderhorn, for in the few perfect, unmodified examples of it which do here occur interference (by Brentano) is almost certain. Instance the 14 stanzas of *Sollen und Müssen*, *KW.*, I, 80-82, of which only the first is in real sense a Volkslied, as is proven by its appearance in the 16th century song-collections: Schöffler u. Apiarius, *65 Lieder*, Strassburg, 1536. Ott, *115 Lieder*, Nürnberg, 1544. Forster, *Frische Liedlein*, Nürnberg, 1552, cf. Birlinger and Crecelius ed. *KW.*, I (1874), p. 523. The other 13 stanzas are additions. In Uhland's *Volksl.*, however, numerous examples of this initial refrain are given (e. g., no. 4, A. B., no. 5, A. B., no. 6, no. 9, A. B., etc.), which show it was a common method of accentuating the main thought which animated the verse.

If epistrophe be carried consistently through all the stanzas of a song, it then becomes an *end refrain*. Real examples of this are very rare, unless one count all the cases where not only the closing words of corresponding verses in different stanzas are identical, but the entire verses themselves: that is, unless one count as epistrophe all occurrences of refrain.

Twenty-seven songs in the first volume of the Wunderhorn alone show a well-developed refrain. *KW.*, I, 19, 34, 54, 73, 80, 93, 97, 198, 207, 229, 232, 235, 251, 253, 259, 263, 285, 298, 309, 311, 325, 328, 345, 347, 364, 371, 372. These songs, as has been above suggested, are not all, perhaps not many of them, real Volkslieder, but yet the very fact that the refrain is used so often, so unconsciously even, to give the remodeled song the flavor of the popular song, is proof positive that it is regarded as a *sine qua non* of lyric Volkslieder. And Richard M. Meyer has shown (*Neuhochdeutsche Metrik*, p. 392. *Zfv. Littgesch.*, 1, 34. *Grundlagen d. mhd. Strophenbaues*, *QuF.*, 58. *Altgerm. Poesie*, p. 340. *Euphoriion*, 5, p. 1. Cf. also K. Bücher. *Arbeit u. Rhythmus*, p. 72, *et seq.*) that the refrain is older than the intervening stanzas, that it was just in the refrain that a real rhythm was first established, followed after-

wards by the digressions, which were at first undertaken by some one individual to explain the sense of the refrain, and afterward came to be the important part of the song—the refrain fading, until its very meaning was at times lost, and it became nothing but an unintelligible and lolling interlude. Most really popular then of all the song is the refrain of it, for here was the outbreak descriptive of an emotion so simple that every hearer, were his intelligence but little more than that of the beast, could feel and need it. When the services of an individual were required to explain the sense of this refrain, by digressions calculated to arouse a renewed interest in it, then the unconscious refrain had ceased to sing itself, and we must presuppose the professional ballad-singer in the center of the scene, and around him an audience which took part objectively in his performance by chanting in unison, and at stated intervals, a refrain already stereotype.

Müller made comparatively small use of the complete refrain, although, like the other romantic poets, he was prone to begin or end two or more consecutive stanzas with a similar verse; often giving the refrain over without warning just as he had established it. The reason of his infrequent employment of it is largely due, without doubt, to the extreme musicality of his verses, the whole trend of them being in rhythm, rime and meter so simple and catching, that the presence of a set refrain would rather injure than improve. Besides this their brevity, as well as possibly the fact that Müller felt the imperfect refrain (anaphora, epiphora), which he used so largely, better suited to the reality of his dramatic verse, than the more stilted, regularly-recurrent complete refrain. This last thought would seem to be demonstrated when it is seen that he turned the refrain to use most often in his drinking songs, that is in the *Gesellschaftslieder* written with a view to some special occasion, where he first embodies his catchword in a refrain (as R. M. Meyer says pointedly of Arndt, Herwegh and Béranger), and then invents the text to it. *E. g.*—

Ich bin nicht gern allein
Mit meinem Glase Wein. . . *Ged.*, 2, 38.

Hört ihr Herrn, und lasst euch sagen :
Weil die Uhr hat zehn geschlagen. . . *Ged.*, 2, 40.

Guter Wein lehrt gut Latein.¹ . . *Ged.*, 2, 48.

Und zum Abschied stimmt ein :
Was nicht sein kann, kann nicht sein. . . *Ged.*, 2, 52.

Lustig leben, selig sterben,
Heisst des Teufels Spiel verderben. . . *Ged.*, 2, 56.

Tres faciunt Collegium. . . *Ged.*, 2, 60.

Blanke, schlanke Kellnerin. . . *Ged.*, 2, 81.

and even more noticeably in certain *Griechenlieder*, where the refrain works destructively:²

Preiset die Zweihundert nicht ;
Preiset, Brüder, nur den Einen. . . *Ged.*, 2, III.

Wer für die Freiheit kämpft und fällt,
Dess Ruhm wird blühend stehn. . . *Ged.*, 2, 115.

There are, however, a few cases where the refrain grows naturally out of the poet's mood, as does a flower from the ground (as with Goethe, Brentano, Burns or the Volks-

¹ This line Müller undoubtedly had from Rabelais (from the words of Janotus de Bragmardo), cf. *Gargantua*, Bk. I, Chap. xix: *De bon vin, on ne peut faire mauvais Latin*. Other verse of Müller reminds distinctly of Rabelais' description of the birth of Gargantua—viz. his *Romanze* entitled *Der Trinker von Gottes und Rechts wegen*. *Ged.*, 2, 63.

² The extreme type of song where the given catchword is embodied as a refrain is of course the *Glosse*, where (corresponding to the symphony in music) the theme is first given in the opening stanza, to be enlarged upon and varied in the following stanzas. In Müller's two extant examples of this verse-form—*Wir wissen uns zu finden*, *Ged.*, 2, 148, and *Sehnsucht und Erfüllung*, *Ged.*, 2, 150—we have his only attempts at parody. Despite the fact that the vocabulary and metre remind here, as ever, of the Volkslied, the effect of both is stilted and inane, and it is undoubted cause for congratulation that the poet gave over further effort in this medium, of which other Romantics were so fond. Such *tours de force* as *Glossen*, *Stamm-buchpoesie*, and stanzas with given end-rimes, *bouts rimés*, accord ill with the ingenuousness of Müller's other manner.

lied: cf. Meyer, *l. c.* p. 22). Thus in *Wanderschaft, Ged.*, 1, p. 4. *Ungeduld, Ged.*, 1, p. 9. *Die liebe Farbe, Ged.*, 1, p. 16. *Die Post*, 1, 49. *Abschied*, 1, 78. *Frühlingseinzug*, 1, 83. *Erste Liebe*, 1, 136.

Epanadiplosis.

As the refrain grows naturally out of an expanded epibole or epistrophe, so epanadiplosis grows naturally out of an expanded epizeuxis. We have here the thought repeated in a following verse or stanza by the recurrence of a word which has just been used in a preceding verse or stanza. As the figure of syntax begins to grow more complex, however, we find that it occurs more and more rarely in both Volkslied and Müller. Is it a coincidence merely that Heine made large use of this figure (cf. Seelig, *l. c.* pp. 55-58; Goetze, 39-42), or would it aid in establishing the thesis that Heine was less natural and more conscious in his employment of the popular figures of syntax than was Müller—that where (as has been before asserted) Müller was suggestive, Heine was anti-thetic; that where Müller was simple, Heine was studied?

Wunderhorn:

Er lässt mich ja setzen im tiefen tiefen Thurm,
Im tiefen tiefen Thurm bey Wasser und bey Brodt. . . I, 101.

Erlaub mir zu küssen dein'n purpurrothen Mund.
Dein purpurrother Mund macht Herzen gesund. . . I, 164.

Der Mai will sich mit Gunsten,
Mit Gunsten beweisen. . . I, 201.

Schenk sie der Schönen dort,
Ja dort, von dem allersüßsten ein. . . I, 203.

Was wollt ihr für ein Lied,
Ein Lied von der Frauen von Weissenburg. . . I, 242.

Also *KW.*, I, 77, 11. 6-7; I, 83, 3-4; I, 103, 2-6; I, 111, 1-2; I, 140, 2-3; I, 170, 5-6; I, 189, 20-22; I, 261, 6-7, etc.

Müller :

Du blondes Köpfchen, komm hervor.

Hervor aus euerm runden Thor. . . *Ged.*, 1, 10.

Und sähe sie nicken und blicken,

Sie nickten und blickten ihr nach. . . *Ged.*, 1, 12.

Der Frühling pocht und klopft ja schon—

Er pocht und klopft was er kann. . . *Ged.*, 1, 83.

Wirft sie herab zwei purpurrothe Knöspchen.

Die purpurrothen Knöspchen wollen sagen. . . *Ged.*, 2, 24.

Also *Ged.*, 1, 6; 11, 17-18; 12, 25-26; 18, 30-32; 54, 3-4; 58, 8-9; 84, 18-19; 87, 14-16; 146, 28-29; 155, 15-16. *Ged.*, 2, 18, 17-18; 34, 12-13; 44, 33-36; 59, 13-14; 66, 14-15; 178, 2-5.

Inverted Repetition.

A common figure in the Volkslied. The thought to be emphasized is repeated, but in inverted order, so that the mind of the listener may dwell for a moment upon the content of it. Müller made very sparing use of the figure, because of the jingling (at times fairly silly) quality which it lends to the thought, except where there is need of especial emphasis. Such inversion is typical in one sort of *Kinderlied*, an example of which is the *Reiterlied auf des Vaters Knie* (*KW.*, III A, pp. 60-61):

Der Bauer wills verkaufen,
Verkaufen wills der Bauer,
Das Leben wird ihm sauer,
Sauer wird ihm das Leben,
Der Weinstock, der trägt Reben,
Reben trägt der Weinstock,
Hörner hat der Ziegenbock,
Der Ziegenbock hat Hörner. . . etc., etc.,

which figure the English language knows in more than one such *Mother Goose* rime as

Old King Cole was a merry old soul,
And a merry old soul was he.

(Cf. also *KW.*, III A, 36. III A, 102.)

Wherever it is used in the Wunderhorn, the figure seems to betoken simple poverty of thought on the part of the speaker, who, having nothing more to say, and with a verse or two of the stanza yet unfilled, is fain to retrace his steps and indulge in vain repetition, as the heathen do. *E. g.*—

So muss es so schön seyn als ich,
Es muss wie ich so schön seyn. . . *KW.*, III, 56.

Bald haben wir kein Geld, bald haben wir kein Brod,
Bald haben wir kein Brod, bald haben wir kein Geld. II, 28.

Gustav der Gross ist todt,
Todt ist Gustav der Gross. . . II, 96.

Ich muss zu meinem Schätzgen gehn,
Zu meinem Schatz, da muss ich gehn. . . III, 8r.

After a perusal of these (and the score of other places in the Wunderhorn where the figure occurs) it is small matter for wonderment that Müller used inverted repetition less than a dozen times in his whole collection of verse :

Ich möchte ziehn in die Welt hinaus,
Hinaus in die weite Welt. . . *Ged.*, I, 16.
Wie fern von mir, von dir wie fern. . . *Ged.*, I, 106.
Ich bin zur Welt gekommen
In Wogen und in Wind,
Und Wind und Wogen wiegen
Mich als ein kleines Kind. . . *Ged.*, 2, 17.

Also *Ged.*, I, 45, 1-3; 103, 17-18; 146, 28-29; 151, 19-24.
Ged., 2, 17, 15-17; 52, 22, 34; 59, 1-2.

Parallelism.

In a preceding chapter mention has been made of the *Gesprächslieder*. These alternate songs, where question and answer (or statement and refutation) follow one another in quick succession, where the dialogue is spirited and flows on without pause, are favorite Volkslieder. As in the older *Lügenmärchen*, the end of one statement forms the beginning of the next, often literally, and gives

rise to a constant parallelism throughout the song—a mode of repetition which is often peculiarly forcible, in that it considers the preceding statement in its entirety for a moment or so, only, perhaps, to scorn or reject it immediately thereafter.

The following 3 stanzas are quoted from the song of 16 stanzas in the *Wunderhorn* :

Lieber Schatz, wohl nimmerdar
Will ich von dir scheiden,
Kannst du mir aus deinem Haar
Spinnen klare Seiden.

Soll ich dir aus meinem Haar
Spinnen klare Seiden,
Sollst du mir von Lindenlaub
Ein neu Hemdlein schneiden.

Soll ich dir aus Lindenlaub
Ein neu Hemdlein schneiden,
Musst du mir vom Krebselein
Ein paar Scheren leihen. . . II, 410.

Also *KW.*, I, 34. *Die schwarzbraune Hexe*, *KW.*, I, 43. *Liebe spinnt keine Seide*, *KW.*, I, 47. *Schürz dich Gretlein*, *KW.*, I, 50. *Der Ritter und die Magd*, *KW.*, I, 62. *Liebesprobe*, *KW.*, I, 192. *Das Mädchen und die Hasel*, *KW.*, I, 220. *Der unschuldige Tod des jungen Knaben*, etc., etc.

Müller makes use of this symmetrical parallelism in but three of his songs which are set in dialogue form, viz. *Ländlicher Reigen*, *Ged.*, I, 65. *Thränen und Rosen*, *Ged.*, I, 139. *Der Todtgesagte*, *Ged.*, I, 133 :

Gott grüsse Euch, mein feines Kind,
Sagt an, wer Eure Eltern sind.—
Ich bin nicht mehr ein feines Kind,
Meine Eltern schon lange gestorben sind.—
Mein Schatz ist zogen ins Feld hinaus
Und hat sich gepflückt einen blutigen Strauss.—
Wer war Eu'r Schatz, der wackere Held ?
Ich kannte viel Männer im blutigen Feld.—

Such parallelism of dialogue is not to be confused with the mental parallelism, which has already been considered in a preceding chapter. This latter consists in describing

actions or emotions in such a way that the thought is developed in each case in the same sequence, so that there ensues a constant similarity between the various descriptions.

Polysyndeton.

Asyndeton, the figure in which energy of style is secured by the ellipsis of connectives (generally of the conjunction *und*) is a conspicuous characteristic of the Volkslied—tending to give it the terseness which has been above noted. Song after song in the Wunderhorn, of from five to ten stanzas in length, in which there is no single occurrence of the word *und*, prove the truth of this assertion. *Grossmutter Schlangenköchin*, *KW.*, I, 19. *Das Feuerbesprechen*, *KW.*, I, 21. *Die widerspenstige Braut*, *KW.*, I, 30. *Liebe spinnt keine Seide*, *KW.*, I, 42. *Schürz dich Gretlein*, *KW.*, I, 46. *Heinriche Konrade der Schreiber im Korb*, *KW.*, I, 53. *Die Diebsstellung*, *KW.*, I, 75. *Wassersnoth*, *KW.*, I, 77, etc., etc. The Volkslied does not bridge over the gaps between sentences, which therefore seem uttered directly and without shaping. Examples of asyndeton in Müller are *Danksagung an den Bach*, *Ged.*, I, 6. *Der Neugierige*, I, 7. *Die liebe Farbe*, I, 16. *Der Perlenkranz*, I, 28. *Die Wetterfahne*, I, 47. *Erstarrung*, I, 48. *Die Krähe*, I, 52. *Das Irrlicht*, I, 55, etc.

The four volumes of the Wunderhorn have no perfectly developed examples of polysyndeton (figurative repetition of connectives, generally *und*)—no examples, that is, where the use of the figure gives a heightened effect to the narrative by the impetus which it lends the action. We have *und* repeated several times in such a list as

Und ein Sau die nicht Junge trägt,
 Und ein Kuh die nicht Milch giebt,
 Und ein Tochter die all Nacht ausliegt,
 Und ein Sohn der allzeit gern spielt,
 Und ein Frau die ihm heimlich abstiehlt,
 Und ein Magd die da geht mit einem Kind. . . *KW.*, II, 62.

We have *und* repeated in a lolling refrain such as

Und thu deine schwarzbraune Aeuglein zu,
Und ruh, und ruh, und ruh in sanfter Ruh. . . *KW.*, III, 12.

or as a mere connective between coördinating sentences, as

Und als sie sind zusammen kommen,
So haben sie das Gewehr genommen.
Und da sie kommen zu dem Streit,
Da macht ein jeder Reu und Leid.
Und da sie auf ihn wollten hin,
Da ging es ihnen durch den Sinn. . . *KW.*, I, 326.

or again as in the following lines :

Und wenn ich soll arbeit,
So möcht ich versinke ;
Und wenn ich gestorbe,
Ich lat mich begrabe,
Und lat mer vom Schriener
Zwey Bretcher abschabe,
Und lat mer zwey firge Herzer druf mahle. . .
KW., II, 65.

But in only two or three places do we have the beginnings of a polysyndeton, which lends to the style a desirable artlessness and a smoothness such as the modern lyric knows.

Sie saufen und schreien als g'hört das Haus ihn'n,
Und saufen und schreien sich blitzblau und grün.
Bald tanzens und springens und hüpfens am Fleck,
Und nehmen den Knechten den Tanzboden weg.
Und machen ein Haufen und grausam Gefecht,
Und hauen und stechen und schreien erst recht. . .
KW., II, 442.

(Cf. also *KW.*, I, 75 ; *KW.*, I, 365.)

With the apparent poverty of these examples cited from the Wunderhorn compare the wide use made of polysyndeton by Goethe and Brentano, Kerner and Uhland, and Heine—but by none more than by Müller, who played upon this simple *und*, to bring out cadences entirely out of proportion to the means used. Cf. the following :

Hinunter und immer weiter,
 Und immer dem Bache nach,
 Und immer frischer rauschte
 Und immer heller der Bach. . . *Ged.*, 1, 5.

Und das Haus, wie so traulich !
 Und die Fenster, wie blank !
 Und die Sonne, wie helle
 Vom Himmel sie scheint ! . . *Ged.*, 1, 6.

Und der Steine lustig Pfeifen,
 Und des Wasserrads Gebraus,
 Und der Werke emsig Klappern,
 's jagt mich fast zum Thor hinaus. . . *Ged.*, 1, 8.

Und Lenz wird kommen,
 Und Winter wird gehen,
 Und Blümlein werden
 Im Grase stehn. . . *Ged.*, 1, 19.

Und sähe und hörte,
 Wie gut ich ihr bin
 Und wie ich ihr diene
 Mit stetigem Sinn.
 Und Liebchen thät sagen :
 Du thust mir behagen,
 Und sagte und sänge
 Und spielte nur mich,
 Und trüge im Mund und im Kopf und im Herzen
 Mich ewiglich. . . *Ged.*, 1, 37-38.

Und zischt ihm in die Ohren,
 Und zuckt ihm durch den Sinn,
 Und zieht an allen Fingern
 Ihn nach dem Hahne hin. . . *Ged.*, 1, 126.

Also *Ged.*, 1, 7, 24-28 ; 9, 22 ; 11, 12-13 ; 12, 1-12 ; 14, 5-9 ;
 14, 21-22 ; 20, 5-7 ; 31, 16-17 ; 31, 34-35 ; 33, 1-3 ; 38, 24-
 27 ; 45, 1-4 ; 57, 11-12 ; 62, 6-8 ; 64, 6 ; 65, 11-15 ; 66, 3-6 ;
 71, 3 ; 71, 13-15 ; 74, 5-7 ; 76, 1-6 ; 78, 5-10 ; 78, 17-19 ;
 85, 25-32 ; 86, 1-6 ; 93, 1-3 ; 97, 1-4 ; 98, 6-7 ; 101, 9-15 ;
 108, 9-11 ; 121, 16-20 ; 139, 9-11 ; 141, 23-25 ; 152, 4-8 ;
 152, 32-34, etc., etc.

Climactic Repetition.

There are distinguishable in lyric poetry several kinds of climax. Ascension of the thought is secured by 1. Repeating the simple positive degree of adjective or adverb by using the comparative or superlative form of it. 2. Repeating a simple form of a word in its compound form. (Seelig has shown this to be a conspicuous characteristic of Heine's style.) 3. Repeating the thought by heaping up synonymous words or phrases (usually identical with either polysyndeton or epizeuxis). 4. Repeating always the preceding word, to carry it consistently on to its progression. 5. Repeating the word, to give it a closer application, or a nearer restriction.

Examples of all five of these classes are found here and there in Müller's poems, most frequently nos. 3 and 5. The latter, however, is the only form of real climactic repetition of frequent occurrence in both the Volkslied and Müller, and has become a typical formula in address.

Wunderhorn:

- Ach Meister, lieber Meister mein. . . I, 221.
- Ach Gretlein, liebes Gretlein. . . I, 47.
- Ach Mutter, liebe Mutter mein. . . I, 51.
- Ach Vater, liebster Vater. . . I, 133.
- Ach Sohn, ach lieber Sohne mein. . . I, 90.
- Ach Sohne, liebster Sohne mein. . . I, 220.
- O Hauptmann, lieber Hauptmann mein. . . I, 281.
- Ach Schildknecht, lieber Schildknecht mein. . . I, 294.
- O Vater, lieber Vater mein. . . I, 323, etc., etc.

Müller:

- Ei Bächlein, liebes Bächlein. . . *Ged.*, I, 6.
- Ach Bächlein, liebes Bächlein. . . *Ged.*, I, 20.
- Ei Thränen, meine Thränen. . . *Ged.*, I, 47.
- Ach Liebe, ferne Liebe. . . *Ged.*, I, 76.
- Ach Meister, wilder Meister. . . *Ged.*, I, 126.
- Schätzchen, allerliebstes Schätzchen. . . *Ged.*, I, 150.

¹ Cf. Seelig, *l. c.* pp. 66-70. Quite as noticeable in Müller by its omission. Careful search reveals but two examples (in the prologue to the *Schöne Müllerin*, *Ged.*, I, 3).

Zu einem funkelnagelneuen Spiel
Im allerfunkelnagelneusten Stil ;

and *Ged.*, 2, 80 :

Greisester von allen Greisen,
Weisester von allen Weisen.

Wunderhorn:

Er nahm sie bey den Händen,
 Bey ihrer schneeweissen Hand. . . I, 47.

Verschütte ich den Wein,
 Den rothen kühlen Wein. . . I, 189.

Müller:

Es rauschten die Zweige vom Ufer her,
 Und sie rauschten so tief, und sie rauschten so schwer.
 . . . *Ged.*, I, 62.

In das Thal bin ich zurückgegangen.
 In das kleine, tiefe, finstre Thal. . . *Ged.*, I, 80.

Wer hat die weissen Tücher,
 Die weissen, duftenden Tücher. . . *Ged.*, I, 87.

Also: *Ged.*, I, 10, 22; 14, 2-3; 14, 5; 15, 18; 16, 22; 16, 25-26; 19, 33; 23, 13; 24, 25-26; 54, 6-7; 65, 13-14; 65, 20-21; 72, 5-7; 76, 26-27; 79, 33-34; 97, 10-11, etc.

POPULAR SPEECH-WORDS.

An especial difficulty meets the student who would attempt the classification of all such words in the vocabulary of a poet which he must have, or may have, borrowed directly from the vocabulary of popular song. For such words may be used by him in common with many other contemporary poets, or later poets, and are therefore not characteristic of his usage in particular; or these words, again, may be so woven into the popular speech of to-day, that it is outright impossible to determine whether their origin is in the older popular song, or not rather merely in older dialectic, or obsolescent expressions, common in some yesterday to the utterance of a whole district or time. In Müller's case decision is often rendered the more hard, in that, unlike Uhland and Heine, it was his settled principle to avoid 'the perversity of the so-called old-German school of poetry, which has done its level best to write in the dialect of the *Ludwigslied*,' and he was thus prone to soften down and omit, rather than give prominence to, what might be termed a Volkslied-vocabulary. Happily, it is not our province in

these pages to set up a grammar of Müller's word-usages—such a study would transcend the limits and the purpose of the present occasion, and form an independent contribution to linguistics. It is our desire to choose such illustrations from the poet's verses as to give an adequate idea of the color-words he used in common with popular song, to create the atmosphere of simplicity and directness of the Müller-songs. Except for the many places in his stanzas, where—as has been sufficiently demonstrated above and elsewhere—Müller copied directly from the Wunderhorn, or from some Austrian *Gestanzel*, or Styrian *Lied*, it were not unsafe to hazard the statement, 'adequate proof of which I can not yet give, that the poet had from Goethe his word-usages, quite as much as from the older Volkslied, or rather, he borrowed the Volkslied words, as they came to him in the inimitable choice of Goethe, in his naïve lyrics and shorter German ballad-pieces.' 'The language of the new-fangled Volkslieder has never lived,' said Müller, 'for who can breathe the breath of life into the still-born? Bürger and Goethe, separate as they are in spirit, stand as the sole model.' It is only at the risk of a seeming digression, that the importance of this last thought can be made clear—viz., that it was Goethe and not the Wunderhorn which gave the later German lyric its vocabulary and scope.

It was with malice prepense that the foregoing study was entitled *Wilhelm Müller and the German Volkslied*, and not *Wilhelm Müller and Des Knaben Wunderhorn*. Literary criticism, oftentimes over-prone to speak concretely, has insisted that it was the Wunderhorn (the very printed page of it) that bore direct fruit in the lyric poetry of the Romantic School—that if this song-collection had never seen the light of day, much of the popular tone inseparable from the modern lyric would be absent.

¹ Such proof must be based upon a detailed study of the vocabulary and word-usage of Müller's contemporaries. Mr. Hatfield has already undertaken *Uhland and the Wunderhorn*.

This statement is not inherently absurd; it is merely untrue. Historians of literature are notoriously fond of setting up comparisons of external analogy, as convenient pegs upon which to hang their facts, and thus it is that Klopstock is termed the German Milton, Hauff the German Scott, Hoffmann the German Poe, and Herder (or perhaps even Arnim and Brentano chemically fused for the nonce into one integer) the German Percy. It may be the office of the science of comparative literature, if such a *science* really exist, to sweep away such mist of specious and haphazard reasoning. Percy's *Reliques* were epoch-making, in that they were the first to turn the attention of civilized Europe to the real meaning of native (provincial) popular balladry, but it was neither the intellectual patch-work of the diffuse and cosmopolitan Herder, nor yet the irresponsible striving of the impressionistic Brentano, which performed the like task for Germany. It was Goethe.¹

The *Stimmen der Völker*, that is, did not show the Romantics the manner of Volkslied borrowing, nor did the Wunderhorn, with its unthreshed chaff—but the perfect lyrics and ballads of Goethe modeled on the German folk-song lighted up the whole future path of his successors. Were one collection of popular song to be named as of direct and supreme influence upon Heine or Müller, it would undoubtedly be Ziska und Schottky's, and not the Wunderhorn. Or even Meinert's, and not the Wunderhorn. For from the first of these two Heine got confessedly his *kurze Manier* and his epigrammatic close.²

¹ The difference of attitude towards the Volkslied between Herder and Goethe clearly presented, albeit in al-fresco manner, by Wilhelm Uhl. *Das deutsche Lied*, Leipzig, 1900, pp. 32-39.

² Walzel (*Euphorion*, v, 1898, p. 151) says: 'Ich gedenke auch nicht auseinander zu setzen, wie ich mir die Entstehung dieser Heine so lieben Form denke und möchte nur beiläufig auf die ironischen G'stanzeln der Alpenländer hinweisen; sie hängen einem stimmungsvollen Natureingang eine derb-sarkastische Zote an und Heine hat nach dem eigenen Geständnisse gerade diese G'stanzeln sich zum Vorbild genommen.' The letter to Schottky runs: 'Bei den kleinen Liedern (*des Lyr. Inter.*) haben mir Ihre kurzen österreichischen Tanzreime mit dem epigrammatischen Schlusse oft vorgeschwebt.'

The Diminutive.

One characteristic of the folk-song and the folk-tale in all ages is the frequent appearance of the diminutive, where it meets no need of actual description, but where it lends rather an air of childlike simplicity, or of rough-and-ready familiarity to the scene. A world of endearment lies in the lover's constant diminutives (often betokening, be it said, a touch of condescension on his part); a world of love for landscape lies in the heart of the poet-narrator, who diminishes the size of the trees and the birds of the forest, of the winds that blow, of the very mountains, that he may come closer to them, to understand them. In the popular ballad a diminutive suffix makes of the king's-daughter our kin—*Wie heisst König Ringangs Töchterlein? Rohtraut, Schön-Rohtraut. . . . Des Königs rosiges Töchterlein Hat verloren sich vom Wege.* . etc. A deal of scorn, or of satire, speaks now and then from a consciously misplaced 'lein' or 'chen.'

Wunderhorn:

Was hat sie unter ihrem Schürzelein ?

Ein Hemdlein war schneeweiss. . . I, 49.

" Der Edelmann thät sein Hüttelein ab. . . I, 229.

Ich armes Keuzlein kleine. . . I, 233.

Hör Pferdchen, was ich sage,

Hör Pferdchen, was ich sag. . . II, 27.

Des trauerte manches Vögelein. . . II, 137.

O allerschönstes Jesulein. . . II, 187.

Ich hab fürwahr kein Kindelein klein. . . II, 273.

Es hat ein König ein Töchterlein,

Mit Namen hiess es Annelein ;

Es sass an einem Rainelein,

Las auf die kleinen Steinelein. . . II, 274.

Ich ging ins Vaters Gärtela,

Da träumte mir ä Träumila. . . III, 105.

Etc., etc., etc. Müller makes a large use of the diminutive, especially in the early song-cycles. Thus, in *Die schöne Müllerin*, there are the *Bächlein*: p. 4, line 12; 5,

12; 6, 16; 8, 3, 5, 13; 12, 18; 14, 33; 20, 10, 12, 16. *Vöglein*: 4, 14; 12, 19. *Blümlein*: 10, 27; 12, 3, 27; 16, 21; 17, 32; 18, 11, 18, 26, 27; 19, 3, 5, 7, 13; 21, 3. *Wörtchen*: 8, 8, 9, 11; 17, 8. *Aeugelein*: 10, 26; 11, 12, 19. *Liedchen*: 4, 15. *Körbchen*: 8, 23. *Köpfchen*: 10, 23. *Fensterlein*: 11, 6; 17, 10. *Lüftchen*: 13, 12. *Rehlein*: 14, 5, 6, 11. *Fischlein*: 14, 14. *Blättchen*: 15, 31. *Kreuzlein*: 16, 21. *Englein*: 19, 27; 20, 5. *Sternlein*: 19, 33; 21, 30. *Kämmerlein*: 20, 27. *Tüchlein*: 21, 9, and, of course, always *Mägdlein*, *Schätzchen*, *Liebchen*, etc. The insistent recurrence of these diminutives in *die schöne Müllerin*, as well as in the *Ländliche Lieder* and *Lieder aus dem Meerbusen von Salerno*, lends an insincere tone to these songs, as contrasted with the direct and intense pathos of the *Winterreise*, where no one diminutive occurs, except *Liebchen* (3 times) and *Bächlein*, neither of which would be felt from the context as such. It is not a coincidence, surely, that the diminutive is absent in just those songs of Müller, whose mood was so true that they inspired Schubert to the compositions which attain the highwater-mark of his genius; settings which alone, perhaps, would have made him the greatest of all song-writers, had he never written another measure.¹ For, so delicately, and yet insistently, does the diminutive add tone-color to a song, that it introduces a new surrounding, the moment it is carried beyond certain natural limits. As proof of this, Müller's anaercontic verses need but be cited, where the diminutive abounds.²

Dass er aus den kleinen feinen,
Dünnen, zarten Ringelhärchen. . . *Ged.*, I, 158.

Will er für ein andres Plätzchen
Auch einmal ein Herzchen haben. . . *Ged.*, I, 162.

¹ A description in detail of the best of these Müller songs can be now found in Henry T. Finck's charming book, *Songs and Song Writers* (N. Y., 1900), pp. 82-94.

² Interesting in this connection is Müller's grave objection to the over-use of diminutives in a verse of Rückert's published in the *Frauentaschenbuch* (1822).—Cf. also Waldberg, *Galante Lyrik*, p. 104, f.

Da rief ein süßes Stimmchen
 Gar drohend mir entgegen. . . *Ged.*, I, 163.
 Ein junges Rosenblättchen
 Der Knospe kaum entwunden. . . *Ged.*, I, 166.
 Amor wollte Fangebällchen
 Neulich mit den Nymphen spielen. . . *Ged.*, I, 168.
 Denn die rothen Tropfen brennen
 Bis ins tiefste Herzensgrübchen. . . *Ged.*, I, 169.
 Er klopft an alle Herzen
 Und bittet um ein Stübchen ;
 Er schaut in jedes Auge
 Und bittet um ein Flämmchen ;
 Er geht an allen Lippen
 Und bittet um ein Küßchen. . . *Ged.*, I, 169.

The Noun.

In the *Bundesblüthen* songs, written under the influence of bardism and romanticism, the young Müller uses a vocabulary reminding at every turn of the middle-German epic and lyric. This is of course most noticeable just in the noun, and the following list, chosen from but a dozen songs, will show to what an extent Müller employed the romantic mediaeval terminology. *Bardenreigen*, *Bardensang*, *Born*, *Brennenmuth*, *Buhle*, *Dirne*, *Dirnenbild*, *Freudenschmaus*, *Frankenfraue* (gen. sing.), *Frankenland*, *Heldenmahl*, *Höllenrotte*, *Kampfgenosse*, *Kettenbrut*, *Königinn*, *Kriegesschwarm*, *Mädelein*, *Maid*, *Maiensonne*, *Mährlein*, *Minne*, *Minnebanden*, *Minneglück*, *Minnepracht*, *Minneleid*, *Minneschmerz*, *Pilgersmann*, *Recken*, *Reuter*, *Reutersmann*, *Reuterschwerdt*, *Reuterwonne*, *Schäferinn*, *Schenk*, *Schlachttrommete*, *Schwerdt*, *Sklavenharm*, *Wodan*, *Wolkensaal*, etc. It would be unfair to quote from these words which Müller uses in early crude and imitative verses, except to show their variance from the ordinary vocabulary of his later usage, when he (together with Heine) had learned that borrowing from the Volkslied had more to do with the manner and the meter, and less to do with the actual form.

Taken directly from the Volkslied are the terms in which Müller speaks of his loved-one: *Dirne*, *Ged.*, I, 39,

13; 65, 9; 79, 1. *Dirnel*, 74, 3; 75, 3; 78, 13. *Lieb Dirnel*, 73, 7. *Schön Dirnel*, 77, 7. *Fein Liebchen*, 46, 28. *Lieb Liebchen*, 49, 29. *Schön Liebchen*, 49, 29. *Herzliebste*, 76, 4; 134, 15. *Herzallerliebste*, 81, 12; 138, 36; 139, 15. *Schatz*, 66, 26; 74, 12. *Schützel*, 42, 6. *Feine Magd*, 133, 20. *Liebes Kind*, 67, 12. *Feines Kind*, 133, 26. *Magd*, 130, 20; 132, 21. *Maid*, 129, 32; 130, 1. *Mädchen*, 66, 20; 72, 25. *Holdes Mädchen*, *Müdel*, 42, 30. *Magedein*, 129, 10. *Mägdlein*, 134, 36; 138, 31. *Fräulein*, 128, 19, etc., etc.

Popular too is the use of *Herr* and *Frau*, as in: *Herr Meister*, *Ged.*, 1, 5, 8. *Herr Thürmer*, 61, 32. *Frau Fortuna*, 30, 26. *Frau Venus*, 167, 25. *Frau Meisterin*, 5, 8.

The grave is referred to, as in the *Volkslied*, *Wirtshaus*, *Ged.*, 1, 55, 9. *Kammer*, 55, 11. *Kämmerlein*, 20, 27. *Schenke*, 55, 14.

Belonging to the popular speech are, besides the above-quoted *Müdel*, *Schützel*, *Dirnel*, the diminutives: *Kappel*, *Ged.*, 1, 40, 7. *Wängel*, 41, 29. *Büchel*, 40, 18. *Liedel*, 74, 24. *Nannerl*, 78, 27; 79, 2. *Kränzel*, 40, 12. Also the nouns in -us: *Taktikus*, *Musikus*, *Philosophus*, *Peripatetikus*, etc. *Ged.*, 1, 89, 19; 89, 21. *Ged.*, 2, 75, 20; 75, 22, etc.

Other popular forms are *Melodein*, *Ged.*, 1, 12, 21. *Rosmarein*, 16, 10. *Companein*, 30, 23. *Bursche* (plur.), 34, 9; 79, 17; 82, 9 (but *Burschen*, 141, 11). *Reihn*, 5, 31. *Abendreihn*, 34, 17 (but *Hochzeitreigen*, 41, 19. *Reigenschwarm*, 82, 27). *Maien* (gen.), 67, 5. *Buhle*, 128, 30. *Schwager* (= *Postillon*), 38, 28; 39, 29. *Bruck*, 40, 13. *Knappe*, 7, 23. *Blut* (= *Junge*) 61, 31. *Musikantenblut*, 42, 19. Extended forms like *Köllen*, 129, 23. *Sanct Mareien*, 131, 37. *Branntewein*, 39, 20. *Musika*, 41, 14. *Frauenbild*, 47, 18. *Bild* (= *Gestalt*) 129, 13. *Bube* (= *Junge*), 126, 1. *Franken* (dat. sing.), 131, 24. Personification, as: *Junker Morgenwind*, 84, 3. *Ritter Mittag*, 34, 31. *Ritter Sonnenschein*, 84, 10. *Geselle Morgenwind*, 88, 25. *Ritter Abend*, 34, 31. *Bruder Sommer*, 86, 13. *Wirth* (= *Gott*), 88, 1. The longer forms; *Wandersmann*, *Pilgersmann*, *Jägersmann*, *Gottesmann*, 33, 27; 54, 8; 96, 2; 129, 24, etc.

Not a long list, when it is remembered how closely

Müller followed the simpler popular manner all his life. And most of the words above-cited will be found in just those songs of the poet's, where he was directly copying some one given Volkslied, as he occasionally did; and as has been elsewhere shown. That classification of Müller's noun-usages for comparison with the noun-usages of the Volkslied, should lead to such small, or even such negative results, is one proof of the truth of the statement made in the introduction to the first part of this study (*Jour.* ii, 293): that Müller did not give his own lyrics the popular tone by setting down in them the archaizing diction, the obsolete orthography and the clumsy rhetorical structure of the Wunderhorn songs. Instead of this, and inferentially, he tried, by applying the art-teachings of the older Volkslied, to make modern songs of his own, and not 'to manufacture death-masks.' 'For life,' Müller said, 'can be laid hold on only by life itself.'

Adjective.

A study of the adjective is of especial importance in determining the effect of Müller's songs, in that the poet here seems to follow the settled principle of simplicity and directness, with scarce a shadow of turning. He uses almost exclusively the concrete qualifying word which defines sharply the external nature of an object, subjecting himself but rarely to that pathetic fallacy, which reads into the nature of the object the mood or emotion under description. In this manner Müller and the Volkslied are a unit. Heine, in many of his simpler lays, the music of which was partially learned from Müller, uses the same vocabulary, and yet just in Heine there may and does appear at any moment, quite without warning, adjectives of so strange a shape, of such queer imagining, that they cling to us as words, when the context is forgotten: *Dunkeltrotzig, zartdurchsichtig, stillverderblich, grämlich trübe, heimlich wundersüss, klanglos widrig, laulig dünn, blutfinster, wehmutweich, unmutgrimmig, wiegenliedheimlich, totschiaglaunig, flutenkalt, taubenmild*, etc., etc.

—wonderfully as such, and scores of other Heimesque adjectives, characterize the moment under description, they tend to destroy the contemplative attitude of the hearer, who is for the nonce living himself into the occasion of the poem, by arousing him unawares to the perception of qualities and subtleties in the object of his study, which are at once new and strange to him. That is, the hearer would know and feel *süßes Singen, liebes Singen*, etc., but *wiegenliedheimliches Singen* startles him, so that he comes to know that he is listening to the singing, not with his own ears, but with those of Heine.

It would be not without importance to arrange and classify below Müller's entire adjective-vocabulary, in proof of its unexampled concreteness and simplicity, but as this procedure would fill a score of printed pages, it is enough to illustrate his usage.

No color-scheme could be more direct than Müller's. *Green* is his favorite hue, and in his songs of the road particularly he looks on nature through beryl-glasses. The grass: 48, 15; meadow: 56, 32; trees: 24, 20; 62, 16; 62, 24; 63, 5; wreath: 28, 9; 55, 6; 82, 14; 82, 25; May: 65, 6; forest: 16, 27; 20, 32; 74, 28; field: 16, 27; 74, 28; pine-trees: 75, 14; mountains: 70, 22; love: 13, 30; pastures: 80, 26; 102, 33; world: 34, 23; leaves: 18, 5; 141, 31; sward: 16, 19; rosemary: 16, 9; branches: 14, 14; 88, 24; 141, 23; willows: 16, 7; canopy of heaven: 27, 7; land: 43, 37; sea: 30, 36; 130, 23; lindens: 134, 14; 135, 1; valley: 94, 7; low lands: 91, 35; sky: 89, 29; school of wandering: 89, 18; shady rest: 106, 22; Spring's grass-doublet: 140, 34, etc., etc. With this green landscape established as set background, the simple colors play changingly across it, according to the poet's mood. *Blue* is hope and spring-time, *white* is purity (coldness) and winter, *black* is despair. *Blue*, then, is the sky; 84, 35; 103, 19; the vault of heaven: 87, 19; day: 45, 15; flowers: 12, 13; 21, 3; 136, 4; brooks: 20, 27; sea: 102, 32; 133, 16; 105, 6; mountains: 106, 6; stars: 10, 25; breezes: 89, 28; light: 17, 25; eyes: 11, 3; 11, 5; 37, 4; heights: 35, 30; 137, 36; waves: 95, 18; mists:

106, 6, etc.—next to green the constant color. *White*, *black* and *red* are the other shades on the palette, which suffice for every scene. These, and *gold*, to give the sunlight, or the glint of it on the world, and an occasional neutral tint of *gray* (but very rarely) are the sum. Absence of color-characterization is frequent, and bright (*hell*) and dark (*dunkel*) are many lines, while the more subjective *blass*, *bleich*, *düster*, *finster*, do not occur a dozen times in the whole first volume of verses. Other adjectives of general activity which lend clarity to the spring-songs are the terse *bunt*, *klar* and *blank*, used interchangeably of the sea and sky and flowers.

Adjectives expressive of ready sympathy and sturdy affection are the monosyllabic *arm*, *süss*, *schön*, *lieb*, *treu*. These are employed without stint to bring near every natural object, and the ever present loved-one. Other simple words which appeal directly to the senses are used as often by Müller as by the Volkslied: *frisch*, *warm*, *heiss*, *kalt*, *kühl*. Cool is, *e. g.*, the grave: 20, 25; 53, 9; night: 60, 22; evening: 60, 31; shadows: 62, 16; brook: 80, 16; trees: 11, 24; wine: 33, 17; 62, 27; well: 109, 3; stream: 91, 5; May: 67, 5; rest: 20, 15; the kiss of death: 95, 25; the twilight hour: 7, 25.—Cold is the wind: 49, 13; snow: 50, 4; stream: 50, 25; winter: 54, 4; weather: 56, 7; abyss: 62, 14; night: 68, 17; mist: 70, 14; way: 73, 13; well: 108, 19; water: 109, 20; mistress: 129, 10 (cold in death). The list might be indefinitely extended; of especially frequent occurrence are *jung*, *nass*, *reich*, *tief*, *trüb*, *weit*, *wild*: simple, monosyllabic, external—*gross*, *klein*, *hoch*, *fern*, *voll*, *leer*, *leicht*, *schwer*, *ruhig*, *laut*, *still*, *munter*—description reduced to its lowest terms, suggesting a general atmosphere, without distinct individuality, content to mirror the mood of the many, not striving towards the psychology of a specific emotion. The absence of the cynical and the bizarre, the mysterious, the romantic, and the vague in Müller, is chiefly due to the simplicity of his adjective usage.

. . . Müller's use of *schneeweiss*, *Ged.*, 1, 77, 1; 77, 10;

lilienweiss, I, 135, 23; *schwarzbraun*, 31, 13; *schwarzrot*, 129, 17; *lilenschlank*, 132, 3; is borrowed from the Volkslied, where examples occur with monotonous regularity. *Wohlgemüth*, 135, 19; *gülden*, 135, 16; 150, 9; *fein*, 21, 9; 37, 29; 46, 28, etc., are other instances of such borrowing. In the use of adjectives compounded with the prefixes *wunder-*, *aller-*, and *über-*, Müller is much more moderate than Heine, except for the forms *wunderschön* and *allerliebste*, where the hyperbole is scarcely felt: perhaps a dozen occurrences in all.

Likewise of popular origin is the use of the uninflected *viel* before plurals:

Die spann eine silberne Schärpe
Viel Sommermonde lang. . . *Ged.*, I, 132.

Also *Ged.*, I, 133, 3-4; 2, 50, 19, etc.

The uninflected form of the adjective common to the Volkslied is often used by Müllér.

Grün Kränzelein darfst du nicht tragen,
Ein schneeweiss Häublein sollst tragen,
Wie ein jung Jagersfrau trägt. . . *KW.*, I, 293.

Müller :

Da steckt kein sittsam Kind
Den Kopf zum Fenster 'naus. . . *Ged.*, I, 14.

Und's Denken ist ein luftig Ding. . . *Ged.*, I, 42.

Also *Ged.*, I, 39, 3-4; 73, 7, etc.

Adverb.

Müller uses the popular *wohl* frequently, as does the Volkslied:

Es blies ein Jäger wohl in sein Horn. . . *KW.*, I, 34.
Es ritt ein Ritter wohl durch das Ried. . . *KW.*, I, 37.
Wohl auf mit mir davon. . . *KW.*, I, 46.
Wohl an dem Markt da steht ein Haus. . . *KW.*, I, 53.
Dort wohl vor jenem Holz. . . *KW.*, I, 139.
Wohl in die grüne Heide. . . *KW.*, I, 192, etc., etc.

Müller :

- Wol aus dem Felsenquell. . . *Ged.*, I, 5.
 So wie sie wol blühen im Mai. . . *Ged.*, I, 56.
 Wol über die Brücke, wol über den See. . . *Ged.*, I, 62.
 Wol in dem grünen Mai. . . *Ged.*, I, 65.
 Wol in der dunkeln Nacht. . . *Ged.*, I, 69.
 Wol um den wackern Mann. . . *Ged.*, I, 127.

Also *Ged.*, I, 5, 30; 9, 18; 13, 10; 21, 1; 32, 10; 49, 31;
 51, 3; 55, 7; 56, 31; 65, 19; 66, 3; 66, 12; 67, 4; 70, 2;
 73, 6; 73, 21; 130, 6; 132, 32-34; 138, 36; 138, 29. *Ged.*, 2,
 21, 25; 24, 3; 43, 19; 44, 17; 56, 15; 94, 16.

In like manner the popular *gar* :

- Ein gar erschrecklich Mann. . . *KW.*, I, 24.
 Gar weit und breit bekannt. . . *KW.*, I, 26.
 Gar schöne thät er singen. . . *KW.*, I, 37.
 Gar hoch auf jenem Berg allein. . . *KW.*, I, 69.
 Stünd mir gar übel an. . . *KW.*, I, 71.
 Er hat ihn gar wohl genossen. . . *KW.*, I, 125, etc., etc.

Müller :

- Gar helle vor mir her. . . *Ged.*, I, 31.
 Du stiessest gar zu sehr. . . *Ged.*, I, 126.
 Er weiss mit Jungfern umzugehn, gar fein. . . *Ged.*, I, 141.
 War von gar frommer Art. . . *Ged.*, 2, 61.
 Gar oft ich mich versah. . . *Ged.*, 2, 64.
 Warum so gar verlegen? . . *Ged.*, 2, 82.

Also *Ged.*, I, 4, 34; 5, 4; 33, 24; 46, 10; 47, 29; 63, 11; 64,
 9; 123, 21; 139, 30; 142, 29; 149, 8; 153, 9; 163, 27; 166,
 30. *Ged.*, 2, 4, 27; 26, 28; 40, 9; 49, 7; 52, 26; 53, 6; 54,
 33; 54, 38; 54, 39; 55, 19; 65, 21; 93, 2; 146, 19; 168, 12.

The particle *ja*, which the Volkslied commonly
 employs to introduce a repeated refrain :

- Ich armer Tambursgesell,
 Man führt mich aus dem Gewölb,
 Ja aus dem Gewölb. . . *KW.*, I, 78.

is used by Müller especially in dialogue, to lend homely
 conversation the vernacular touch :

- Will ja nur eines wissen. . . *Ged.*, I, 8.
 Ihr wisst ja, was ich meine. . . *Ged.*, I, 11.
 Du hast ja 's Grün so gern. . . *Ged.*, I, 13.
 Es kommt dir ja nicht schwer. . . *Ged.*, I, 16.
 Ich darf ja wieder weinen. . . *Ged.*, I, 25.
 Du hast ja keinen Schatz bei mir. . . *Ged.*, I, 34.

Also *Ged.*, 1, 6, 3; 8, 1; 8, 15; 15, 6; 34, 15; 49, 28; 54, 20; 55, 24; 62, 7; 67, 6; 83, 20; 85, 19; 101, 30; 127, 19; 139, 5; 159, 29; 165, 33. *Ged.*, 2, 14, 24; 19, 22; 20, 35; 25, 27; 28, 15; 47, 30; 52, 27; 53, 17; 70, 27; 83, 19; 84, 9; 85, 9.

Similarly, and for like reason, the following adverbs:

Ich klagte so süß and fein: *Ged.*, 1, 13, 8. Das wäre fein hier, 38, 12. Wenn 's überall fein eben wär', 66, 26. Doch 's klinget kein Fenster wie deines so fein, 79, 12. Freiheit steht dem Haar so fein, 140, 16. Mit Jungfern umzugehn, gar fein, 141, 10. Er pfiff und lockte grob und fein, *Ged.*, 2, 57, 11. Fein christlich überdacht, 64, 20, etc.

Und ich möchte flugs ein Fischer sein. *Ged.*, 1, 8, 28. Flugs thät sie erbrechen das Briefchen so fein, 37, 28. Flugs steckt der Karl den Ring ihr an, 128, 23. Und flugs wird eine Reise bestellt, 129, 28. Und flugs steht alles blank und bloss, 142, 2. Und flugs hing eins sich an des andern Flügel, 164, 34. Flugs bin ich gesprungen ihr nach in das Haus, *Ged.*, 2, 55, 3. Also *Ged.*, 1, 168, 21; 2, 48, 28; 49, 18; 57, 13; 63, 17, etc.

And *hübsch* (Nur musst du hübsch bleiben, *Ged.*, 2, 54). *Flink* (Ein kleines Fischermädchen kam flink dahergegangen, *Ged.*, 2, 20). Also *Ged.*, 1, 77, 26. *Ged.*, 2, 40, 21; 54, 15, etc. *Mal* (Und als ich mal nach Welschland zog, *Ged.*, 1, 142). Also *Ged.*, 2, 53, 19; 62, 19, etc. *Halt* (Denn wenn er halt nicht schreiben kann, *Ged.*, 1, 42). Also *Ged.*, 2, 53, 32. *Gelt* (Gelt, hab ich 's verstanden? *Ged.*, 1, 6).

Isolated instances of obsolete or dialectic forms are: *Bass* (besser), *Ged.*, 1, 154, 27. *Ged.*, 2, 38, 3; 44, 24; 86, 28. *Jetzo*, *Ged.*, 1, 99, 30. *Sonder*, *Ged.*, 1, 54, 28; 59, 5. *Allweg* (immer), *Ged.*, 1, 146, 5. *Für* (vor), *Ged.*, 1, 52, 17; 100, 5. *Fürder* (weiter fort), *Ged.*, 2, 97, 2. *Spat* (spät), *Ged.*, 1, 74, 14. *Zurücke* (cf. ferne, helle, alleine, etc.), *Ged.*, 1, 51, 28. *Gleich* (sogleich), *Ged.*, 1, 145, 32; 176, 3, etc., etc.

Of the popular adverbial formations in *-lich*, used largely by Heine, only two occur in Müller: *ewiglich*, *gewisslich*.

Verb.

It would seem impracticable to compare the verb-usages of Müller and the Volkslied, as regards content or extent, for it would be impossible to define the limits of either satisfactorily. That here Müller's vocabulary would exceed that of the Volkslied, especially just in the domain of the erotic lyric, is necessary—for, no matter how simple his theme, he is yet dealing with it in a deeper and wider sense than the older popular lyric would or could. And Müller varies the theme, naturally, oftener than did the lyric Volkslied. In Meinert's collection, for example, some twenty songs deal with the girl within the bed-chamber and the youth without, praying admittance—in such stereotype situation whole verses, nay at times whole stanzas recur with small or no change; while Müller, as every conscious modern poet must, treats each new song with differing vocabulary.

Müller uses the older form of the past participle, as does the Volkslied:

Und wenn sein Zeit ist kommen. . . *KW.*, I, 26.
In Freuden bin ich von ihr gangen. . . *KW.*, I, 50.
Dass ich gross bin worden. . . *KW.*, III, 92, etc.

Müller:

Und als die Stunde kommen. . . *Ged.*, I, 125.
Ist gangen aus der Welt. . . *Ged.*, I, 128.
Mein Schatz ist zogen ins Feld. . . *Ged.*, I, 134.
Dann bin ich Jungfrau worden. . . *Ged.*, 2, 17.

Also *Ged.*, I, 19, 15; 100, 21; 169, 6. *Ged.*, 2, 101, 35; 128, 7; 141, 27.

Popular is further the use of *thun* as auxiliary of tense:

Zum Fenster thät sie gehen. . . *KW.*, I, 16.
Gar hässlich thät er sehen. . . *KW.*, I, 24.
Ich thu dich nur versuchen. . . *KW.*, I, 63.
Thäten dort drei Jungfern stehen. . . *KW.*, III, 70.

Müller:

Ich thät mich zu ihm setzen. . . *Ged.*, I, 33.
Denn thätst du zu tief ihr ins Auge sehn. . . *Ged.*, I, 34.
Flugs thät sie erbrechen das Briefchen. . . *Ged.*, I, 38.
Du thust mir behagen. . . *Ged.*, I, 38.

Also *Ged.*, 1, 38, 3; 41, 23; 53, 12; 75, 7; 82, 18; 133, 13; 138, 34; 138, 35. *Ged.*, 2, 40, 23; 44, 10; 44, 33; 57, 2; 61, 26; 98, 19, etc.

A conscious archaism is

Und wär' s gewest eine Nachtigall. . . *Ged.*, 1, 142.

of frequent occurrence in the *Wunderhorn*, *e. g.*

Wären sie wieder in der Heidenschaft gewest. . . *KW.*, II, 172.

Dialectic and archaic; Schleuss zu das Gartenthor. *Ged.*, 1, 18. Geuss deinen Balsam ein, *Ged.*, 1, 123. Und beut euch seine Hand, *Ged.*, 2, 96, 13. (Cf. Uhland's *beut*, *erschleusst*, *verschleuss*, *fluegt*, *entkreucht*, *zeuch*, etc.)

SYNTAX.

I. *Position of words in the sentence.*

It were futile to be dogmatic concerning the arrangement of words and phrases in so elastic a medium of expression as poetry, for there are certain necessities of rime and cadence whose claims are paramount to the stereotyped order of the prose sentence. Many usages, too, have been crystallized in poetry, after they have been long obsolescent or obsolete in the directer modern speech. And yet there are some few deviations from the norm of accepted syntax, which bear upon them the stamp of coinage in the people's mint, which have grown to the importance of the formulated epic epithet, or the familiar refrain, by their ever-recurrent employment in the *Volkslied*. Müller used them, because they reminded of the popular manner, and gave the *Wunderhorn*-effect to his *Waldhorn*-songs. Their occasional over-awkwardness is less noticeable in the song that is listened to, than in the stanza as read from the printed page.

1) The predicate position of the uninflected attributive adjective, and of the uninflected personal pronoun.

a) *Adjective:*

Maria in den Garten trat,

Begegnet ihr drey Jüngling zart. . . *KW.*, I, 75.

Es reitet die Gräfin weit über das Feld
Mit ihrem gelbhaarigen Töchterlein fein. . . *KW.*, II, 262.
Tödlich verwundet sinkt zur Erd
Der edle Degenfelder werth. . . *KW.*, II, 267.

Müller :

Kein Kreuzlein schwarz, kein Blümlein bunt,
Grün, alles grün so rings und rund. . . *Ged.*, I, 16.
Wirf mir herein
Dein Tüchlein fein. . . *Ged.*, I, 21.
Wer schüttelt die Zweige? Es weht ja kein Wind,
Und es spielen uns Haupt mir die Lüfte lind. . . *Ged.*, I, 62.

Also *Ged.*, I, 16, 29; 16, 31; 138, 28; 138, 31; 150, 6; 151, 4, etc.

b) *Pronoun :*

Da nahm er von dem Finger sein
Ein Ring von Sonnengolde. . . *KW.*, I, 16.
Von rothem Gold ein Ringelein
Liess ich im Bett der Liebsten mein. . . *KW.*, I, 313.
Es ist der Herzallerliebste dein,
Steh auf mein Schatz und lass mich rein. . . *KW.*, III, 82.

Müller :

Und hinter den Fensterscheiben
Da sitzt die Liebste mein. . . *Ged.*, I, 15.
Aus den schwarzen Flügeln dein.
Will an meine Liebe schreiben. . . *Ged.*, I, 43.
Die allerliebste Buhle sein
Ist gangen aus der Welt. . . *Ged.*, I, 128.

Also *Ged.*, I, 29, 6; 33, 32; 62, 11; 15, 29; 61, 14; 123, 5; 123, 8; 124, 7; 151, 1. *Ged.*, 2, 13, 11; 18, 28, etc.

2) Insertion between subject and verb of the modifier,
where more careful usage would place it at the end of the
sentence :

Junker Kasper zu der Stuben eintrat,
Der Lindenschmidt von Herzen sehr erschrack. . . *KW.*, I, 127.
Sankt Daniel zu ihr da lacht,
Die Jungfrau spricht: Was hast gelacht? . . *KW.*, I, 76.
Das Fräulein die Red vor die Herren bracht. . . *KW.*, II, 177.

Müller :

Lerche sich zum höchsten schwingt
Und ihm grad ans Herze sinkt. . . *Ged.*, I, 35.

Der Aar sich in die Wolken schwingt,
Die Gemse durch die Klüfte springt. . . *Ged.*, I, 72.

Ich bin nicht mehr ein feines Kind,
Meine Aeltern schon lange gestorben sind. . . *Ged.*, I, 133.

Das Mägdlein in den Garten geht
Und Maienblumen bricht. . . *Ged.*, I, 134.

A rare usage in Müller as compared with its frequent occurrence in the Volkslied.

3) The inverted order is commonly used for sentences in which some adjunct of the verb comes first in order of thought—that is, the subject follows the verb. The inversion of the subject in such construction is, however, often omitted in the Volkslied and in Müller :

Und als der Pilgersmann zum Hof raus kam,
Der Edelmann vom Jagen zurücke kam. . . *KW.*, I, 396.

Wahrlich nicht besonder viel !
Sie gar spöttisch sagte. . . *KW.*, III, 92.

Einsmals ein Mägdlein frisch und jung,
Gieng aufrecht wie ein Hirsch im Sprung. . . *KW.*, III, 140.

Müller :

Und wenn sich die Liebe
Dem Schmerz entringt,
Ein Sternlein, ein neues,
Am Himmel erblinkt. . . *Ged.*, I, 19.

Und als ich mal nach Welschland zog,
Manch Vöglein mit dem Wanderer flog. . . *Ged.*, I, 142.

Im Lande Hukapetapank
Ein grosser König war. . . *Ged.*, 2, 73.

Also: *Ged.*, I, 34, 15; 37, 17; 64, 9; 73, 20; 101, 3, etc.

II. *Tautology.*

Tautology, a figure, curiously enough, not uncommon in polished speech, has been shown above to be of rare

occurrence in the Volkslied, which offers usually terseness, and conciseness of utterance. In phrase-resumption, however, there is a sort of tautology which adds to the style a desirable illiteracy, when some such conscious poet, as is Müller, is masking beneath the character of a simple herdsman or postillion, for his model, the Volkslied, makes broad use of it, as it does of any simple word-procedure that adds earnestness and intensity to poetic utterance.¹

1) Resumption of subject by *der, die, das* :

Der Schnee der ist verschmolzen. . . *KW.*, I, 77.

Eine Hasel, die war grüne. . . *KW.*, I, 192.

Der Schall der fuhr zum Fenster hinein. . . *KW.*, I, 275.

Müller :

Der Bach, der ist des Müllers Freund. . . *Ged.*, I, 11.

Die Eber, die kommen zu Nacht aus dem Hain. . . *Ged.*, I, 14.

Mein Zorn, der ist verschwunden. . . *Ged.*, I, 81.

Also *Ged.*, I, p. 11, 19-20, 117, 15; 148, 9, etc.

2) Resumption of object by *der, die, das* :

Sein Schwerdt das zog er aus der Schied,
Sein Schwerdt das stach er durch sein Herz. . . *KW.*, I, 268.

Eine Arme, die magst du nicht,
Eine Reiche, die kriegst du nicht. . . *KW.*, II, 445.

Die Fisch die thät sie sieden und braten. . . *KW.*, III, 172.

Müller :

Die Eber, die schiesse, du Jägerheld. . . *Ged.*, I, 14.

Das Wild das ich jage, das ist der Tod ;
Die Heide, die heiss ich die Liebesnoth. . . *Ged.*, I, 16.

Und unter der Linde das hohe Grab,
Das müssen sie lassen stehn. . . *Ged.*, I, 134.

¹ Seelig (*l. c.* 36) thinks that the reason for this phrase-resumption lies rather in the fact that more time is thus won for the development of the thought by the singer. This seems scarcely plausible, when one reflects how little the short interval of time thus gained would avail.

3) Resumption of locality by *da*:

Zu Koblenz auf der Brücken
 Da lag ein tiefer Schnee. . . *KW.*, I, 77.
 Zu Augsburg auf dem Thürme
 Wo er gefangen sass.
 Da kam seine liebste Frau Mutter. . . *KW.*, II, 192.
 Dort oben auf dem Berge
 Da steht ein hohes Haus,
 Da fliehen alle Morgen
 Zwei Turteltaublein raus. . . *KW.*, IIIA, 93.

Müller :

Im Krug zum grünen Kranze
 Da kehrt' ich durstig ein. . . *Ged.*, I, 33.
 Am Brunnen vor dem Thore
 Da steht ein Lindenbaum. . . *Ged.*, I, 48.
 Zu Köllen in dem Dome
 Da kniet ein Gottesmann. . . *Ged.*, I, 129.

Also *Ged.*, I, 12, 9-10; 15, 16-17; 125, 13-14; 128, 10-11;
 135, 1-2; 135, 23-24, etc.

4) Resumption of time by *da*:

Des Morgens zwischen dreyn und vieren
 Da müssen wir Soldaten marschieren. . . *KW.*, I, 72.
 Es thät ein Fuhrmann ausfahren,
 Wohl vor das hohe hohe Haus,
 Da guckt die Schöne dort,
 Ja dort, zum hohen Fenster raus. . . *KW.*, I, 203.
 Als sich der Hahn thät krähen,
 Da war es noch lange nicht Tag,
 Da gingen die jungen Geseelchen
 Spazieren die ganze Nacht. . . *KW.*, II, 207.

Müller :

Horch, wenn im Walde ein Jagdhorn ruft,
 Da klingt ihr Fensterlein. . . *Ged.*, I, 17.
 Und als die Hähne krähten,
 Da ward mein Auge wach;
 Da war es kalt und finster,
 Es schrien die Raben vom Dach. . . *Ged.*, I, 57.
 Und als die Stunde kommen
 Da ruft er seinen Buben. . . *Ged.*, I, 125.

Also *Ged.*, I, 12, 13; 12, 14; 13, 15; 14, 32; 126, 17-20;
 127, 9-12; 130, 5-8; 132, 30-33, etc.

III. *Omission of the article.*¹

Omitting the article is a vague sort of personification, or it is at least due to the same tendency in the uncultured mind. It raises the common noun to the level of the proper noun, and thereby endues it with a more independent personality—it makes the commonplace important. The stress which Herder lays upon the effect of eliding the article is well-known (*Werke*, ed. Kurz, Bd. ii, p. 37 f.—*Über Ossian und die Lieder alter Völker*): ‘these trailing articles and particles plague us so and prevent the march of the thought and the passion—yet which of us would dare to elide?’

Es fließt in Liebchens Garten,
Da wohnt niemand drein. . . *KW.*, I, 77.
Jäger auf süßes Mündlein
Gibt ein Kuss mit Verlangen. . . *KW.*, I, 399.
Schöne Gestalt macht stolz darbey,
Dich nicht verlass auf schöne Gestalt. . . *KW.*, III, 29.

Müller:

Weisst du in welchem Garten
Blümlein Vergissmein steht? . . *Ged.*, I, 17.
Lerche sich zum höchsten schwingt. . . *Ged.*, I, 35.
Frisch und scharf wie Morgenwind. . . *Ged.*, I, 39.
Nachtigall ist auch dabei. . . *Ged.*, I, 64.

Also *Ged.*, I, 34, 13; 34, 29; 38, 3, etc.

IV. *Omission of the personal pronoun.*

Omitting the personal pronoun in the Volkslied before the inflected verb, where one would most expect it, lends a peculiar flavor of brusqueness, or immediateness (*Unmit-*

¹ Müller at times *inserts* the article, to lend the style a popular tone, *e. g.*

Ich klopfe nicht wieder
An der Nannerl ihr Haus. . . *Ged.*, I, 79.
Dort sitzt der Karl noch immer. . . *Ged.*, I, 129.
Wie der Mond, der keusche Freier,
Mit der Venus scherzen kann. . . *Ged.*, 2, 90.

telbarkeit) to the style, which meets particularly the needs of the dramatic lyric. Thus it is that Müller makes such large use of it, as following citations show :

So hör mein Nahmen nennen,
Will dir ihn sagen frey. . . *KW.*, I, 26.

Hast ein Paar Wängelein
Wie ein Rubin,
Bist gar ein kluger Kerl,
Wie ich es bin. . . *KW.*, I, 121.

Will ihm geben Korn dafür,
Hol der Velt das Quartier. . . *KW.*, II, 24.

Müller :

Ach Grün, du böse Farbe du,
Was siehst mich immer an ? . . *Ged.*, I, 17.

Hat keine grünen Blätter,
Hat keinen Blüthenduft. . . *Ged.*, I, 18.

Die Leute verstehn das Liedchen nicht,
Und ist doch kinderleicht. . . *Ged.*, I, 34.

Will dich im Traum nicht stören,
Wär' schad' um deine Ruh',
Sollst meinen Tritt nicht hören—
Sacht, sacht, die Thüre zu ; . . *Ged.*, I, 47.

Also *Ged.*, I, 4, 30; 6, 28; 8, 7; 11, 29; 12, 1; 14, 18; 16, 4; 16, 9; 18, 9-12; 20, 25-26; 32, 29; 34, 3; 34, 33; 35, 2; 35, 4; 37, 14; 39, 6; 40, 12; 41, 2; 42, 18; 43, 14; 43, 16; 46, 15; 49, 31; 50, 22; 50, 25; 51, 14; 52, 7; 52, 20-21; 53, 1-2; 53, 8; 54, 18; 54, 20; 54, 25; 55, 12; 55, 23; 58, 6-8; 58, 33; 60, 27-28; 61, 5; 61, 9-10; 62, 29; 63, 10; 64, 7; 67, 7; 68, 18; 73, 7; 73, 15; 73, 30-32; 74, 13; 74, 17; 74, 19; 75, 33; 76, 8; 77, 6; 78, 26; 78, 28; 80, 1; 80, 23; 80, 32; 81, 7; 82, 11; 84, 32; 86, 10; 87, 18; 91, 15; 91, 22; 93, 8-9; 101, 21; 101, 31; 104, 7; 122, 19; 123, 12; 125, 29; 126, 13; 127, 20; 128, 7; 130, 1; 136, 25; 141, 26; 143, 22; 144, 10; 148, 22; 148, 35; 149, 5; 150, 23; 150, 27; 166, 17. *Ged.*, 2, 4, 15; 14, 13-14; 17, 16; 18, 34; 27, 24; 28, 18; 33, 26; 34, 9; 47, 22; 51, 14; 53, 10; 53, 30; 54, 6-7; 55, 24; 57, 15; 63, 10; 63, 23; 72, 9; 76, 35; 78, 15; 78, 18-21; 85, 32; 86, 7; 86, 9; 90, 14; 93, 9, etc., etc.

The impersonal 'es'.

The impersonal construction with *es* offers us a stereotype introduction for the Volkslied stanza. Its wide use undoubtedly sprang originally from metrical reasons, because it allowed a much greater choice in the matter of end-rime, when it was later found, perhaps, that its use aroused an added interest in the listener, by postponing the real subject of the active verb.¹ Müller uses this *es*, as we would expect, quite often.

Es wollt ein Jäger jagen. . . *KW.*, I, 139.

Es trug das schwarzbraun Mädelein. . . *KW.*, I, 189.

Es wollt ein Mädchen Rosen brechen gehn. . . *KW.*, I, 192.

Es thät ein Fährmann ausfahren. . . *KW.*, I, 203.

Es ging ein Müller wohl übers Feld. . . *KW.*, I, 218.

Etc., etc. The Wunderhorn alone contains ninety (90) such opening verses, not to mention the innumerable cases of such usage which occur in the body of the song. The popularity of this formula with *es* may be also accounted for by the fact that the colorless impersonal takes on the color of the later appositional subject, thus strengthening the personality of the agent of the action.

Müller :

Es singen wol die Nixen. . . *Ged.*, I, 5.

Es kommt der Junker Morgenwind. . . *Ged.*, I, 84.

Es war eine Königstochter. . . *Ged.*, I, 132.

Es war ein Pfalzgraf an dem Rhein. . . *Ged.*, 2, 44.

Es blühen Blumen mannichfalt. . . *Ged.*, 2, 51.

Es war einmal ein Musikus. . . *Ged.*, 2, 75.

And very often. More often, doubtless, had it not been that so many of his songs are connected too closely into cycles, the mood depicted in the one the very outcome of that in the foregoing, to permit of a new beginning with the impersonal construction, which would in such case tend to retard rather than accelerate the action.

2) A step beyond the foregoing *es*, and therefore separate from it, is the indefinite pronoun *es*, which Müller

¹ In den Volksliedern, welche Goethe in Elsass für Herder sammelte, begegnet uns mehrfach ein auffallendes, syntactisch theils durch Apposition, theils nicht erklärliches 'es'. Erich Schmidt, *Richardson, Rousseau und Goethe*, p. 259.

employs (as did Heine very largely)¹ to breathe across the scene the suggestion of the vague or the mysterious. Thus:

Da ward es kalt und finster,
Es schrien die Raben vom Dach. . . *Ged.*, I, 57.

Es hat geblüht die ganze Nacht
Am hohen Himmelsbogen. . . *Ged.*, I, 86.

Aus des Herzens tiefem, tiefem Grunde
Klingt es mir wie Glocken, dumpf und matt. . . *Ged.*, I, 102.

By the conscious suppression of the impersonal, Müller occasionally attains a directness peculiar to popular style, as in :

War einst ein Glockengiesser
Zu Breslau in der Stadt. . . *Ged.*, I, 124.

but more often the effect of rest or melancholy, as in

Haben ausgetobt die Stürme,
Sind verhallt die Donner,
Sind verglüh't die Blitze. . . *Ged.*, I, 124.

Substitution of 'der' for 'er'.

Popular is further the placing of the emphatic personal pronoun *der*, where the usual pronoun of the 3d person would be expected :

Der Jäger, den ich meine,
Der ist uns wohl bekannt. . . *KW.*, I, 140.

Ich sing ein neues Lied,
Von einem feinen Fräulein,
Und wie es dem ergieng. . . *KW.*, II, 392.

Zu Constanz sass ein Kaufmann reich,
Der hat ein Fräulein war wonniglich. . . *KW.*, III, 99.

Müller :

Der läuft bei Tag und läuft bei Nacht
Und ruht sich nimmermehr. . . *Ged.*, I, 31.

Wer hat das Wandern doch erdacht ?
Der hatt' ein Herz von Stein. . . *Ged.*, I, 32.

Der segne Fiedel dir und Bass
Mit gutem Strich und Druck ! . . *Ged.*, I, 42.

Also *Ged.*, I, 20, 3; 19, 13; 33, 19; 45, 5; 65, 16, etc.

¹ Seelig, *l. c.*, p. 40.

CONCLUSION.

To the statement made at the beginning of this study, that new sources for biography and criticism of Müller are practically closed, must be added the following extract from a letter of the late Prof. Max Müller, dated Feb. 15th, 1900: 'I have little to offer, for, as you know, my father's library was completely destroyed by fire. I have, however, lately discovered a few fragments among my mother's papers. I also remember in the *Morgenblatt* (Cotta) specimens of a tragedy by my father—something like a *Prince of Syracuse*, interrupted by his death.... There is also a kind of diary, before he left Berlin to go into the war, but these are papers which I could not give up without carefully reading them over once more.'—It is always possible that something may be learned of the blonde Jewess ('jüdische Blondine') of Dessau, who inspired the cycle *Johannes und Esther* (*Ged.*, I, pp. 23–29), and appeared as heroine in the novel *Debora* (cf. also the despondent lyric entitled *Hoffnungslose Liebe*, published in *Frauentaschenbuch für das Jahr 1826*, p. 53, but not taken up in his collected poems. The sombre opening stanza:

Den Menschen kann ich es nicht sagen—
Sie lachten wohl mit meiner Noth ;
Dem Himmel darf ich es nicht klagen—
Ich liebe gegen sein Gebot.

bespeaks too elemental a passion to be purely fictitious, but may refer to another than the Jewess).

—There may be added here other instances of Müller's reminiscences of the Volkslied, omitted in the statement of a preceding chapter. Müller's

Gestern fuhr ich auf dem Wasser,
Heute sitz' ich auf dem Sand ;
Gestern hatt' ich noch ein Dirnel,
Heut hat's mir den Korb gesandt. . . *Ged.*, I, 74.

differs but slightly from the final stanza of *Des Schiffers Liebe* (*Ziska und Schottky*, 104):

Bäld foahr i af 'm Wässa,
 Bäld foahr i af 'm Roaß;
 Bäld hä-n-i a Diä'nd'l,
 Bäld bin i alloaß.

Cf. also *KW.*, II, 15. .

All but one of the six stanzas of Müller's *Liebesaufruf*,—*Ged.*, I, 73, are an extension of the second quatrain of *Wenn und aber* (*Ziska und Schottky*, 137):

So zieh' ich aus zur Maienzeit
 Auf grüne Liebeslust:
 Ist's Fensterlein erst aufgethaut,
 Wird's warm auch um die Brust. . . etc.

And in the *Gestanzel*:

Und 's Diä'nd'l häd g'sägt;
 's wa's Fensterl vafroa'n;
 Wiä da rehti Buä is kemma,
 Is 's glai afg'laißt woar'n.¹

Attention has been called above to the opening stanza of Müller's *Liebesgedanken* (*Ged.*, I, 76), which was taken from the *Schnaderhüpfel* in *Ziska und Schottky*, p. 66. Müller repeats the bold anaphora of these verses in his *Der Berghirt*:

Je weiter meine Stimme dringt,
 Je heller sie mir wiederklingt.
 Je stolzer mir mein Mädchen thut,
 Je höher steigt empor mein Muth. . *Ged.*, I, 72.

For the loneliness of the last stanza:

Ach, Mädchen, Mädchen, nimm mich bald!
 Es ist so öd', es ist so kalt
 Hier oben.

Cf. the first song in *Meinert*; *Die armen Hirten*:

Liver Obed kuomm azu,²
 Kuomm azu onn blai ni lang—
 's ies dan oeme Kietlen bang!³

¹ Affaina=aufthauen.

² Obed=Abend.

³ Kietlen=Kuhhirtchen.

Meinert's *Der eifersüchtige Knabe* (p. 147) contains in the first 3 stanzas the theme of Müller's *Der Todtgesagte* (*Ged.*, 1, 133), although the last five stanzas of the Volkslied develop the thought in the stereotype *Was zog er aus der Tasche- Was zog er von dem Finger-manner*, which strikes less full than Müller's successful closing pathos.

Müller's *Gesellschaftliches Trinklied für Philister*, 2d stanza :

Und ein Bach, o grimme Pein !
Schied sie voneinander,
Er wollt' hin, und sie wollt' her,
Schrien beide gar zu sehr,
Dass es mich erbarmte.
Doch bald fiel es beiden ein :
Kalt und tief kann 's Wasser sein—
Gaben sich zufrieden. . . *Ged.*, 2, 53.

is close to Meinert's *Der Steg* :

Ay onn ay, fains Maederlai !
Wi kuomm ich hait zu dir ?
Dos sayn zwä tife Wasserlai
Wuol zweischer mir onn dir.
Dos aene hor ich derwôte,
Dos ander ies mir zu tif ;
Ich feächt, ich meicht dertreinke,
Weär' mir ock laed eim dich. . . p. 39.

Müller's

Herr Meister und Frau Meisterin,
Lasst mich in Frieden weiter ziehn
Und wandern. . . *Ged.*, 1, 5.

recalls Meinert's *Des Gesellen Wahl* :

Herr Maester ! ich sol rache,
Eitz keimmt di Wanderzeit ; p. 148.

Meinert's *Abrede* (p. 227) I have elsewhere shown to be the source of Müller's *Abrede* (*Ged.*, 1, 81), and *Thränen und Rosen* (*Ged.*, 1, 138). *Mod. Lang. Notes*, xvi, 73-76.

An examination of Büsching und von der Hagen: *Sammlung deutscher Volkslieder* (1807), recently undertaken in Berlin by Prof. Nollen, develops the interesting fact that the themes of the songs therein contained often parallel closely those themes of the Wunderhorn, which have

been cited in a previous chapter, as similar in matter and form to the motives of Müller. Müller knew and used this book, as he did Ziska and Schottky and Meinert, and yet, except perhaps in two instances, the recounting of the passages referred to would possess no more than bibliographic interest, as they add no new point to the discussion.

One of these instances of import would seem to be *Die Linde* (*Büsching*, 183):

Er machte da ein tiefes Grab,
Der Braut zum Ruhebetten—
Da schläft die Jungfrau in guter Ruh,
Im Schatten der grünen Linde.

which is similarly treated in Müller's *Die dürre Linde*:

Und wenn mein Herz im Lenze bricht,
Legt mich in dieses Grab;
Dann treibt die Linde frisches Laub,
Das wehen die Winde nicht ab. . . *Ged.*, I, 135.

In the romantic coloring of Müller's verses, however, it is not the lover who digs the grave—the grave is made by the withered leaves fallen from the tree above, when hope was given over.—The other passage from *Büsching* (p. 60):

Wenn Hannchen sanft am Ufer ruht,
Da fischt's sich noch einmal so gut;
Da drängt ins Netz sich gross und klein,
Als wollt'n sie alle gefangen sein.

is the theme of Müller's *Die glückliche Fischerin*:

Sie stand im Boot und fischte—
Ich sah 's vom Ufer her:
Ins Netz die Fischlein sprangen,
Als ob's zum Tanze wär'. . . *Ged.*, 2, 18.

Used elsewhere in his *Lieder aus dem Meerbusen von Salerno*, e. g. *Doppelte Gefahr*, st. 5, *Ged.*, 2, 18. *Die Muscheln*, 2, 19, etc. Also *Ged.*, I, 66.

The greatest similarity between Müller and the Volkslied (especially the *Schnaderhüpfel*) is not always in theme or manner, but in *meter*. A study of Müller's doggerel meters, as learned from the popular song, and varied from

it, would be important in determining his influence upon Heine, which is perhaps more far-reaching than at present suspected. Such study was omitted from these pages primarily because of the promise made by Goetze (1895) to devote attention to it—a promise, so far as I can learn, still unfulfilled (April, 1901). Except in case of prior publication elsewhere, I shall publish an article on Müller's popular meters, as soon as may be.

I should also like to use this opportunity to call attention to a further note or two on Müller, of too fragmentary a nature to warrant separate appearance elsewhere. First, to the last clear-cut picture of Müller, shortly before his death, in Theobald Kerner's *Das Kernerhaus und seine Gäste* (1894), p. 59, which furnishes a sad contrast to Schwab's happy characterization of him years before (*Ged.*, 1, *Introd.*, xviii).

Müller's autobiographic poem *Die Vierundneunziger* (*Ged.*, 2, 77) is close to the poem, 'which was to have told the story of Bürger's life,' *Hebe hoch das Haupt empor* (for the history of which cf. *Bürgers sämmtl. Ged.*, ed. Grisebach, 1889, vol. 2, 236).

The opening stanza of Müller's *An die Ungünstigen* reminds directly of the corresponding stanza in Seume's oft-quoted *Die Gesänge* (Wustmann, *Als der Grossvater . . .* 1895³, 621).

The closing verses of his drinking song, *Was sich reimt*, Müller had evidently from Logau's epigram on *Rhein-Wein* (cf. *Fr. v. Logaus Sinngedichte*, ed. Goedeke, i, 365):

Logau :

Reimt sich gleich Wein und Rhein,
Reimt sich Wasser nicht mit Wein.

Müller :

Darum reimt sich nimmermehr
Wein und Wasser, voll und leer,
Frohe Brüder und ein Bär.

both of which remind strongly of Uhland's:

Es reimt sich trefflich: Wein und Schwein,
Und passt sich köstlich: Wurst und Durst,
Bei Würsten gilt's zu büersten.

One of Müller's *Serenades in Ritornelles* (several of which had their origin in Italian popular poetry) entitled *Die Wangengrübchen*, finds its probable source in Giovanni Meli's song to a bee (cf. *Egeria*, p. 249, where it appears in the Sicilian dialect as *Lu Labbru*. Transl. by Heyse: *Italienisches Liederbuch*, p. 215. A similar song in the Venetian dialect in Kopisch's *Agrumi*, Berl., 1838, p. 70).

Müller was influenced more or less formally by Paul Gerhardt, and traces of that influence appear where we would least of all expect them, i. e. in his drinking songs (!). Mr. Hatfield has shown that Müller loves to be recondite in his copying, by citing the paraphrase which the poet made of *Sally in Our Alley*, to place among his *Ritornelles*. The metrical form of Müller's ballad *Est Est !* (cf. R. Köhler, *Kleinere Schriften*, iii, 1900, p. 14, f.) is much like that of Gerhardt's *Zweiterlei bitt' ich von dir*, and *Christliche Zufriedenheit* (*Ged.*, v. P. G., ed. Goedeke, pp. 80, 89). Rhythmical similarity also between Müller's *Der Zechbruder und sein Pferd* and Gerhardt's *Danklied* (*ibid.*, p. 17). Müller knew Gerhardt closely, having edited him for Brockhaus (*Bibl. d. Dichter d. 17. Jahrh.*, 1822).

Müller's

War der gut, so kehrt' er ein,
War der schlecht, so sprengt' er fort. . . *Ged.*, 2, 65.

is a reminiscence of Gerhardt's

Ist dir's gut, so geht er's ein,
Ist's dein Schade, spricht er: Nein. . . p. 90.

Also the cumulative word-effects especially common to (other 17th century poets and most of all to) Gerhardt:

Zorn, Zank, Hass, Neid und Streit. . . p. 112.
Arm, Reich, Herr, Diener, Frau und Mann. . . p. 188.
Er hau, er brenn, er stech, er schneid. . . p. 227.

are used frequently by Müller;

Herr, Frau, Knecht, Magd und Vieh. . . *Ged.*, 2, 73.
Schenke, Schenkin, Kellner, Knapp.' . . *Ged.*, 2, 65.
Dass die Kränze, Sträusse, Flechten,
Bänder, Schürzen, Röcke fliegen. . . *Ged.*, 1, 153, etc.

The opening stanza of Müller's *Einkleidung* :

Sie stand im Kinderröckchen
Noch gestern vor der Thür ;
Heut sitzt sie hinterm Fenster
Und stellt ein Mädchen für. . . *Ged.*, 1, 100.

reminds involuntarily of Uhland's *Wunder* (1805):

Sie war ein Kind vor wenig Tagen,
Sie ist es nicht mehr, wahrlich nein.
Bald ist die Blume aufgeschlagen,
Bald hüllt sie halb sich wieder ein.

In like manner compare Müller's *Des Müllers Blumen* (*Ged.*, 1, 11) and Uhland's 3d *Wanderlied* (*In der Ferne*), Heine's *Neuer Frühling*, no. 13, Eichendorff's *Jugendsehnen*, no. 4. Compare Müller's *Thränenregen* with Uhland's *Die Zufriedenen*, Heine's *Lyr. Int.* no. 42, Eichendorff's *Ablösung*. Compare Müller's *Mein! Ged.*, 1, 12 with Eichendorff's *Frühlingsnacht* (3d stanza), where the resemblance seems too near to mistake, etc.

Again and again in Müller the reader meets rhythms and verses and themes which bring at once to mind some dimly sensed and remembered places from the poems of other romanticists, and yet, often, when such correspondences are found and compared the mutual resemblance, though striking, does not necessarily imply plagiarism, either witting or unwitting. It may be fairly said that in certain of their songs Müller and Eichendorff and Heine, Brentano and Uhland, are dealing in limited fashion with the same themes—the life of the road, the forest and its birds, the romantic landscape of spring, with its humble nature and its humble love, and that therefore their very words and rimes cross and recross most confusingly, because of their small vocabulary. They all borrowed largely of the lyric folk-song, they all knew the Wunderhorn, as the pietist knows his bible, they all adopted the doggerel quatrain as the vehicle of many a simple lay. So it comes, perhaps, that Müller seems compounded of all of them, while yet the pupil of none. He owes much to many and yet not all to any one, or any few. The soft radiance of his songs, set beside the glory of Goethe's,

or the steady glow of Uhland's, or the glare of Heine's, need not dim to insignificance, for if his light be but the reflection of their greater brilliancy, it is still not imitative or borrowed. Müller seems always understated or overstated. Schuré (*Gdd Lieder*, p. 379), after a lengthy eulogium of Müller, says of him: Wäre ihm ein längeres Leben vergönnt worden, so hätte er vielleicht Uhland übertroffen. Hatfield (*Poetry of W. M.*) magnifies him, it may be, a diameter or two. Von Klenze (*Deut. Lyrik*) calls him shallow and superficial.

And yet not only as a conclusion of this study, but as a direct result of it, I think it were safe to assume that Müller was more than the librettist of Schubert.¹ That he

¹ Finck (in his *Chopin and Other Musical Essays*, 1889, p. 6f.) has invented the expression, *Jumbomania* (or Jumboism) for what he terms the tendency to esteem art in proportion to its bulk, to measure it with a yard-stick—the tendency which even in the nineteenth century prevented Chopin and Franz from being recognized as geniuses of the first rank, because they wrote no five-act operas or four-story symphonies, but only short pieces and songs. On this principle, he says, an elephant like Jumbo would be a finer animal than a humming bird or a bird of paradise, a sunflower more beautiful than a pansy. Is it true that Müller has suffered at the hands of a criticism, at least partially prone to accept the domination of the yard-stick? Is it not worth the question (given no greater prominence than the fine-type of this foot-note) whether Goethe, or Schiller, or Heine could have achieved the surpassing glory of their reputation as poets (in the narrower sense of the word), had they had to depend upon their shortest and most beautiful effusions?

To realize the importance of this query, we must recall that Müller is avowedly a poet in miniature. The song to him is the vehicle for all artistic striving, the compass of the expression of his whole personality. No one else ever found so many variations to the simple melody of a single theme. A wintry scene and a lonely journeyman serve for the material of the 24 songs of the *Winterreise*: not even the mood varies, or the landscape—no accessories, no diversion—no striving for effect, no colored word-painting—one sombre hue envelops all; the winter of the journey and the winter of the journeyman. But Schubert? Are the melancholy songs of Schubert's *Winter Journey* 'a record of personal grief, expressing the winter of his discontent, or is the sad music simply a reflex of the sad words' (Read Spaun, Mayrhofer, Kreissle, Grove, Finck, etc.)? Let it be said once that Schubert was perhaps but the interpreter of Müller, the perfect interpreter and still but the interpreter—that Schubert set the words to music, or rather set music to the words, and the music was beautiful, but that so were the words. And surely the first perfect music of these winter-songs sounded in the heart of the poet who first wrote them, viz. Wilhelm Müller.

could translate Greek folksong better than could Goethe is surely much. That he could warm the young Heine to admiration is more than a temporary victory. That under his hand Italian triolets became so German that their source went long unsuspected is an added laurel. That he wrote a ballad which is a fit mate for Uhland's best denotes something beyond mere mediocrity. That he is the equal of Eichendorff in whole chaplets of unassuming lyrics means that he can never be disregarded by his people—if he sleeps in the columbaria of their histories of literature, he still lives in the *Commersbücher*. An adequate edition of his verses is needed, to bring him anew to Germany.

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