

A HISTORY OF GERMAN
VERSIFICATION

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UNIVERSITY OF TORONTO



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Alfred E. Frost.

A HISTORY OF GERMAN VERSIFICATION

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TEN CENTURIES OF METRICAL EVOLUTION

BY

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PREFACE

THE present work is an attempt to give within moderate limits a history of the evolution and development of German verse from the earliest to modern times. In this sense Book II is to be regarded as containing the central theme. Book I, "The Principles," is intended to provide a systematic introduction such as has not, to my knowledge, been attempted hitherto. Books III and IV furnish a more detailed and to some extent supplementary treatment of important lines and strophes.

While generally retaining the familiar terminology, and not devoting undue attention to purely controversial questions, an attempt has been made throughout, within the limits imposed by space, to do justice to recent theories and to the bibliography of the subject. The sense in which certain fundamental terms are employed is discussed in the Introductory Chapter. Analyses of the various verse-forms are freely given, especially in the older periods.

So far as I am aware, no book has been written in English on the whole, or any considerable part, of the subject, while of the various well-known German works no single one has a scope or purpose similar to that of the present volume. The excellent works of Sievers and

Paul in Paul's "Grundriss der germanischen Philologie" give together the best general survey of the whole subject, even though the two parts differ somewhat in character. Sievers' "Altgermanische Metrik" is an abridgment, especially made for the purpose of the "Grundriss," of his standard work, and contains a reasoned, if brief, exposition. Paul's "Deutsche Metrik," while forming an admirably moderate and reasonable presentation of his part of the subject, is, in keeping with the nature of the work in which it appears, of an allusive and summarising nature.

The important work of Saran, "Deutsche Verslehre," with its novel terminology, is concerned largely with the development of theories which, while extremely valuable and interesting, are still in the problematical stage. Moreover, his instinctive antipathy to generally accepted views makes him a somewhat disturbing guide. His great merit is that, as a pupil of Sievers, and a believer in the surprising "discoveries" of Rutz, he has made the first attempt to review the whole field in the light of those theories of melody and expression, which appear destined to play a prominent part in the future development of metrical studies.

Minor's "Neuhochdeutsche Metrik" is widely known, and admirable in many respects, especially in its treatment of classical metres in German. It deals, however, only with a part of the subject; while its length, its arrangement, and certain other features render it chiefly suitable for the use of specialists in particular fields.

The only well-known work of somewhat similar scope to the present volume is Kauffmann's "Deutsche Metrik," but that book, though a useful compilation, and containing a wealth of valuable illustrations, is entirely inadequate in

its treatment of metrical theory and principle, and is chiefly concerned with the more obvious features of rhyme and strophic form.

The titles of other works consulted will be found in the Bibliographical Note at the beginning of the volume, in the short bibliographies at the ends of the various chapters, and in the reference made in the course of the work itself to books dealing with special points.

Finally, I have to express my sincere thanks to my former teacher, Professor Karl Breul, of Cambridge, for many valuable suggestions, and also to Professors J. G. Robertson and R. Priebisch, of the University of London: to the former for kindly reading through the MS. and for some very helpful criticism, and to the latter for the detailed attention which he generously devoted to the earlier period.

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BIBLIOGRAPHICAL NOTE

No attempt will be made in this Note or elsewhere to attain bibliographical completeness. Only the names of those works will, as a rule, be given, which are of actual value from the present standpoint, and not of merely historical interest.

The works in question are of two classes :

(a) The first comprises the metrical writings of the poets themselves, in which they either expressed the current views, by which they were guided in their own practice, or voiced the reforms which they attempted, with or without success, to introduce through their example. A list of the most important of these works is given by Paul.¹ Among the most famous examples are:—

Otfried's Latin epistle on the composition and style of his "Evangelienbuch," which accompanied the copy sent to the Archbishop Liutbert.

The "Tabulaturen" of the Meistersinger, e.g. Adam Puschmann's *Gründlicher Bericht des deutschen Meistergesangs*. Görlitz, 1571 (Braunes Neudrucke, 73).

Opitz. *Buch von der deutschen Poeterey*. Breslau, 1624 (ed. Witkowski, Leipzig, 1888).

Gottsched. *Versuch einer Critischen Dichtkunst*. 1730.

Breitinger. *Kritische Dichtkunst*. 1740.

Klopstock. *Vom deutschen Hexameter*, etc. (ed. Back and Spindler, Leipzig, 1830).

J. H. Voss. *Zeitmessung der deutschen Sprache*. Königsberg, 1802.

A. W. Schlegel. *Betrachtungen über Metrik and Vom deutschen Hexameter* (Werke, ed. Böcking. Leipzig, 1846-7, vols. 3 and 7).

(b) The works of the second class fall roughly into three main groups.

A. Metrical Bibliographies, or works containing especially valuable bibliographical information.

B. Metrical works dealing with the whole or a considerable part of the subject.

C. Works on special periods or authors, or on special points.

The chief works of the first two of these groups will be given here; those of the third group require different treatment.

A. METRICAL BIBLIOGRAPHIES, ETC.

Karl Goedeke. *Grundriss zur Geschichte der deutschen Dichtung*. 2nd ed. Dresden, 1887 ff.

¹ "Grundriss, Deutsche Metrik," § 1.

- A. Koberstein. Grundriss der Geschichte der deutschen National-literatur. 5 vols. Leipzig, 1872. Vol. I., 1884. (Sections on "Verskunst," with bibliography, in each of the six periods into which he divides the literature).
- Karl v. Bahder. Die deutsche Philologie im Grundriss. Paderborn, 1883. §§ 106-113.
- R. M. Meyer. Grundriss der neueren deutschen Literaturgeschichte. Berlin, 2nd ed., 1907. §§ 116-7.
- Ergebnisse und Fortschritte der germanistischen Wissenschaft. Leipzig, 1902. ("Metrik" by Franz Saran, pp. 158-187).
- Jahresbericht über die Erscheinungen auf dem Gebiete der germanischen Philologie. Berlin (1879), 1880 ff. (Since 1898 a special section for "Metrik.")
- Jahresberichte für neuere d. Literaturgeschichte. Stuttgart (1890), 1892 ff.
- Much bibliographical information is also given in the principal works to be mentioned in the next section; especially Sievers, Paul, Kauffmann (bibliography very full and exact), and Minor (pp. 511-537).

B. METRICAL HISTORIES.

The five most important modern works are given first and the others follow in chronological order.

- Sievers-Paul in Paul's Grundriss der germanischen Philologie II 2. Strassburg, 2nd ed. 1905. (Altgermanische Metrik von Edward Sievers. Deutsche Metrik von Hermann Paul).
- Vilmar-Grein-Kauffmann. Die deutsche Verskunst nach ihrer geschichtlichen Entwicklung. Mit Benutzung des Nachlasses von A. F. Ch. Vilmar bearbeitet von Ch. W. Mch. Grein. Marburg, 1870.
- Friedrich Kauffmann. Deutsche Metrik nach ihrer geschichtlichen Entwicklung (Marburg, 1897, 3rd ed., 1912). A revision of the above book, so changed as to be practically a new work.
- J. Minor. Neuhochdeutsche Metrik. Straszburg, 1893. 2nd ed., 1902.
- Franz Saran. Deutsche Verslehre. München, 1907.
- Karl Philipp Moritz. Versuch einer deutschen Prosodie. Berlin, 1786.
- A. Apel. Metrik. Leipzig, 1814.
- Rudolf Westphal. Theorie der neuhochdeutschen Metrik. Jena, 1870. 2nd ed., 1877.
- O. Schmeckebeier. Deutsche Verslehre. Berlin, 1886.
- O. Schmeckebeier. Abriss der deutschen Verslehre und der Lehre von den Dichtungsarten. Berlin, 3rd ed., 1892.
- S. Mehring. Deutsche Verslehre. Leipzig, 1891. (Reclams Universalbibliothek, 2851-3.)
- K. Borinski. Deutsche Poetik. Part III. Metrik, pp. 66-113. Leipzig, 1895. 4th ed. 1912 (Sammlung Göschen).
- R. Ed. Ottmann. Ein Büchlein vom deutschen Vers. Giessen, 1900.
- K. Tumlirz. Die Sprache der Dichtkunst. Wien u. Leipzig, 5th ed., 1907.
- H. G. Fiedler. Abriss der deutschen Verslehre. In "A Book of German Verse." Oxford, 1916.

C. WORKS ON SPECIAL PERIODS OR AUTHORS, OR ON SPECIAL POINTS.

The names of works on special periods will be given at the ends of the respective chapters or sections, and those dealing with special points at the foot of the page. Those dealing with individual authors occupy a special position, and a list of typical works of this class will be given here. In so far as they deal, not with any one metrical form, but with the poet's treatment of various metres, their bearing is not confined to any one particular chapter. Even where that is not the case, but only the treatment of one particular metre by the poet is considered, they represent an aspect of the subject from which the most progress is to be hoped for, and to which in recent times increasing attention is being devoted, namely, the question of "metrical style." As showing this interest several recent works are referred to, in spite of the fact that they are of very unequal value, and that it is impossible here to discuss their method of treatment.

The works quoted are those dealing with the practice of modern poets; those on older poets, a study of whose prosody is on the whole more that of the typical verse of their age, e.g. Otfried and Hans Sachs, will be given in the chapters dealing with the respective periods.

Klopstock. R. Hamel. *Klopstockstudien.* Vol. I (Metrische Beobachtungen.) Rostock, 1879.

Lessing. E. Belling. *Die Metrik Lessings.* Berlin, 1887.

Bürger. P. Zaunert. *Bürgers Verskunst.* Marburg, 1911.

Goethe. R. Belling. *Beiträge zur Metrik Goethes.* Bromberg, 1884.

V. Hehn. *Einiges über Goethes Vers.* G.J.B. VI, pp. 176 ff.

W. C. Haupt. *Die poetische Form von Goethes Faust.* Leipzig, 1909.

L. Hettich. *Der fünffüszige Iambus in den Dramen Goethes.* Heidelberg, 1913.

Schiller. E. Belling. *Die Metrik Schillers.* Breslau, 1883.

H. Draheim. *Schillers Metrik.* Berlin, 1909.

H. von Kleist. H. Fäser. *Der reimlose fünffüszige Iambus bei Kleist.* Dissertation. Münster, 1911.

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P. Remer. *Zu Heines Verskunst.* *Neue Zeit* VIII. 1890.

Annette v. Droste-Hülshoff. R. Muckenheim. *Der Strophenbau bei Annette v. Droste-Hülshoff.* Dissertation. Münster, 1910.

Hebbel. W. Rube. *Der fünffüszige Iambus bei Hebbel.* Dissertation. München, 1910.

Ludwig. A. Appelmann. *Der fünffüszige Iambus bei O. Ludwig.* Münster, 1911.

Hauptmann. C. A. Krause. *G. Hauptmann's treatment of blank verse.* Dissertation. New York, 1910.

LIST OF ABBREVIATIONS EMPLOYED

A.D.A.	Anzeiger der Zeitschrift für deutsches Altertum.
Diss.	Dissertation.
D.L.Z.	Deutsche Literaturzeitung.
D.N.L.	Deutsche Nationalliteratur.
Euph.	Euphorion.
G.J.B.	Goethe-Jahrbuch.
G.R.M.	Germanisch-Romanische Monatsschrift.
Gr.	Grundriss der germanischen Philologie.
J.B.G.Ph.	Jahresbericht über die Erscheinungen auf dem Gebiete der germanischen Philologie.
J.B.L.	Jahresberichte für neuere deutsche Literaturgeschichte.
L.E.	Literarisches Echo.
M.F.	Minnesangs Frühling.
M.L.Q.	Modern Language Quarterly.
M.L.R.	Modern Language Review.
Mod.Phil.	Modern Philology.
M.S.D.	Müllenhoff und Scherers Denkmäler deutscher Poesie und Prosa aus dem 8-12 Jahrhundert.
Progr.	Programm.
P.B.B. (B.G.D.S.)	Beiträge zur Geschichte der d. Sprache u. Literatur.
Q.F.	Quellen und Forschungen.
Z.D.A.	Zeitschrift für deutsches Altertum.
Z.D.Ph.	Zeitschrift für deutsche Philologie.
Z.D.U.	Zeitschrift für den deutschen Unterricht.

A HISTORY OF GERMAN VERSIFICATION

BOOK I

THE PRINCIPLES

CHAPTER I

INTRODUCTORY

THE subject of our study, the History of German Versification, may be defined as *the gradual evolution and development of German verse-forms under various influences, the most important of these being the changes of the linguistic material itself, and foreign literatures.* The chief linguistic change, from the metrical point of view, consists in a gradual shortening of the words, with a consequent increase of the thought-content of the line. Among the most important foreign influences are Latin poetry in the ninth century and at the Renaissance; French in the twelfth, thirteenth and in later centuries; English, Spanish, and Oriental poetry in the eighteenth and nineteenth centuries.

These foreign influences are, however, limited in their scope. It will be seen that at most periods we have two currents of the poetic stream, sometimes connected by cross channels, at others flowing on independently of each other. These are, on the one hand, the polished "verse of culture" (*Kunstpoesie*); on the other the spontaneous and indigenious "song of the people," folk-song (*Volkslied*), which pursues its course untouched by the changing fashion of the learned world. Where the former has been in danger of approaching a faultily-faultless machine-like precision, it has often been rejuvenated by the more primitive craft of the other.

We are concerned here in the first place with the *form* of German poetry, and with its contents only in so far as they influence and are inextricably bound up with the form. Moreover, we have only to deal with that portion of the literature which is in verse form, or "bound speech." Thus rhythmical prose is excluded, though certain free-rhythms, which lie on the border-line of verse and prose, fall within the subject of our study.

The word "verse," and not "poetry" will be employed throughout as the antithesis of prose; "poetry" or "literature" being employed for all such spoken and written matter as belongs to the domain of Art.

The term "versification" is employed in preference to certain others, as it does not prejudice the question in any way. Prosody is unsuitable, as it retains associations of its original connexion with pitch values. Metrics, strictly speaking, applies only to considerations of quantity.

By the "accent of a word" is understood the relation of its various syllables to one another in respect of the various factors of accentuation, its *balance*. A syllable has in itself no accent, since accent is entirely a matter of comparison. The ideal would have been to reserve accent for this widest and only logical use of the term, and to describe the respective syllables by some terms wide enough to comprise the various factors which go to make up the accent, e.g. heavy and light, or strong and weak. These words are, however, unfamiliar in this sense, and we shall therefore employ the terms "accented" and "unaccented syllable," to which there is a theoretical, but no practical objection.

"Stress" will be used only for the dynamic force of the enunciation, and "stress," "stressed syllable" will not, as is so often the case, be employed as the equivalents of accent and accented syllable. It is true that the word "stress" has not necessarily this limitation of meaning, as we can obviously "lay stress" on a particular word or syllable in various ways, e.g. by raising the voice, or lengthening the vowel. It has, however, been so commonly employed in connection with one-

sided dynamic theories of Germanic accent that its use in any wider sense is inadvisable, and it will therefore be confined to this one specific factor of accent.

For the strong and weak, "accented" and "unaccented," parts of the foot respectively, the terms *lift* and *dip*, corresponding to the German *Hebung* and *Senkung*, will be employed. They have the advantage of being genuine English words, and also that of extreme brevity. Literally taken, they might, it is true, carry an implication of pitch values, of high and low. Yet we are so accustomed to associate a "raising of the voice," or even a "lifting up of the voice," with general increase of the force of enunciation, and the converse, that they may conveniently be employed to denote the accentual relation of the strong and weak parts of the foot. They are not at any rate associated with the movement of the feet in dancing, and so are free from the danger of confusion involved in the use of the terms *arsis* and *thesis*, which in English and German are employed with an exact inversion of their original accentual signification in Greek. "Crest" and "trough," which are sometimes used, are not more free from the possibility of pitch associations, and are, moreover, somewhat clumsy expressions.

In the schematic representation of the metres, $\nearrow \times$ will be used for the "accented" and "unaccented" parts of the foot respectively, in preference to $- \cup$, $\angle \cup$, or $\angle \times$. $- \cup$ and $\angle \cup$ both account for quantity as a factor of accent, and the latter for stress as well; but in both, association with the old classical equation, $- : \cup = 2 : 1$, is apt to suggest a too definite relation between the longs and shorts and a more clearly marked difference than actually exists. $\angle \times$, which is now frequently employed, indicates two of the chief factors of accent, but ignores the third, pitch. $\nearrow \times$ simply indicates the relation of the two syllables of the foot as "accented" and "unaccented" respectively, and leaves \nearrow as a mere symbol of the various factors that go to make up the accent. It is therefore at the same time the simplest and the most comprehensive.

In this book we shall be chiefly concerned with the

metres themselves, namely, the types obtained by a synthesis of the chief general characteristics of the particular verse. Such metres are undoubtedly handed down from poet to poet, just as the great musicians have been content to use traditional musical forms. The poet's genius will, however, be shown, not in the "faultless" reproduction of these types, but by imparting to them new and individual life. His character will be revealed by his handling of the "metre"; by his use of the various means of variation. So each great poet will create from the old type a new "style." The detailed study of this style of individual poets is the affair of special works.

The actual, living, individualized lines can only be dealt with one by one, and only on the basis of a thorough knowledge of the general principles of versification and of the underlying type. The very charm of their originality relies largely for its effect on the familiarity of the hearer or reader with the type of which they form a variation.

A History of Versification is not intended as a recipe for the writing of verse. No poet was ever made by a knowledge of technique alone, though many poets have possessed far more conscious knowledge of it than is often assumed, and have even studied the subject scientifically, e.g. Klopstock, Voss, Goethe. The poet *conceives*, it is true, under the creative artistic impulse, yet he has to *express* himself in the forms and by the technical means of his art.

Whatever may be the case of the artist himself, his audience must in poetry, though not perhaps to the same extent as in music, possess some knowledge of the technique of at any rate all but the simplest forms, if they would understand aright. If some one, player or reciter, interpret musician or poet, as he should be interpreted, less is required of us. We may then, with no technical knowledge whatsoever, take a sensuous delight in the work, passively submit ourselves to its sensuous appeal. Yet there is another enjoyment of the work of art—the conscious, understanding enjoyment. Who shall say which is the greater? In music, at any rate, there are whole realms where full pleasure can be enjoyed only by those who possess

the proper technical understanding and appreciation. And what of verse? There, too, there are subtler forms which yield their charms only to the more ardent seeker. Why should the more complex, which is never questioned in music, be decried as unnatural in poetry?

In few ages has there been so little understanding of verse-form, and in none was it so badly needed, since normally we *read* our verse to-day. When we think of the tiny band of those who understand the technique of verse, compared even with those who understand the technique of music, we cease to wonder at the lack of interest, or at the more or less explicit demand that verse, if it is to be read at all, must be simply "chopped-up prose." When once the distinctive character of verse begins to be ignored, and the specifically metrical charm to lose its power, it would appear as though the interest in verse were doomed, and that, competing with it on its own ground, verse were bound to go down before prose.

CHAPTER II

ÆSTHETICS

BEFORE entering upon our specific task, it will be well to consider not only the general principles of the subject itself, but also its position as one of a group of related subjects. Poetry is an art, and as such stands in relations of varying affinity to the other arts. The study of those relations belongs to the domain of Æsthetics, which Webster defines as "The theory or philosophy of taste; the science of the beautiful in nature and art; especially that which treats of the expression and embodiment of beauty by art." Art, as our definition tells us, expresses and embodies beauty, and the name by which in various languages the artistic instinct of man is described lays stress on this productive, *creative* activity.

The word "art" itself is a Latin word, from the root *ar*, "to fit." In Greek it is called *techne*, from *tikto*, "I bring forth;" and the poet (*poietes*) is called the "maker," which is also the old English designation. In German, art is *Kunst*, which is derived from *können*, and means "the power to do." Art is then regarded as *the* manifestation of power. Custom only has dulled our sense of wonder at this marvellous impulse of artistic creation.

We find, then, in relation to various forms of human activity a striking phenomenon. There enters in a something which distinguishes one class of those activities from all the others, puts it on a different plane.

The distinguishing factor is the *purpose*. Everything built is not architecture, and the purpose of architecture is not to provide shelter. Every movement is not dancing, and the purpose of dancing is not to move from place to place. Similarly everything written is not literature, whatever the name

(from *literae*, letters, cf. "polite letters") might seem to imply, and the purpose of literature is not the mere statement of a fact, or the transaction of some piece of business. All speech was *not* originally poetry, as Hamann believed (see next chapter), but poetry arose from a separate non-utilitarian impulse common to all the arts and to all mankind.

This impulse was, as we have seen, the creation of beauty. In fact, art is *creation*, or, as Aristotle called it, *imitation*, an imitation, that is, not of the products of creation, but of the creative process itself. Aristotle's imitation is something very different from "photographic art," indeed rather its very anti-thesis; the one being a mere copy of created beauty, the other the creation of beauty by man.

If, however, all the arts are united by a common purpose, they differ according to the medium employed, and fall into two more or less clearly differentiated groups. These are commonly known as the arts of space and the arts of time, or, as we might perhaps more fitly say, the arts of rest and the arts of motion. To the former belong architecture, sculpture, and painting; to the latter dancing, music and poetry. In the one case we have collocation in space; in the other progression through time.¹

It is with the arts which work in this progression through time, and with one of them in particular, and with the nature and form of that progression, that we are here concerned.

Dancing and music are, then, of all the arts the most closely allied to poetry. In all three the underlying principle is *measured motion*, an ordered progression through time, though this progression is marked in various ways.

Dancing, music, and poetry, which is probably their proper sequence by right of seniority, were once inseparably allied. To-day the arts have become specialised, and the drama is the one great universal art that can still unite them all. In its painting, architecture, and the plastic effects of living statuary can still be combined with music, dance, and song. The significance of Wagner's attempt to create a new music-drama lay

¹ Cf. Lessing's "Laokoon."

in the fact that neither words nor music were to be subordinated to the other, but both were to contribute on equal terms to the creation of one harmonious whole.

From the special point of view of *form*, which we are now studying, music and poetry have very much in common. Both have rhythm and melody and also metrical structure, though in respect of the last music is, generally speaking, more strictly bound to a set scheme and to rational proportions than verse.

The greatest difference lies in the fact that the sounds of music are pure tones, while the sounds of poetry are at the same time articulate speech. It is this very dual nature of the material of poetry, the fact that the words employed are at one and the same time sounds and symbols, which makes of poetry one of the most subtle subjects of investigation, and in so far more difficult than the study of music, with which it is otherwise so closely and intimately related.

CHAPTER III

RHYTHM AND METRE. PROSE AND VERSE

WE have seen in the last chapter that poetry and its allied arts are all concerned with measured motion, ordered progression through time. We have now to consider the nature of that progression, the question of rhythm. We have spoken of the creative impulse to which all art is due. Here we have to deal with one of its most striking features, the aesthetic pleasure taken in the division of the infinite into related parts.

Goethe gives a fine poetic description of the rhythmical impulse in the words of the Poet in the "Vorspiel auf dem Theater"; "Faust," I, ll. 142 ff. :

Wenn die Natur des Fadens ew'ge Länge,
Gleichgültig drehend, auf die Spindel zwingt,
Wenn aller Wesen unharmon'sche Menge
Verdrieszlich durch einander klingt ;
Wer theilt die fließend immer gleiche Reihe,
Belebend ab, dasz sie sich rhythmisch regt ?

We may define rhythm as *the repetition within corresponding units of some definite scheme of progression*. The time-units correspond to one another, but themselves comprise *dissimilar* constituent parts, sounds high and low, strong and weak, long and short. Its essence is variety in unity.

In dancing we do not have a mere homogeneous succession of steps, nor in music one long unbroken sequence of beautiful and melodious sounds alone, but in both a division, a repetition, an ordered arrangement. We find everywhere this "turning"; in dancing, music, and poetry; after bar and foot, after musical phrase and line. In verse we often find the "turn" of the

larger units marked, that of the line by rhyme, that of the strophe by refrain, a kind of strophic rhyme.

In explanation of the origin of this artistic division into recurring units various theories have been advanced. Some have sought a physiological origin in the beat of the heart, or in the activity of breathing. In the latter case we should have *double* rhythm when in active motion, *triple* rhythm when at rest.

Others point to the rhythm in the song of certain birds, which at most only leads to the further question where the birds learnt their rhythm. Others again have sought *external* sources of rhythm and have spoken of *march*, *work* and other rhythms.

Karl Bücher, in his fascinating book, "Arbeit und Rhythmus"¹ gives a wealth of illustration of the songs by which the primitive peoples of the most varied climes and ages accompanied their work—the grinding of corn, spinning, weaving, ploughing, sowing, hammering, building, towing, rowing, or heaving the anchor. He draws the conclusion (VII, Der Ursprung der Poesie und Musik) that all rhythm had its origin in *work*, and was developed from the simple reflex explosions of sound which accompanied the exertion involved. These were at first nothing but natural, spontaneous sounds and exclamations, a reaction from the tension and a release of the pent-up breath. They had no meaning, and according to his theory we see the most primitive surviving form of all poetry in the meaningless refrains which are still frequently to be found in such songs.

The next step is to be found in the first rude improvisations which gifted individuals substituted for these sounds. As the particular improvisations which found favour with the group gradually consolidated into a fixed and accepted form, while the less successful ones were allowed to die, there arose a song fitted to the task in hand, which, while in its forward movements the work of individual "poets," was yet in the fullest sense a group or "folk" song.

¹ 5th ed., Leipzig, 1919.

Dance itself he holds to be nothing but a specialized form of work, appearing just on the other side of the narrow border-line, which in the golden age divided work from play. Such a work-dance would be employed in the primitive forms of worship, which dedicated that work to the particular deity under whose special protection it stood.

According to Bücher, then, the first line of "poetry" was produced when the first fixed series of inarticulate sounds was accepted by the group as the recognized "song" of their particular form of work, and those sounds were a purely physiological reaction from the stress. "Der erste Schritt, den der primitive Mensch bei seiner Arbeit in der Richtung des Gesanges getan hat, hätte also nicht darin bestanden, dass er sinnvolle Worte nach einem bestimmten Gesetze des Silbenfalls aneinander reihte, um damit Gedanken und Gefühle zu einem ihm wohlgefälligen und anderen verständlichen Ausdrucke zu bringen, sondern darin, dass er jene halbtierischen Laute variierte und sie in einer bestimmten, dem Gang der Arbeit sich anpassenden Abfolge aneinander reihte, um das Gefühl der Erleichterung, das ihm an und für sich jene Laute gewähren, zu verstärken, vielleicht es zum positiven Lustgeföhle zu steigern."¹

Bücher's theory as to the *conditions* and *influences* under which rhythm was born is very plausible and interesting. All the same it does nothing to explain the real origin of rhythm, for the processes of work, like those of nature, are, in themselves, rhythmless, and are only rhythmized by the mind of man. That work has played a large part in the *evolution* of rhythm we readily admit, and this fine book gives us a full and varied exposition of the whole subject, but it does not solve that fundamental riddle of aesthetics, the *origin* of rhythm.

Moreover, Bücher has not applied his theory to the plastic arts, where, particularly in architecture, we have a sense of rhythm, that is, of the division of the infinite into related parts, which is just as clearly marked as in the time arts.

¹ "Arbeit und Rhythmus," p. 359.

Whatever views may be held as to the conditions under which rhythm first came into being, there is little to be said for the theory which finds the origin of poetic rhythm in a gradual working up of prose into verse through the progressive regularization and standardization of the figures of speech—parallelism, antithesis, etc.¹ This view, which holds verse-rhythm to have arisen independently of dance and song, is contrary to all probability.

Just as little is to be said for Hamann's mystic creed that poetry was the mother-tongue of the human race. We might just as well accept his apparent suggestion that dancing was its original mode of progression. "Poesie ist die Muttersprache des menschlichen Geschlechts; wie der Gartenbau älter als der Acker: Malerey—als Schrift: Gesang—als Deklamation: Gleichnisse—als Schlüsse: Tausch—als Handel. Ein tieferer Schlaf war die Ruhe unserer Urahnen; und ihre Bewegung, ein taumelnder Tanz."²

We shall be content here to accept the sense of rhythm frankly as a wonderful instinctive aptitude of man; a part of the general creative impulse which reveals itself as Art. It was no doubt furthered by material and external influences, but not created by them. Rhythm only exists in the mind of man, and is created by him. It has no objective existence in the material world, though it may be super-imposed upon various forms of work or movement. It is the *sense* of rhythm, the *aesthetic pleasure* taken in it, which remains the mystery at the end of all speculation, and which is not explained away in the least by the existence of any raw material in walk or work.

Theory for theory, it seems most probable that, as an independent artistic form, and apart from man's subjective superimposition of rhythm upon the processes of his work or of nature, rhythm first appeared in a dance which was merely a simple modification of ordinary walking. We all know how

¹ Cf. K. Borinski, "Deutsche Poetik" (Sammlung Göschen) 3rd ed.: Leipzig, 1906, pp. 51, etc.

² "Æsthetica in Nuce: Eine Rhapsodie in Kabbalistischer Prosa," Hamann's Schriften. Berlin, 1821, vol. ii., pp. 258 f.

easy it is to superimpose upon the unbroken sequence of steps in walking a rhythm in which one foot or the other takes an imaginary lead and marks the rhythmical units. It would only require one very simple step, the translation of this imaginary lead into an actual one by a slight stamp or greater lift of the leading foot, to have an artistic rhythm full-born. This would give the simplest and most rigid form of rhythm, dance or orchestric rhythm, in which all time values are multiples of the smallest units. In other words the proportions are *rational*.

When such dance was accompanied by instrumental music, we should have the second stage in the development of rhythm, in which there would still be the strictest equality of the rhythmical units and the strictest rational proportions, though the subdivision of the time of the rhythmical unit by dance and music would not necessarily be the same. If the instrumental music was replaced by or accompanied by song, the case would be the same. The length of syllables, and to some extent even their accent, would be subordinated to the strictly rational orchestric rhythm.

When music came to be divorced from dance and to have a separate existence, its rhythm would be less rigid, and in practice would not always have strict objective equality of the rhythmical units, though fundamentally their temporal equality would remain. The words sung to such independent music would still be entirely subordinated to the musical rhythm, *and their irrational proportions would be reduced to the rational proportions of music*. This is the second stage in the development of verse. All verse which arose in union with music, whether words and melody sprang together to life, or the words were composed to some existing melody, have *musical rhythm*. The original rationalising of its irrational proportions under the influence of music explains the apparently unrhythmical nature of some such verse when found divorced from the melody with which it came into being.¹

¹Cf. E. Stolte, "Metrische Studien über das deutsche Volkslied." Crefeld, 1883.

The view that verse arose in union with song and dance is expressed as follows by Sievers.¹

“Und zwar hat man von dem wohl zweifellos feststehenden Satz aussugehen, dasz alle Dichtung ursprünglich Gesang war, und zwar vermutlich Gesang begleitet von Tanz, d.h. rhythmischen Bewegungen des Körpers. Ja man kann vielleicht so weit gehen, zu sagen, dasz die gebundene Rede überhaupt dadurch entstand, dasz man die Rede den rhythmischen Tanzbewegungen anzupassen suchte. An der Hand von Tanz und Gesang, dann weiter an der Hand des Gesanges allein haben sich die spezifischen Formen der gebundenen Rede entwickelt. Der Gesang aber ist wieder nur eine besondere Art der Musik, und seine Formen sind die allgemeinen Formen der Musik : nur das Instrument ist verschieden.”

When verse came later on to be severed from song, and to attain an independent existence of its own, a new *linguistic rhythm* arose. The linguistic material alone had now to be the bearer of the rhythm. No longer did an external influence forcibly transform the irrational proportions of speech into the rational proportions of dance or song rhythm. Under the old conditions hardly any speech material was too refractory to bend to the sway of the rhythm. Under the new, speech was still under the compelling force of rhythm, but, as it was now itself the bearer of that rhythm, the properties of the living word became more important and had to receive more consideration.

This step was the great revolution in the history of verse, and its importance cannot be too strongly insisted upon. All attempts to represent the proportions of this new linguistic rhythm by the rational notation of music are entirely futile and mistaken.

This linguistic rhythm grows by degrees less rigid and more subtle, the consideration claimed by the properties of the living speech ever greater. Yet, however far verse may travel along this line, it will always retain *something* of its original quality of song, lyrical verse in a more marked degree, while epic and dramatic verse have developed more fully their purely linguistic

¹ “Zur Rhythmik und Melodik des nhd. Sprechverses,” p. 40; in “Rhythmisch-melodische Studien.” Heidelberg, 1912.

properties. Its conditions will not be those of prose speech. As soon as they become entirely so, we have prose—rhythmical prose maybe, or even rhymed prose, but prose all the same—whatever other charms, of thought or diction, it may possess.

In approaching the question to-day, one has first of all to rid one's mind of the common modern assumption that there must necessarily exist a complete subjection of verse to the laws of prose speech. This confusion of the nature of verse and prose is probably one of the causes of the decline of interest in verse, for on its own ground prose will always carry the day.

As a matter of fact, the poets themselves, even modern poets, would appear to feel in their own verse the omnipotent sway of the rhythm, and to incline when reciting it rather to fall into a musical sing-song than to emphasize the prose-accentuation of their lines.

We will quote here but two witnesses, one for English and one for German verse. "It is proverbial that a poet, especially when giving forth his own effusions, is particular to bring out the metre. The poet Coleridge was an example of this. Mr. Collier ('Lectures on Shakespeare') tells us Coleridge insisted that poetry should be read with intonation, and that his own reading of Spenser, for example, 'almost amounted to a song.' And the reason given by Coleridge for this was that 'a poet writes in measure, and measure is best made apparent by reading with a tone.'"¹

For German lyrical poets we have the testimony of Heusler that they usually read their own lyrics in a sing-song to regular beats ("—es scheint das Gewöhnliche zu sein, dasz Dichter ihre eigene Lyrik in tactierendem Singsang vortragen").²

Many other instances could be given, and the subject is one that would well repay a careful investigation.

In all the rhythmical forms hitherto considered, whether orchestric, musical, or linguistic, we have had verse in which the relation between the separate rhythmical units is so definite that they can be "measured," and that we can predict

¹ J. Lawrence, "Chapters on Alliterative Verse," London, 1893, p. 30.

² A. Heusler. A.f.d. A., XXI, 180.

from those under review the nature of those to follow. In other words, we have had measures, or "metres." The German term is *gebundene Rede*, speech "bound" to a definite, recognisable arrangement.

Metre, then, is a term which implies nothing essentially and in principle different from rhythm; it is only a more definite form of rhythm. Wordsworth declared the only antithesis of prose to be metre, and as metre is an essential of verse, his antithesis is the same as that of prose and verse.

The term "metrical" is sometimes confined to "quantitative" verse, but there is nothing in the nature or origin of the word to necessitate such limitation, while the delimitation of "quantitative" verse is itself a very questionable matter. Hence we shall employ the term in the broader sense defined above. "Metres" we shall use to designate the abstract types of such measurable rhythms or lines.

Rhythm is found, too, in that later development, prose, which instead of "turning again" goes "straight forward" (*prorsus*). Prose, i.e. artistic prose, has rhythm, but no metre; that is to say, the movement is not of a measurable, metrical form. We cannot determine or predict the system of recurrence. The rhythm of prose ranges through various degrees of definiteness. Sometimes we find passages in which it is so clearly marked as to be almost measurable, but generally we can in fact say little more precise of it than that it is the line of movement of the accent, a kind of wave-line of beauty running through the whole.

On the border-line between verse and prose we have finally certain forms of more or less indeterminate, unfettered rhythmical movement, of which the Free Rhythms of Klopstock, Goethe, Heine, etc. are notable examples.

Thus we have the following gradation of poetic rhythm from the simple to the complex:—orchestric rhythm, musical rhythm, linguistic rhythm, free rhythms, prose.

E. Sievers. "Grundzüge der Phonetik." Leipzig, 5th ed., 1901.

W. Wundt. "Physiologische Psychologie" (Grundriss der Psychologie). Leipzig, 9th ed., 1909.

W. Wundt. "Völkerpsychologie." Eine Untersuchung der Entwicklungsgesetze von Sprache, Mythos und Sitte (6 vols. Vols. I. and II., Die Sprache). Leipzig, 2nd ed., 1914.

E. Meumann. "Untersuchungen zur Psychologie und Ästhetik des Rhythmus." Wundt's "Philosophische Studien," X. 1 ff. Leipzig, 3rd ed., 1902.

K. Bücher. "Arbeit und Rhythmus." Leipzig, 5th ed., 1919.

E. Brücke. "Die physiologischen Grundlagen der neuhochdeutschen Verskunst." Vienna, 1871.

A. Heusler. "Über germanischen Versbau." Schriften zur Germanischen Philologie, VII., Berlin, 1894.

F. Saran. "Der Rhythmus des französischen Verses." Halle, 1904.

J. Minor. "Metrische Studien." Germanisch-romanische Monatschrift III. (1911) pp. 417-438. (A brief exposition of metrical theory, professedly for non-experts).

CHAPTER IV

THE SPEECH-MATERIAL OF WORD, PHRASE AND VERSE

RHYTHM is, as we have seen, common to all the arts, yet varies according to the medium in which they work. The medium of poetry, language, is of a dual nature, being at one and the same time sound and symbol. Though we are not here directly concerned with the images summoned up by those symbols in the imagination of the hearer, yet they so affect the sound-material itself that we cannot consider the one apart from the other.

The sensuous appeal of poetry is to the *ear*, not the eye. It is a thing to be heard, not seen; and we must not confuse the conventional symbols of the sounds with the sounds themselves. Even when we read a poem, we unconsciously transform by association the printed symbols into a sound-picture. But this sound-picture evolved by us is something very different from a mere sum of the detached words of the printed lines.

The detached word, divorced from all conditions and relationships, as seen, for instance, in the dictionary, is in fact a cold, lifeless abstract — a specimen cut out of the living organism and exhibited for scientific purposes. Certain objective facts may be recorded of it—its gender, declension, etc. Even certain factors of its “accent” may be shown; for instance, its stressed syllable, and roughly the proportional length of its various syllables. Yet this “accent” will be only a potential accent.

Living speech knows nothing of such abstracts—such existence *in vacuo*. It knows words only as constituent parts of the sound-succession of actual living phrases, in which the stress, length, pitch, etc., of the separate syllables of the indi-

vidual word are affected by the context and the emotional significance of the whole phrase. The word "water" for instance, considered as a detached, abstract specimen, has a long stressed first syllable and a short unstressed second syllable, with a descending pitch. The word thus regarded is, however, little more than the raw material to be employed. It shows us, it is true, the general relationship between the two syllables and certainly the *stressable* syllable. But how little its properties can be regarded as purely objective is obvious when we see the word again in a subjective setting in such phrases as the following :—

Will you have a drink of water ?

Water ! for heaven's sake !

In a somewhat similar way a phrase may be isolated for scientific investigation, i.e. for the study of the syntactical relations of its various parts to one another. For this purpose the enunciation of platitudes will best serve, as there the speaker does not assume any subjective attitude towards the statement made.

Birds fly.

Water always seeks its own level.

Such specimen phrases will have a normal stereotyped relationship of the various parts to one another, and a more or less mechanical gradation of the properties of stress, length, pitch, etc.

Etymology, grammar, and syntax give us, then, only the abstract properties of word and phrase, and any attempt to fix a scale of the grammatical parts of speech is only of indirect value for the living, concrete phrase or line, as individualized by the subjective, emotional attitude of the speaker or the poet.

The only stress, length, pitch, etc., that matter for our present purpose are those of the living phrase or line. That is the English and the German law. The co-ordinating element which makes of actual speech a living organism we shall call with Saran¹ *accent*, and will now proceed to study in further detail.

¹ "Deutsche Verslehre," § 4.

CHAPTER V

“ACCENT.” ITS MEANING AND ITS FACTORS

THE word “accent” has been employed at various times in very various senses.¹ The Latin word *accentus* was itself a translation of the Greek *προσῳδία*, which denoted the pitch, the height or depth of a syllable. The Latin grammarians, however, extended the use and meaning of the word. It is with them no longer merely the high or low tone, the pitch in itself, but its *co-ordinating function*, not only within the word, but also within the sentence. We find it called *anima vocis*, “the soul of the word” and even *anima verborum*, “the soul of speech.”

The humanists were much interested in the question of accent, and from the sixteenth century considerable attention was devoted to it. Interest was doubtless stimulated by the famous Greek Grammar of Melanchthon in 1518, in which he treats especially of accent, *de tonis*, and emphasizes clearly the musical character of the Greek and Latin accent.

When, in the sixteenth century, scholars began to write grammars of the native languages, they followed the practice with which they were familiar. Hence the Græco-Latin conception of accent passed into German.

A famous example of this is found in Opitz’ “Buch von der Deutschen Poeterey” (1624), in which he speaks only of “high” and “low” syllables.²

Many wavering theories and divergent views were held with regard to the nature of accent in that and the following centuries. The general tendency we might describe as the growing perception that “accent” was not a simple matter, or one

¹ Cf. Saran, *op. cit.*, § 3.

² Cf. Book II, Chap. VI, below.

which could be accounted for by a single word. There was, in short, a gradual realization of the *relative, co-ordinating nature* of “accent,” and of the part played in it by a factor less definite than either pure pitch, length, or stress, and which can perhaps be best described as *weight*.

We find, for instance, Breitingen in his “*Critische Dichtkunst*” (1739) speaking of the alternation of high and soft (*leise*) accents.

Gottsched in his “*Deutsche Sprachkunst*” (1762) vaguely suggests that length is equivalent to emphasis: “in der Aussprache bekommt die Hauptsilbe, oder das Stamm-und Wurzelwort, einen längeren Ton, das ist, es wird mit grösserem Nachdrucke ausgesprochen.”

Klopstock follows Gottsched in regarding length and emphasis as identical, but he goes beyond him in making his length-emphasis depend upon significance, and in establishing the degree of this “accent” by the ear.

Johann Christoph Adelung¹ shows plainly the influence of Klopstock’s theory. His Chapter III (Von dem Tone der einfachen Wörter, I, pp. 245 ff.) is very interesting, both for the historical statement with which it opens, and also for his definition of accent. Rejecting the word *Accent* itself as superfluous (es ist unnöthig, hier für *Ton* das Wort *Accent* zu wählen), he proceeds to define his *Ton* in a way that shows a conception of its wider meaning and its complicated nature, even though he never attained to clearness regarding its various factors.

“Die so wichtige Lehre von dem Tone der Deutschen Wörter ist in allen bisherigen Deutschen Sprachlehren nicht nur völlig vernachlässiget, sondern auch auf eine sehr ungebührliche Art mit der prosodischen Länge und Kürze der Sylben vermischt worden, welche doch auf keine Weise in die Sprachlehre gezogen werden kann. Aber selbst die prosodische Quantität der Sylben ist von ihnen nur sehr verworren vorge- tragen worden, weil sie von dem Tone abhängt, und dieser ihnen ganz unbekannt war. . . .

¹“Umständliches Lehrgebäude der Deutschen Sprache, zur Erläuterung der Deutschen Sprachlehre für Schulen,” 12 vols., Leipzig, 1782.

“Der Ton ist die vorzügliche Erhebung der Stimme, mit welcher eine Sylbe vor der andern ausgesprochen, und dadurch gleichsam vor den übrigen heraus gehoben wird. Eine Sylbe also, in deren Aussprache die Stimme auf eine vorzügliche Art erhoben wird, heizt eine betonte, ihr Gegensatz aber eine unbetonte oder tonlose Sylbe. . . .

“Der Ton hat allemahl seinen Grund in einem gewissen Nachdrucke, und dieser hängt entweder von der Willkühr des Sprechenden ab, oder er stehet nicht in seiner Willkühr, sondern ist in dem Worte selbst gegründet. Die erste Art des Tones wollen wir den Redeton, die letzte aber den Wortton nennen. . . .

“Dieser Ton (Wortton) . . . ist sowohl in Ansehung seiner Stärke, als auch der Dauer, wiederum von verschiedener Art.”

K. Ph. Moritz, “Versuch einer deutschen Prosodie” (1786), and J. H. Vosz, “Zeitmessung der deutschen Sprache” (1802) on the whole followed Klopstock. Moritz, the pupil of Klopstock, from whose poems many of his illustrations are taken, and the prosodical counsellor of Goethe, emphasizes his central theme in the following passage: “Sie sehen hieraus, wie sehr die Lehre vom Accent in die prosodischen Regeln unsrer Sprache eingreift. Der Accent ist der Nachdruck, welchen wir auf irgend eine Silbe im gewöhnlichen Reden zu setzen gewohnt sind, und wodurch wir sie vor den übrigen Silben herausheben, indem wir länger mit der Stimme darauf verweilen” (p. 169 f.).

Historical and comparative grammar first of all went back to the classical view of accent, and saw in it pitch. Gradually, however, stress, or emphasis, came to be put in the foreground, and for a time the one-sided stress theory and the antithesis of musical-Greek and dynamic-German accent was the popular and generally accepted view.

This narrow conception of accent did not long prevail. The element of pitch was recognized as forming a factor of accent in German, while since Ed. Sievers the part played by quantity has also been recognized. Sievers gave at the same time a definition of accent which makes it something more comprehensive even than a balance of the three factors of stress, pitch,

and quantity. In his “Grundzüge der Phonetik” (§ 609) he defines accent as follows: “Wir verstehen unter der Akzentuierung eines Wortes die relative Charakteristik *aller* seiner Silben, unter Satzakkentuierung die relative Charakteristik aller einzelnen Teile eines Satzes oder die relative Charakteristik der einzelnen Sätze gegeneinander.”

Thus it is not the *absolute* stress of any one syllable, but the *relative* force of all, which constitutes for any word this factor of accent. The words *Waldbaum*, *Waldung*, and *Walde*, though the first syllable of each is stressed, yet vary widely in “accent,” as far as the stress-factor is concerned.

The result of further study has then been to give the word “accent” a wider meaning, to see in it more than merely its predominant factor or factors.

As Saran puts it (“Deutsche Verslehre,” p. 19): “die weiter gehende Akzentforschung kommt stets dahin, den Akzent als solchen von den Mitteln, ihn zu erzeugen, begrifflich abzutrennen, Akzent und Faktoren des Akzents zu scheiden. Akzent ist als die Seele der Rede etwas, was nicht mit der phonetischen Materie identisch ist.”

Something of this wider significance of the word is familiar to all in such terms as aristocratic, provincial, Scotch, Irish, north-country accent, where the word accent is applied to the whole “soul of speech”—pitch, stress, quantity, etc., and the co-ordination of them all. So one may hear it said, for instance, of an Irishman that there is a suggestion of the Cork “accent” in his deliberate, rather drawling speech. A consideration of what is commonly understood by a “foreign” accent will also serve to illustrate the point.

Accent is, then, in this wider sense, the binding and co-ordinating element of any speech unit, whether single word or phrase; its constructional and organizing principle; that which welds it together and makes it live. It is something not *in principle* concerned with any one of the constituent factors more than with another, though at the same time we usually do find one of the factors playing a predominant part.

“Accent” in this sense may comprise stress, quantity, pitch,

cadence, timbre, rate of speech, and many other factors. Saran¹ in fact enumerates fourteen such factors, of which the gradations of quantity, loudness, and pitch are the three first and the most important. He does not maintain that "accent" always depends upon all these factors—though several, and occasionally all, may co-operate—but that they are combined in the most various ways, and that in this very variety lies its charm.

In German he holds that "weight" (*Schwere*) is the dominating impression produced by accent, and that this "weight" is a resultant of the several factors of which we have spoken above.

QUANTITY, SYLLABISM, AND STRESS

An imperfect conception of the nature of accent has often led to an exaggerated view of the part played by some predominating factor of accent. Linguistic material has shown in Europe at different periods and in different countries certain predominant characteristics, which have been seized on and emphasized to the more or less complete exclusion of all others. This is seen in the use of the terms Quantity, Syllabism, and Stress, as sometimes employed to denote the distinguishing characteristics of classical, romance, and Germanic verse respectively.

Quantity.—Latin verse is described as quantitative, and this description is so far justifiable, as the difference in the quantities of syllables, and the arrangement of the latter, is the most obvious and tangible structural principle. Latin prosody operated with standardized syllabic values, and according to this conventional system only two kinds of syllables were recognised, *longs* and *shorts*, a long being exactly twice as long as a short. Those not easily amenable to the treatment were described as *common*, and were employable at either face value. On this system a scheme of substitution was simple and easy, two shorts being capable of employment as the equivalent of one long, and vice versa.

¹ *Op. cit.*, § 12.

This is well seen in the most famous line of classical poetry, the hexameter, of which the metre was—

- ̄ ̄ | - ̄ ̄ | - ̄ ̄ | - ̄ ̄ | - ̄ ̄ | - ̄

Even if the actual syllables did not differ to this great extent, or stand in this exact mathematical ratio to one another, it is at any rate certain that the difference between a long and a short syllable was in Latin greater and more objective than, for instance, in modern German. A definite succession of such clearly differentiated syllabic length-values was obviously able of itself to give the sense of rhythm or flow, which the less clearly differentiated syllables of modern English, French, or German could not of themselves do.

Yet though quantity was the predominant factor of rhythm, it was not the only one. Another factor was the *ictus*, which, whatever elements of pitch and stress entered into it, played an important part in the rhythm. This is seen very clearly, for instance, in the Virgilian hexameter, in the most important part of which, the fixed final cadence, we see in the majority of lines a coincidence of the word-ictus with the long first syllable of the foot.

Arma virumque cano Trojae qui | primus ab | oris
 Italiam fato profugus La | viniaque | venit.

Syllabism.—While in Latin verse the arrangement of longs and shorts is the one unquestionable feature, in French verse the one indisputable fact is that each line possesses a fixed number of syllables. The length of French syllables is not sufficiently definite, constant, and clearly differentiated to form the basis of the rhythm, and on the other hand stress is not pronounced enough to render an “accentual” system possible.

Attempts have, it is true, been made to write “quantitative” and also to write “accentual” verse, i.e. verse in which quantity and stress respectively were the predominant features of accent, but both have failed. The length and stress of French words are relative and not absolute, are shifting and

subjective, dependent on sense and impulse. Owing to what may be described as this state of "fluidity," it is necessary to keep the number of syllables in the line fixed, and by a kind of compensation rhyme becomes practically indispensable. Stress, too, plays a certain part, though its only fixed position is at the end of the line, or definite sub-division of the line.

Syllabism describes, then, only the most obvious, the predominant characteristic of such verse, for, in addition to stress, many other factors of accent play a part in the rhythm.

Stress.—If, however, "quantity" and "syllabism" are inadequate and one-sided terms to apply to Latin and French verse respectively, "stress" is even less capable of furnishing the sole explanation of Germanic rhythm. One might produce a rhythm by a definite arrangement of long and short syllables, or even a crude sort of rhythm by the repetition of a fixed arrangement of dissimilar syllables, but we cannot possibly have a rhythm of stresses, without any reference to the spaces between them, or the material that fills those spaces. Stress may *mark*, but it cannot *make* the rhythm. Quantity, the material between the stresses, is an absolutely indispensable factor of Germanic rhythm. That rhythm depends, in fact, not on one, but on several factors of accent, and we will now proceed to examine the chief of them in turn.

CHAPTER VI

THE CHIEF FACTORS OF ACCENT IN GERMAN

WE have seen in the last chapter that accent in German has many factors, of which the chief are stress, quantity, and pitch.

Stress.—As a factor of accent, stress is of a relative nature. In practice, syllables, instead of being either simply stressed or unstressed, range through manifold gradations, and, as Paul¹ says, it would be impossible to reduce them to any system at all, if we took all possible grades of stress into account.

In actual living speech, as opposed to words *in vacuo*, stress depends, as we have seen, on meaning and context, and any attempt to classify words according to their parts of speech, or any grammatical or syntactical relationships, is quite useless for our present purpose. The rules of word-accent are a matter of grammar, and we shall here take them for granted.

Stress depends entirely on the importance of the individual syllable for the organization of the concrete phrase, and the degrees of stress depend on the relative importance of the various syllables to one another.

The whole function of accent is the *organization* of speech into a clear presentation of the thought to be conveyed, and the number of stresses, even of chief stresses, of any phrase will depend to some extent upon the length of the phrase to be thus "organized." As an illustration of this "mechanical" gradation of stress Paul² shows how, in the following phrases, the stress of the stem *sag* is gradually raised in degree, as the phrase is lengthened and it becomes surrounded by weaker syllables. He recognizes, not, as he says, without a certain

¹ "Grundriss. Deutsche Metrik," § 9.

² "Grundriss," § 13.

arbitrariness, four degrees of stress (*expiratorische Bedeutung*), and we shall follow his system, as being the most practical and workable. They are *Hauptton*, *starker Nebenton*, *schwacher Nebenton*, *unbetont* (´, ∞, ∞, ×). We shall refer to them as chief stress, secondary stress, tertiary stress, unstressed.

Fritz sagt ja

Fritz sagte ja

Fritzchen sagte ja.

Fritzchen sagte ihm die Wahrheit.

The chief stresses require a certain minimum strength, and have to be determined in each concrete case from the context and the organization of the sentence. There may be differences of degree between the chief stresses of the sentence. The other three stages he determines by their relation to the surrounding syllables.

Secondary stress falls on a syllable which is stronger than the syllable or syllables on either side of it (*Maientag(e) unterhalten*); *tertiary stress* on a syllable following a chief stress, but stronger than the following syllable (*Hausvater, Meinungen*). A syllable is unstressed when it is not raised above either of those adjacent to it (e.g. *Maientage, unterhalten*).

If we test the phrases given above by this standard, we see how the stem *sag* gradually increases its degree of stress, till in the last sentence, where it is raised above the secondary stress of *ihm*, it has acquired, partly for mechanical reasons, and partly by the mere length of the sentence, an independent chief stress, even if not one of the first degree.

The very fact of this variation in degree of the chief stresses among themselves is very important indeed for that metrical variation on which the whole success of the individual line depends (cf. Book I, chap. ix). The other syllables are sub-

ordinated to the one with chief stress, and form with it a speech-bar (*Sprechtakt*),¹ which, however, may consist of a single syllable with chief stress.

A speech-bar of four or more syllables, and containing a secondary stress, falls into two subdivisions. In verse it forms a double foot, called a *dipody*. An example of such dipodic verse is seen in the Iambic Trimeter, and the following lines from the opening of Platen's "Verhängnisvolle Gabel" give a useful illustration of the points we have been discussing.

| | × ∞ | × ∞ × / | × / × ∞
 Ortsrichter nennt | mich dieses Land | Arkadien
 × ∞ × / | | | × ∞ × / × ∞
 Drum werd' ich streng | handhaben auch | Gerechtigkeit.
 × ∞ × / | × × ∞ × / | × / × ∞
 Was weisz Sie Nä | heres über Ihr | Entwendetes.
 × ∞ × / | × ∞ × / | × ∞ × /
 Es war ein al | tes zinnernes Tisch | geschirr, o Herr,
 × ∞ × × / | × ∞ × / | × / × ∞
 Doch unserer Wirt | schaft unentbehr | lich Eigentum.

It will be seen how well Paul's four grades of stress and their criteria correspond to the actual conditions of these lines. If we knew nothing of the metre intended, and began by inserting the natural chief stresses according to the significance of the words, and the others by his system, we should arrive almost exactly at the accentual scheme required.²

Quantity.³—Even in separate words considered *in vacuo*, as mere lexicographical specimens, the duration of German syllables does not vary in living speech in exact proportion to the number of separate sounds they contain. On the contrary there is a certain tendency to equalize the length of all syllables, which leaves nothing like so great a difference between the extremes as their mere composition would suggest. Thus *um*, *Rum*, *Trumpf*, *Strumpfs*¹ do not vary as 2 : 3 : 6 : 8, nor in English *a*, *an*, *ran*, *strands* as 1 : 2 : 3 : 7.

¹ Paul, "Grundriss," § 10.

² For the question of Suspension of Accent (*schwebende Betonung*), as in "Ortsrichter, handhaben" above, see Bk. II, chap. iv A.

³ Cf. Paul, *op. cit.* § 14.

If it were not for this levelling tendency, the task of the poet in satisfying the demands of rhythm with linguistic material would be a hopeless one. Either he would only by a fatal ingenuity of choice be able to preserve an equality, or anything like an equality, of the rhythmical units, or on the other hand the words themselves would have to be extended and contracted in so arbitrary a fashion as to render them almost unrecognizable.

Syllables, however, do in fact differ in length, and the greater length of a syllable may be due either to the number and nature of the separate sounds it contains, or to lengthening caused by stress. Stress is not identical with length, but all the same the stressed syllable can always be more easily and naturally lengthened—it is stretchable (*dehnbar*).¹

This is especially true of the long vowel, which can be almost indefinitely extended, without essentially affecting the natural character of the word: *Vā-ā-ā-ter*. Or in our English example above (Chap. IV.) *Wā-ā-ter!* for heaven's sake!

So far the old stress theory, which regarded Germanic stress as the equivalent of classical length, had a certain justification, though the difference between long stressed and short unstressed syllables was normally nothing like 2 : 1. The difference is in fact apparently much less in modern German than that which existed in O.H.G. and M.H.G.

German poets have, then, to take account of the difference of length of syllables. They must not demand too much of the equalizing tendency of language in general and poetic rhythm in particular. If they put too much material into a foot, the foot will become unduly and harshly *rushed*, owing to our endeavour, under the stress of our rhythmic instinct, to take it in the time, or as nearly as may be in the time, of the other feet. That is why, for instance, in the ninth line of the original version of Klopstock's "Messias," "Darf sich die Dichtkunst auch wohl aus dunkler Ferne dir nähern?" the second foot, "Dichtkunst auch," has such an unpleasant effect. Klopstock doubtless felt this, and his revision of the line, "Darf aus

¹ Cf. Paul, *op. cit.*, § 14.

dunkler Ferne sich auch dir nahen die Dichtkunst?" is a wonderful improvement in that as well as in other respects.

The length or "quantity" of the syllables between the stresses is, then, by no means a matter of indifference, as the one-sided adherents of the stress theory appear to have held. At the same time an almost equally serious mistake has been made by those who attempted the writing of "quantitative" verse, in which they endeavoured to divide the time of the whole foot in *rational* proportions between the syllables which composed it. The difference between "long" and "short" syllables in German cannot be expressed in any such exact and mathematical terms. It is futile to attempt to represent the quantitative relations of the syllables of German (or English) verse in terms of musical notation.

The difference between a spondee (— —) and a dactyl (— ∪ ∪) in a German hexameter is not the difference between an exact, mathematical division of the time of the foot into 2 + 2 or 2 + 1 + 1 respectively (or $\overset{\cdot}{\underset{\cdot}{\text{D}}}$ against $\overset{\cdot}{\underset{\cdot}{\text{D}}}$). That is not to say that the difference, even from a purely quantitative point of view, may not be a very real one—the difference, namely, between a fairly even distribution of the time of the whole foot between two syllables, and a distribution in which the first syllable is clearly and distinctly longer than the other two. Although we have in this case no rational proportions, yet the rhythmical effect of the longs and shorts is clear and undoubted.

Thus, whether Voss, for instance, did or did not actually achieve any "gleichgewogene Spondeen," he certainly did produce by his "spondees" a very definite rhythmical effect (cf. Book II, Chap. VII).

Nun ist er kommen, der Tag, da dich wir gesehen im *Amtsrock*.

Und auch dich ihm vermählt, du *frisch aufblühendes Herzblatt*.

Armes Kind, wie das ganze *Gesicht rot* glühet vom *Ostwind*.

—"Der siebzigste Geburtstag."

PITCH AND MELODY

Pitch.—The third of the chief factors of accent is pitch, and the part played by it in German verse and prose has aroused much interest in recent years. It is here above all that new ground is being broken and a whole new world of possibilities revealed.

That we have, even in prose speech, a range of pitch, some sort of “melody,” is obvious. In certain set forms, such as the question, this melody is more or less fixed and mechanical. Otherwise it is largely personal and subjective, varying far more from one individual to another than does the definitely fixed system of stress. Hence pitch, “melody,” leaves more room for the expression of the poet’s temperament and personality, his “soul.”

A new school of investigators has arisen, of which Sievers is the pioneer, and he with Saran and Rutz¹ are the most prominent representatives, which is devoting itself to this subjective aspect of form, and the way in which the personal, spiritual character of the artist reveals itself in the melody of his work. So fully does Sievers believe in what we might describe as the “melodic individuality” of the poet, that he claims to be able to determine problems of the authorship of doubtful works or passages by this criterion.

A further step in the same direction is seen in the theories of Rutz, according to which the triumph of mind over matter goes so far as to make of the body of the composer an instrument attuned to his own personal melody; to which the body of his interpreter must also be tuned, if the right interpretation is to be given.

The separate articles of Sievers’ “Rhythmisch-melodische Studien,” which were published in collected form in 1912 are: (1) “Zu Wernhers Marienliedern”; (2) “Zur Rhythmik und Melodik des neuhochdeutschen Sprechverses”; (3) “Über Sprachmelodisches in der deutschen Dichtung”; (4) “Über ein neues Hilfsmittel philologischer Kritik”; (5) “Zur älteren Judith.”

¹ See Bibliography at end of chapter.

The main points of Sievers' theory are most clearly and fully developed in the third of the above-mentioned treatises. After the caution that we are not dealing with the definite fixed conditions of music, but rather with *relative* pitch values, and with *glides* rather than stable uniform notes, he proceeds to state the problem (p. 57).

“Wenn wir Poesie vortragen, so melodisieren wir sie, wie alle gesprochene Rede. Woher aber stammt in letzter Linie die Melodie, die wir so dem Texte beigesellen? Tragen wir sie lediglich als unser Eigenes in ihn hinein, oder ist sie bereits in ihm gegeben, oder doch so weit angedeutet, dasz sie beim Vortrag sozusagen zwangsweise aus uns herausgelockt wird? Und wenn sie so von Hause aus schon dem Text innewohnt, wie kommt sie in ihn hinein, und inwiefern kann sie wieder auf den Vortragenden einen Zwang zu richtiger Wiedergabe ausüben?”

Sievers' conclusion is that every poet writes under the suggestive influence of some melodic type, which he impresses upon his work by his choice of words. The words thus chosen in their turn suggest to the reciter a definite melody, when he comes to translate them into speech according to his own natural and traditional system of accentuation.

One point to be specially noted is that Sievers finds in Germany two directly opposed systems of melodization, a North German and a South German (or, as he puts it later, a Low German and a High German), while Middle Germany is split into various divisions, with varying degrees of approximation to one or the other system. The difference is that everything which has high pitch for the North German has low pitch for the South German, and vice versa. This very fact shows that we are dealing with something much more subtle and elusive than the other two chief factors of accent. How inconceivable is the thought of directly opposed systems of quantity and stress between different parts of Germany!

Sievers, indeed, disclaims any pretensions to present a final solution of the problem. Despite all the work of the fourteen years covered by the various articles in the book, it is clear

that the whole question is still in the problematical stage, and has advanced but little towards really definite results. Six years later, in his "Metrische Studien," IV (§ 168), he laments that so little progress has been made towards a general appreciation of the importance of the melodic element in verse.

In the article under discussion Sievers already broaches the other main aspect of the problem. In the "Urfaust" he finds that all the speeches of Faust himself are characterized by the fall of the pitch at the end of the line, whereas in the modifications of the later version this is not always the case, but lines with high final pitch are found. He sees the possibility of employing such changes of the melodic type for critical purposes, both in determining the reading of doubtful passages in the text of an author, and in questions of literary ownership, e.g. in apportioning the eleven "Friederike" poems between Goethe and Lenz. This aspect of the question is the theme of the fourth article of the series.

Sievers has been followed by many workers in this special field, notably by Franz Saran, who has carried on his investigations and extended them in certain directions. Saran was, moreover, the first to attempt, in his "Deutsche Verslehre,"¹ a general history of German versification from this point of view. A pupil of his, Paul Habermann, applies the theory to older verse in his work, "Die Metrik der kleineren althochdeutschen Reimgedichte,"² while at the same time viewing his subject in the light of the novel theories of Rutz.

Ottmar Rutz³ has carried still further the conception of the imprint of the author's personality upon his work, and, in a still wider sense, of the influence of mind upon matter, of the human spirit upon the human body. In his pioneer work, "Neue Entdeckungen von der menschlichen Stimme," he attempts a systematic exposition of the theories and practical experiments of his father, Joseph Rutz, and of the experiences of his mother in applying them to the teaching of singing and voice production. Just as the more transient emotions have a

¹ Cf. the Preface to this volume.

² Halle, 1909.

³ See the Bibliography at the end of this chapter.

natural muscular reflex, as seen in the well-known facial expressions of joy, grief, etc., so he maintains that the more permanent temperamental qualities exercise a permanent influence on the setting of the trunk muscles. Hence the human body becomes an instrument which reflects in its tonality the individuality, the "soul," of the artist.

Like Sievers, he claims that the new doctrine can be put to the service of musical and literary criticism. "Die neue Lehre wird ferner zu einem Mittel der Kritik: sie ermöglicht nach Lage des Falles die Urheberfeststellung für ein Werk der Ton- oder Redekunst. Der Ausdruck der allgemeinen Gemüts-eigenschaften und des Temperamentes ist an der eigenartigen Führung der Tonlinien—der Melodieführung der Tonwerke und der erst festzustellenden Sprechmelodie der Wortdichtungen—"Gemütsstil"—ablesbar. So kann man aus dem Werk auf seinen unbekanntem Schöpfer schlieszen."¹

The immediate practical application concerns the executant, whether singer or reciter. He, too, has his own *natural* muscular setting, depending upon his temperament, and his body has become an instrument which is only *naturally* suitable for the rendering of works of the same type. Works of any other type will not "suit" him, and he must learn to attune his instrument to them consciously (if he is not one of the fortunate few who do so instinctively), by acquiring the necessary control over his trunk muscles. The theory is worked out with great fullness of detail and illustration, especially in the comprehensive work, "Musik, Wort und Körper als Gemütsausdruck," the title of which, after what has been said, explains sufficiently the central interest. The key-note is expression. The work of art is a necessary and characteristic manifestation of the very "soul" of the artist, imprinted by the emotional side of his being upon his physical, and through this in turn upon his creations.

¹"Neue Entdeckungen," p. 3.

E. Sievers. "Rhythmisch-melodische Studien." Heidelberg, 1912. (A collection of five treatises covering the period 1893-1908.)

A. Heusler. "Sievers und die Sprachmelodie," D.L.Z. 33 (doubts the objectivity of the verse melody).

F. Saran. "Deutsche Verslehre." München, 1907 (see Preface). Reviewed by G. Baesecke (Z.D. Ph., 41, pp. 93 ff.), who, while appreciating many admirable qualities in the book, finds much that is purely arbitrary and subjective—a "verlockende Himmelsleiter ins Reich des Wunderbaren, Wunderbareren und Wunderbarsten." He illustrates what is undoubtedly a characteristic of Saran, the tendency, namely, to reject every apparently obvious and generally accepted view, and even when occasionally adopting such an one, to make a long detour before arriving at the old conclusion.

F. Saran. "Das Hildebrandslied. Bausteine zur Geschichte der deutschen Literatur," XV. Halle, 1915. ("Melodik," etc., pp. 195 ff.)

P. Weber. "Melody and harmony and speech and how to learn to think in music." London, 1906.

E. Reinhard. "Zur Wertung der rhythmisch-melodischen Faktoren in der neuhochdeutschen Lyrik. Dissertation." Leipzig, 1908.

W. Masing. "Sprachliche Musik in Goethes Lyrik." Q.F., 108.

Ottmar Rutz. "Neue Entdeckungen von der menschlichen Stimme." München, 1908.

— "Musik, Wort und Körper als Gemütsausdruck." Leipzig, 1911.

— "Sprache, Gesang und Körperhaltung." München, 1911. (A short, practical introduction to the subject.)

K. Luick. "Sprachmelodisches in deutscher und englischer Dichtung." (Z.D. Ph., 41, 512 ff.)

— "Über Sprachmelodisches in deutscher und englischer Dichtung." (GRM, 2, pp. 14-27.) (An interesting, even though brief and still tentative application of the theories of Sievers and Rutz.)

E. Sievers. "Metrische Studien," IV. Leipzig, 1918-19. (Especially §§ 15 ff.)

CHAPTER VII

THE FOOT, THE LINE AND THE STROPHE

THE *Foot*.—We have defined rhythm as being “the repetition within corresponding units of some definite scheme of progression.” The smallest unit of poetic rhythm is commonly known as the *foot*.

There is doubtless something to be said from a scientific point of view for reserving the word “foot” for classical prosody, in which the unit depended chiefly on the relation of long and short syllables, and to use for German verse, in which other factors play a greater part, some word which has not acquired by association this connotation of syllabic length. All the same we hold that there are more than countervailing advantages in retaining the familiar term for our present purposes, while emphasizing the difference of the material composing the classical and the German unit.

A foot normally consists of one “accented” and one “unaccented” part. If it begins with the accented part and “descends” to the unaccented part, it is said to be in descending rhythm. In the converse case it is said to be in ascending rhythm.

It is a much discussed question whether there exists any difference in principle between “descending” and “ascending” rhythm, between trochees and iambs, etc., and whether it is not after all merely a question of the absence or presence of anacrusis. Westphal,¹ for instance, is very explicit: “es besteht dem Wesen nach durchaus keine Verschiedenheit, sondern es kommt alles nur auf die Verschiedenheit der

¹“*Theorie der nhd. Metrik.*” Jena, 2nd edit., 1877, § 10.

Nomenklatur hinaus." Whatever may be the theoretical position, we hold that in practice a difference does exist between trochaic and iambic verse, as proved by the very different effects that can be, and generally are, produced by the two types. For a detailed investigation of the question, cf. H. Bohm, "Zur deutschen Metrik," Programme I and II, Berlin, 1890 and 1895.

There are only four feet in common use in German, two descending and two ascending :

$$/ \times, / \times \times \times; /, \times \times /$$

Classical poetry possessed feet with similar relations of the parts, even if with a different distribution of the factors of accent. Hence, with the same reservation as above, we can most conveniently describe these feet by the names of their classical counterparts.

$$\begin{aligned} / \times &= \text{Trochee (or Choreus).} \\ / \times \times &= \text{Dactyl.} \\ \times / &= \text{Iambus.} \\ \times \times / &= \text{Anapæst.} \end{aligned}$$

Other feet have played a definite role only in "classical" verse in German, and the only ones of any importance are the following :—

Disyllabic Feet.

$$/ / = \text{Spondee.}$$

The Pyrrhic (classical form $\cup \cup$) is sometimes referred to, but it can have no real existence in German.

Trisyllabic Feet.

$$\begin{aligned} / \times \backslash &= \text{Cretic.} \\ \times / \times &= \text{Amphibrach.} \\ / \backslash \times &= \text{Bacchic.} \\ \times / \backslash &= \text{Palimbacchic.} \end{aligned}$$

Tetrasyllabic Feet.

$$\begin{aligned} / \times \times \backslash &= \text{Choriambus.} \\ / \backslash \times \times &= \text{Ionicus a majore.} \\ \times \times / \backslash &= \text{Ionicus a minore.} \end{aligned}$$

The Dipody.—A dipody (cf. Chap. VI above) is a combination of two feet which are dominated by one primary accent. Classical prosody has compound structures consisting of as many as eight feet. In German versification only the dipody has played any noteworthy part. Even the dipodic structure of the line has to a great extent disappeared in favour of monopodic verse, i.e. verse in which, as in blank verse, there is no systematic subordination of certain accents to others, but all are theoretically, though not in the actual practice of the individual line, equal. The dipodic structure played so important a part in classical prosody that in trochaic, iambic and anapæstic verse the lines were named according to the number of dipodies, not by the feet. Iambic trimeter (*senarius iambicus*), for instance, had three dipodies, and therefore six feet. Dactylic verse, on the other hand, was monopodic, and the hexameter consisted of six feet, not dipodies. In modern usage there is, however, no consistency in the use of the terms, and the four-foot (Spanish) trochees, employed, for instance, by Herder in his “*Cid*,” are spoken of as trochaic tetrameter.

The Line.—A line consists of a number of feet, the number being limited only by the capacity of the ear to retain and the æsthetic sense to feel and appreciate the line as a whole. Lines vary greatly in length, but it is interesting to note that the most famous lines of European literature, the hexameter, the Alexandrine, and blank verse approximate very closely to one another. Thus throughout more than 2000 years the range found most suitable for the highest poetic tasks has not undergone any considerable change, though showing a slight tendency towards reduction.

The feet are not, however, loosely strung together to form the line, but are welded together by the overlapping of the individual words or speech-bars and the feet.

Ja, lie | be Nach | barn ! Heu | te sind | wir noch
 Franzo | sen, frei | e Bür | ger noch | und Her | ren
 Des al | ten Bo | dens, den | die Vä | ter pflug | ten
 Schiller, “*Jungfrau von Orleans*,” ll. 1-3.

Diæresis.—The absence of this welding is known as diæresis, the “taking to pieces” or “tearing asunder” of the line through the want of cohesion of the feet. It is most frequent in trochaic verse, and is indeed there a common feature.

Ritter | treue | Schwester | liebe
 Widmet | euch dies | Herz ;
 Fordert | keine | andre | Liebe,
 Denn es | macht mir | Schmerz.

Schiller, “Ritter Toggenburg.”

Cæsura.—The necessity for the above-mentioned limitation of the number of feet in the line is shown by the fact that all the longer lines are themselves usually divided into smaller units by a pause or break. This is known as Cæsura (*Einschnitt*), and it is usually, though not necessarily, found at or somewhere near the middle of the line. Except in lines with a fixed cæsura, it usually falls in the middle of a foot. If it falls at the end it forms a specially emphatic case of diæresis.

Only the more primitive function of the cæsura is exercised in lines where it occupies a fixed position, e.g. in the classical French Alexandrine. Another and more important function is its employment as a means of metrical variation. When not limited to any fixed position in the line, as, for instance, in blank verse, the possibility which it confers of dividing the line in various ways is one of the chief factors in the success and beauty of the verse. The possibilities of variation are increased by the fact that we may have more than one cæsura in the line, or that, on the other hand, it may be absent altogether.

Masculine and Feminine Line and Cæsura.—The terms masculine and feminine are employed to describe the same phenomenon at the cæsura and at the end of the whole line respectively. Masculine in both cases denotes an ending on the accented syllable, feminine that one or more unaccented syllables follow. The terms were introduced by Opitz from the French, where they were derived from the grammatical gender of the words with the respective types of ending. For German they have no real meaning, but all the same it will for practical

reasons be better to retain them. The German terms are *stumpf* and *klingend*, which are very aptly descriptive, but for which no familiar English equivalents are available.

Lyric and Epic Cæsura.—There are two kinds of feminine cæsura—(a) the usual type described above, which is known as Lyric Cæsura, and (b) an irregular type, known as Epic Cæsura, in which the unaccented syllable of the cæsura is redundant, the line being complete without it. The Epic Cæsura is also sometimes known as *Romance Cæsura*.¹ It is found in the old French decasyllable, which had a fixed cæsura after the fourth syllable, but could have an additional unaccented syllable at the cæsura in the same way as at the end of the line.

Li reis Marsilies	out finet sun cunseill.
Dist à ses humes :	“Seigneurs, vus en ireiz ;
Branches d’olive	en vos mains portereiz ;
Si me direz	à Carlemagne, à l’Rei,
Pur le sœen Deu	qu’il ait mercit de mei.”

“La Chanson de Roland,” ll. 78-82.

*Hiatus*² is the “gaping cleft” caused by the meeting of two vowels, one situated at the end of one word and the other at the beginning of the next. In German, attention has been almost entirely confined to the concurrence of final weak *e* and a following vowel, and the care taken to avoid even this form of hiatus has varied greatly at different times and with different poets. This is explainable by the fact that there is no true hiatus in German, as no word actually begins with a vowel, the initial vowel being preceded by the glottal stop. Moreover, it is impossible to avoid it within words, e.g. *geahnt*, *beendet*, whatever devices may be resorted to in other cases.

Opitz borrowed the proscription of hiatus along with other things from his Romance sources, even going so far in his uncritical acceptance of Romance standards as to regard it as an

¹ Cf. under the “Titrel Strophe,” Book II, Chap. IV D.

² W. Scherer, “Über den Hiatus in der neueren deutschen Metrik.” *Kleine Schriften*, II, 375 ff. ; J. Franck, “Aus der Geschichte des Hiatus im Verse,” *ZDA*. 48, 147 ff.

open question whether -e + h- should be treated as hiatus or not. "Stehet das h zue anfangе eines wortes, so kan das e wol geduldet werden—oder auch auszen bleiben."¹

His rules were on the whole followed by his successors down to Gottsched. The classical poets showed in various degrees a general disposition to avoid hiatus, with the exception of Schiller, who does not appear to have troubled himself at all about the matter. At the beginning of Scene 4 of the Prologue to the "Jungfrau von Orleans" we find four cases in fifteen lines.

Lebt wohl, ihr Berge, ihr geliebten Triften
 Ihr Wiesen, die ich wässerte, ihr Bäume
 Ihr Plätze alle meiner stillen Freuden
 Denn eine andre Heerde musz ich weiden.

Only the stricter formal prosodists, Vosz, A. W. Schlegel, and Platen, aimed at its complete avoidance.

Catalexis.—A line is said to be catalectic ("incomplete") when it is abbreviated by the loss of one or more syllables, and so falls short of the normal type. The distinction can be made between *pre-catalectic* and *post-catalectic*, according as the abbreviation takes place at the beginning or the end of the line. The fourth of the following trochaic lines is, for instance, post-catalectic:

Traurendtief sasz Don Diego,
 Wohl war keiner je so traurig;
 Gramvoll dacht' er Tag' und Nächte
 Nur an seines Hauses Schmach.

Herder's "Cid," ll. 1-4.

Acatalectic ("not incomplete") is a somewhat round-about way of describing a line which is, as far as its length goes, normal or true to type. The first three of the above lines are acatalectic.

¹ "Buch von der d. Poeterey," ed. Witkowski, Leipzig, 1888, Chap. VIII, p. 179 f. (and cf. Book II, Chap. VI).

Brachycatalectic ("leaving-off-short") is a term applied to a line which is a whole foot short, though the simple term, *catalectic*, is often used to include this special case.

Hypercatalectic ("leaving over") is said of a line which exceeds the normal measure.

Anacrusis (Auftakt).—Some lines, the first foot of which properly begins with an accented syllable, are prefaced by one or more unaccented syllables, forming an "up-beat," or *anacrusis*. It is thus obvious that the term can strictly be applied only to lines with descending rhythm. It is sometimes loosely used of any unaccented syllable before the first lift, but in ascending rhythm the first unaccented syllable is, properly speaking, the dip of the first foot.

Good examples of genuine *anacrusis* are seen in the alliterative verse and in Otfried's rhymed verse, especially in the common A type (cf. Book II, Chaps. I and II).

The question of modern *anacrusis* is a much debated one. As we have seen above, some hold that the only difference between iambic and trochaic verse consists in its presence or absence.

Strophic and Stichic Arrangement of Lines.—Just as a line consists of a number of feet welded together to form a rhythmic whole, so a number of lines are welded together in one way or another to form the poem.

The Strophe.—We have seen that the line is the result of a "turning" (*versus*) after a fixed number of feet; in a similar way we commonly find, especially in shorter poems, a turning (*strophe*) after a certain number of lines. Such strophes may be knit together by a fixed rhyming scheme, and the "turn" may be marked by refrain, which is a kind of strophic rhyme. The mere arrangement of the rhymes is, however, only an external feature of the strophe; its essential beauty depends upon the rhythmic movement of the strophe as a whole (cf. Book II, Chap. IV A).

The simplest form of strophic arrangement is that of rhyming couplets. As the couplets would otherwise tend to form self-contained and isolated groups, they are frequently knit together

by *Rhyme-breaking* (*Reimbrechung*), the separate lines of the pair belonging to different syntactical groups. Thus we have, not aa.bb.cc., but a.ab.bc.c. A good example is seen in the opening lines of "Der arme Heinrich" (cf. Book II, Chap. IV B).

Of a similar nature is the welding of the alliterative long-lines, in which the two halves of the line are joined by the alliteration, while the last half of one line and the first of the next are bound together by the sense.

Stichic Verse.—A poem which has no strophic arrangement, but in which each line is *nominally* an independent unit, is called stichic. Yet even here we normally see a certain welding of the lines. It takes the form of that "running-on" of the sense from the end of one line to the beginning of the next which is known as *enjambement*.

Enjambement may be found along with rhyme and strophe. In the absence of both it is essential, as an unbroken sequence of end-stopped lines would be fatal to the rhythmical unity of the poem.

CHAPTER VIII

RHYME

WHEN we pass from the verse of classical Greek and Latin to that of the languages of modern Europe we see the development of any entirely new factor of poetical construction. In those languages syllabic value was sufficiently definite to render possible the construction of the most diversified and elaborate lines on a purely metrical basis. In the modern languages different conditions prevailed, and the resources of poetic technique were reinforced by a new device. This is known as rhyme. It is in essence an emphasis of certain important structural features, a challenge and answer between words placed at certain master positions in the lines or strophes. It may be a repetition of the whole word, or even, in the case of the strophe, of a whole phrase or line; but it usually consists only of a repetition of the *beginning* or of the *end* of the word.

These two main forms are known respectively as Head-rhyme or Alliteration (*Stabreim*) and End-rhyme (*Endreim*).

The former is usually restricted to the inner construction of the line itself, while the latter is normally employed for the organic connection of line with line.

Alliteration in its Germanic form has its own definite laws, and will be fully dealt with later in the special study of alliterative verse.

It was in Germany replaced as early as the ninth century by end-rhyme. In modern poetry it is generally employed without any very definite organic significance, chiefly as a form of embellishment, and usually in conjunction with rhyme or assonance. Sometimes, however, as in the instances given below, it

does at the same time serve to weld line with line on a more or less systematic plan :

Es war ein König in *Thule*
Gar treu bis an das *Grab*,
 Dem sterbend seine *Buhle*
 Einen goldenen *Becher* gab.

Goethe, "Der König in *Thule*."

Herr, des Königs *hohe* Gnaden
 Lassen Euch zur *Heimkehr* laden
 Und zum *Heereszug* demnächst.

Grillparzer, "Der Traum ein Leben" (ll. 1159 ff.).

In both these cases, and particularly in the former, cross-alliteration is clearly seen.

t—g—t—g : b—g—b—g.
 h—h—l—h—l—h.

(Cf. also "Der Zürcher See," Book II, Chap. VII).

We shall here concern ourselves only with end-rhyme, which is now regarded as the normal form, and generally referred to simply as Rhyme, and a variation, practically identical with it in function, known as Assonance.

Rhyme,¹ in its normal form, may be defined as "an identity of sound between the last accented vowels of two or more lines of poetry and all the sounds that follow them, with a difference of the preceding consonants, if any, of the rhyming words."

Impure or imperfect rhyme is present where the correspondence of sound is not complete. This is the case when, for instance, the accented vowels themselves are not identical, long rhyming with short, etc., or the following consonants are not exact equivalents. We must distinguish between rhymes which are (a) absolutely incorrect, even according to the pronunciation of the poet himself, (b) correct in the dialectic pronunciation of the poet, but not in standard

¹ The spelling *rime* is historically correct. The form *rhyme* is not found before 1550, and is due to confusion with rhythm, but as it has nevertheless become the familiar and generally accepted spelling, we shall retain it here.

German speech. The most important of the latter are those due to South German dialectic peculiarities, above all to the unrounding of the modified words *ö* and *ü* to *e* and *i*, and the pronunciation of *äu* (*eu*) as *ai*. These *South German Rhymes* are found not only with Goethe and Schiller, but with the majority of poets of the classical and the following period.

Sah ein Knab' ein Röslein stehn,
 Röslein auf der Heiden,
 War so jung und morgenschön,
 Lief er schnell, es nah' zu sehn,
 Sah's mit vielen Freuden.
 Röslein, Röslein, Röslein rot,
 Röslein auf der Heiden.

Goethe, "Heidenröslein."

The proper function of rhyme is not to confer mere extraneous ornamentation, "the jingling sound of like endings," but the welding of the various parts of the strophe, stanza or poem into an organic whole.

The origin of rhyme is somewhat obscure. Under the name of *ὁμοιοτέλευτον* it was a recognized figure of classical rhetoric.¹ Fairly frequent instances of rhyme are found in Greek and Latin poetry,² e.g. Horace, "Ars Poetica," ll. 99 f.

Non satis est pulchra esse poemata, dulcia sunt,
 Et quocumque volent animum auditoris agunto.

It was, however, only from the fourth century onwards and in Latin church poetry³ that its use became at all general.

Even in the fourth century its employment was optional and irregular. To illustrate this important point we give two of the most famous hymns attributed to St. Ambrose (born *c.* 340,

¹ Cf. R. Volkmann (C. Hammer), "Rhetorik und Metrik der Griechen und Römer," § 10, Tropen und Figuren ("Handbuch der klassischen Altertumswissenschaft," II, 3), 3rd ed. München, 1901.

² Cf. O. Dingeldein, "Der Reim bei den Griechen und Römern." Leipzig, 1892.

³ Cf. R. C. Trench, "Sacred Latin Poetry," London, 1849. F. J. Mone, "Lateinische Hymnen des Mittelalters." 3 vols. Freiburg im Breisgau, 1853. G. M. Dreves, "Ein Jahrtausend Lateinischer Hymnendichtung." Leipzig, 1907.

d. 397). They are among those which can be ascribed to him with the greatest degree of certainty.

AD GALLI CANTUM

Aeterne rerum conditor,
Noctem diemque qui regis
Et temporum das tempora,
Ut alleves fastidium,

Præco diei jam sonat,
Noctis profundæ pervigil,
Nocturna lux vianibus,
A nocte noctem segregans.

Hoc excitatus lucifer
Solvit polum caligine,
Hoc omnis erronum cohors
Vias nocendi deserit.

Hoc nauta vires colligit
Pontique mitescunt freta,
Hoc ipse petra ecclesiæ
Canente culpam diluit.

Surgamus ergo strenue,
Gallus jacentes excitat,
Et somnolentos increpat,
Gallus negantes arguit.

Gallo canente spes redit,
Ægris salus refunditur,
Mucro latronis conditur,
Lapsis fides revertitur.

Jesu, labantes respice
Et nos videndo corrige,
Si respicis, lapsus cadunt,
Fletuque culpa solvitur.

Tu lux refulge sensibus
Mentisque somnum discute,
Te nostra vox primum sonet,
Et ora solvamus tibi.

IN NOCTE NATALIS DOMINI

Intende qui regis Israel,
 Super Cherubim qui sedes,
 Appare Ephrem coram, excita
 Potentiam tuam et veni.

Veni, redemptor gentium,
 Ostende partum virginis,
 Miretur omne sæculum :
 Talis decet partus Deum.

Non ex virili semine
 Sed mystico spiramine
 Verbum Dei factum est caro,
 Fructusque ventris floruit.

(We omit 4 strophes in which there is no proper rhyme, and conclude with the final strophe).

Præsæpe jam fuget tuum,
 Lumenque nox spirat suum,
 Quod nulla nox interpolet,
 Fideque jugi luceat.

Dreves, op. cit., p. 10.

The fully rhymed Latin hymns of a later date are well known. The most famous of all is perhaps that great thirteenth century hymn attributed to Thomas of Celano, in which one rhyme runs through the three-lined strophe :

Dies iræ, dies illâ,
 Solvet sæclum in favillâ,
 Teste David cum Sybyllâ.

The most fertile hymnologist of the twelfth century was Adam of St. Victor, with whom we find a great variety and elaboration of strophic forms. The following are the opening strophes of two of his hymns :

Psallat chorus corde mundo,
 Hos attolat, per quos mundo
 Sonant Evangelia ;
 Voce quorum salus fluxit,
 Nox recessit, et illuxit
 Sol illustrans omnia.

Hæc est dies triumphalis,
 Mundo grata perdito,
 Dans solamen nostris malis,
 Hoste jugo subdito.
 Hæc est dies specialis,
 Tanto nitens merito,
 Quod peccati fit finalis,
 Mali malo irritio.

There seems to be little doubt that these Latin hymns were the source of rhyme as far as German is concerned, and that Otfried was the poet responsible for its practical introduction, even if he was not actually the first to use it.¹

Even granted that it might conceivably have arisen spontaneously in time from rhyming formulas like *Sang und Klang*, *Saus und Braus*, *Knall und Fall*, as W. Grimm held that it did, such hypothetical evolution was forestalled by the influence of its actual presence in Latin poetry.

The main outlines of the history of rhyme in German poetry are to be found in the later parts of this book. No attempt will be made to give exhaustive compilations of the various rhyming forms, as such study involves nothing more than a laborious registration of observations that each can make for himself. In so far as they concern peculiarities of pronunciation at certain periods or in certain dialects, such observations may doubtless be of the greatest value, but rather for philology than for prosody. It is just because verse is studied by many scholars more for purposes of linguistic research than for any appreciation of its metrical qualities that so disproportionate a space is devoted in many metrical works to the

¹ Cf. Book II, Chap. II, below.

subtleties and irregularities of rhyme. We shall give here only a brief account of the *chief* forms of rhyme and an explanation of the various terms which will be subsequently employed.

I. *Simple Rhyme* is the normal form, which has been already defined above.

Its formula is (x .)

It may be either :

(a) *Monosyllabic* (masculine, *stumpf*) :

Wer reitet so spät durch Nacht und Wind ?

Es ist der Vater mit seinem Kind.

(b) *Disyllabic* (feminine, *klingend*) :

Ich bin der wohlbekannte Sänger,

Der vielgenannte Rattenfänger.

(c) *Trisyllabic* (gliding, *gleitend*) :

Wenn wir gern vor euch Versammelten

Ein empfehlend Vorwort stammelten.

II. *Rich Rhyme* (sometimes inaptly called perfect rhyme) takes up the preceding consonant or consonants into the rhyme. An example is seen below under IV (*zergliedern-Liedern*).

III. *Identical Rhyme* (*Rührender Reim*) consists in an exact identity of the whole of the rhyming words. The words should normally differ in meaning, as otherwise we have something more of the nature of a refrain. A brief discussion of the whole question, and especially of the conditions under which rhyming words of identical meaning can be employed is to be found in Paul's "Deutsche Metrik." ¹

Examples of both kinds of identical rhyme can be found in Otfried, e.g. :

(a) (With difference of meaning) :

Allo zítí, thio the sîn, Krist lóko mo thaz múat sîn

"Evangeliën buch" : Ad Ludowicum, l. 75.

(b) (With identity of meaning) :

Sos er io thémó duat, ther thíonost sinaz uuóla duat.

"Evangeliën buch" : Ad monachos St. Galli, l. 78.

¹ "Grundriss," § 82, p. 112 f.

The identical rhyme of this second class is on the border-line of the refrain, with which it may combine in various forms and degrees. Modern instances of this kind of usage are frequent in the "Ghasel," and the following epigram of Lessing, "Der Zwang," furnishes a compact example :

Ich habe keinen Stoff zum Lachen
 Und soll ein Sinngedichte machen.
 Doch wahrlich, Stoffs genug zum Lachen ;
 Ich soll ein Sinngedichte machen.

IV. *Extended Rhyme (Erweiterter Reim)*.—Strictly speaking, every rhyme which begins before the last accented vowel is extended (e.g. rich rhyme), but it will be clearer to confine the terms to the special case of the inclusion of the preceding accented or unaccented syllable or syllables :

Du grollst der Welt, weil du gebunden bist
 Und von dir selber überwunden bist ?

Platen.

In this sense the long rhymes, so frequent in the "Ghasel," are extended rhymes, though usually we have what in fact would be more correctly described as a simple rhyme followed by a refrain. The following opening lines of the well-known "Ghasel" of Platen really contain rich rhyme and refrain :

Kein Verständ'ger kann zergliedern, was den Menschen wohlge-
 fällt :

Etwas ist in meinen Liedern, was den Menschen wohlgefällt :

We quote one further short "Ghasel" of Platen, as showing a peculiar admixture of some of the features of which we have been speaking :

Ja, deine Liebe flammt in meinem Busen,
 Du hast sie nicht verdammt in meinem Busen ;
 Und weichlich ruhn, zum Lobe dir, Gesänge,
 Wie Kronen auf dem Samt, in meinem Busen ;
 Der Dichtung Lanzen fasz' ich miteinander
 Und berge sie gesamt in meinem Busen ;
 Ja, wie ein Flämmchen flackert eine Rose,
 Die noch aus Eden stammt, in meinem Busen.

V. *Double, Triple Rhyme*, etc., is found when two or more accented syllables rhyme independently with one another, the separate rhymes being divided from one another by a barrier of dissimilar consonants. It is not one long continuous rhyme, like extended rhyme, but a succession of two or more distinct rhymes.

The following poem of Heine, "Die Heimführung," shows a pure example of quadruple rhyme in the first strophe, gliding rhyme and assonance and rhyme in the second, and imperfect gliding rhyme and double rhyme in the third :

Ich geh' nicht allein, mein feines Lieb,
 Du muszt mit mir wandern
 Nach der lieben, alten, schaurigen Klause,
 In dem trüben, kalten, traurigen Hause,
 Wo meine Mutter am Eingang kau'rt,
 Und auf des Sohnes Heimkehr lau'rt.

"Lasz ab von mir, du finstrer Mann !
 Wer hat dich gerufen ?
 Dein Odem glüht, deine Hand ist Eis,
 Dein Auge sprüht, deine Wang' ist weisz ;—
 Ich aber will mich lustig freu'n
 An Rosenduft und Sonnenschein."

Lasz duften die Rosen, lasz scheinen die Sonn'
 Mein süszes Liebchen !
 Wirf um den weiten weiszwallenden Schleier,
 Und greif in die Saiten der schallenden Leier,
 Und singe ein Hochzeitlied dabei ;
 Der Nachtwind pfeift die Melodei.

VI. *Broken Rhyme* is of two kinds :

(a) The *rhyme* is broken up and spread over two or more words :

Herz, mein Herz, du vielgeduldiges,
 Grolle nicht ob dem Verrat ;
 Trag es, trag es, und entschuldig' es,
 Was die holde Thörin that.

Heine, "Lyrisches Intermezzo" (17).

Wenn jemand liebt, und im Vertraun
 Davon zu andern spricht er,
 Wird er die Hörer schlecht erbaun,
 Oder er ist ein Dichter.

F. Rückert, "Vierzeilen" (1).

(b) The *word* is broken up and only the first part of it is used in the rhyme :

Hans Sachs war ein groszer Schuh
 macher und Poet dazu.

VII. *Grammatical Rhyme* is a rhyming affectation which may be mentioned here for convenience, though it has no proper place in the present category, as it does not concern the extent of the rhyme, but only the nature of the rhyming words. As will be seen from the following example, various inflected forms of the same word are made to rhyme with one another :

"Er hât ze lange mich gemiten
 den ich mit triuwen nie gemeit.
 Von sîner schulde ich hân erliten
 daz ich nie groezer nôt erleit.
 Sô lebt mîn lîp nach sînem lîbe.
 ich bin ein wîp, daz im von wîbe
 nie liebes mê geschach, swie mir von im geschaehe.
 mîn ouge in gerner nie gesach dann ich in hiute saehe."

Mir ist vil liebe nû geschehen,
 daz mir sô liebe nie geschach.
 Sô gerne hân ich sî gesehen
 daz ich sî gerner nie gesach.
 Ich scheide ir muot von swachem muote :
 sî ist sô guot, ich wil mit guote
 ir lônem, ob ich kan, als ich doch gerne kunde.
 vil mêre fröiden ich ir gan dann ich mir selben gunde.

Reinmar der Alte (c. 1150-1210).

Lessing employs the artifice in his epigram, "Auf einen elenden komischen Dichter" :

.
 Er, der sie beide kennt,
 Wie ich den groszen Mogul kenne,
 Und sie zu kennen brennt,
 So wie ich ihn zu kennen brenne.

ARRANGEMENT OF RHYMES

According to the *position* of the rhyming words, the following chief variations are to be distinguished :

A. *Normal Rhyme Between the Ends of the Lines.*

1. *Rhyming couplets (Paarreim)*: a a b b.
2. *Cross Rhyme (Kreuzreim or überschlagender Reim)*: a b a b.
3. *Enclosed Rhyme (umarmender or umschliessender Reim)*:
ab ba.
4. *Interlaced Rhyme (verschränkter Reim)*: abc, abc ; abcbac ;
etc.
5. *Tail Rhyme (Schweifreim, rime couée)*: a a b c c b, or,
a a b a a b.
6. *Chain Rhyme (Kettenreim)*: a b a, b c b, c d c.

B. *Rhymes Partly or Wholly Within the Line.*

Some difficulty is caused here by the fact that different writers do not always employ the various terms in the same sense. We shall follow the clear arrangement of Bartsch,¹ giving also mainly his examples in illustration. English translations of the various terms are suggested, and his German titles given in brackets.

1. *In-Rhyme (Inreim)*.—One or more words in the body of one line rhyme with words either (*a*) within or (*b*) at the end of another line :

¹ Karl Bartsch, "Der innere Reim in der höfischen Lyrik." "Germania," XII, pp. 129 ff.

- (a) Sol ich nu klagen die heide, dast ein jâmer grôz
gein mîner nôt, in der ich staete brinne ;
Ich muoz verzagen, vor leide stên ich vrôuden blôz,
ir munt sô rôt beroubet mich der sinne.

König Konrad. Hagen,¹ I, p. 4.

- (b) der ich vor allen vrouwen her gedienet hân,
diu wil mich lân verderben nâch ir minner.

König Konrad. Hagen, I, 4

(conclusion of preceding poem).

2. *Middle Rhyme (Mittelreim)*.—A word in the body of the line rhymes with the end of the line, the two being separated by at least one lift :

wol gestalt unt nicht ze balt

Wernher von Tiufen. Hagen, I, 109.

in dem muote ist mir diu guote

Ulrich von Winterstetten. Hagen, I, 172.

daz tuot diu minne, diu nimt mir die sinne.

Heinrich von Rugge. M. F. p. 101.

3. *Internal Rhyme (Binnenreim)*.—Two words in the body of the line rhyme with one another, the two being separated by at least one lift. It is sometimes called in English "sectional rhyme."

süeze doene gegen der schoene dîn

Der Schenk von Landegg. Hagen, I, 351.

ûf der heide manigem kleide vrôude gît.

Winli. Hagen, II, 29.

4. *Hammer Rhyme (Schlagreim)*.—Two or more rhyming words follow one another within the line, not being separated by a lift :

Ich minne, sinne, lange zît :

versinne Minne sich

wie si schône lône mîner tage

Walther von der Vogelweide.

¹ F. H. von der Hagen, "Minnesinger, Deutsche Liederdichter des 12. 13. u. 14. Jahrhunderts," 4 vols. Leipzig, 1838.

5. *Following Rhyme* (*Übergender Reim*).—The last word of one line rhymes with the first of the next :

Swer ir gruoz nimt, derst vor schanden
banden vrî, sist saelden wer.
Burkart von Hohenfels. Hagen, I, 202.

Winder, dîn unsentfikeit
leit uns allen bringet ;
singet niemer nahtegal ;
schal der kleinen vogelîn ist gesweiget.
Zeiget uns die rôsen rô !
nôt si hât betwungen.
sprungen bluomen manicvalt.
Walt hât sîner niuwen kleider ninder.
Neidhart von Reuental. Hagen, III, 290.

6. *Pauses* (*Pausen*).—Two words rhyme, of which one stands at the beginning and the other at the end of (*a*) a single line, (*b*) part of a strophe, or (*c*) the whole strophe :

(*a*) hât er vröuden vollen rât.
Neidhart von Reuental. Hagen, III, 290.

(*b*) Des habet ir von schulden groezer reht dan ê :
welt ir vernemen, ich sage iu wes,
wol vierzec jâr hab ich gesungen oder mê
von minnen und als iemen sol.
Walther von der Vogelweide.

(*c*) Rôsen ûf der heide
mit leide siht man swinden aber als ê ;
kleiner vogelîn singen
wil twingen jârlanc rîf und kalter snê.
Wê wê ! wâ rôter munt
zieret nû den anger ?
ach ach der leiden stunt !
smieret er niht langer
gên mir, sô troest' mich doch sîn kôsen.

Die Winsbekin. Hagen, III, 466.

To this classification of Bartsch must be added a few words on certain other forms.

Cæsura Rhyme consists in a rhyming of the words before the cæsura. It is, therefore, a special fixed form of In-Rhyme :

Uns ist in alten mæren wonders vil geseit
 von heleden lobebaeren, von grôzer arebeit,
 von frôuden, hôchgezîten, von weinen und von klagen,
 von küener recken strîten muget ir nû wunder hoeren sagen.

Nibelungenlied, Strophe 1.

Leonine Rhyme is a form which has a special interest of its own, both on account of the curious mythology which has arisen around its origin, and also because of the important rôle played at one time by the Leonine hexameter.

The name is variously derived¹ from various persons of the name of Leo—especially one Leonius or Leoninus, a canon of Notre Dame in the twelfth century. It is, however, certain that the Leonine hexameter existed long before his time; certainly as early as the eighth century. Another explanation is that the Leonine hexameter was so-called because it is the king of metres. As a fifteenth century poet puts it :

“Leonini dicuntur a leone, quia sicut leo inter alias feras majus habet dominium, ita hæc species versuum.”

Of the many types of rhymed hexameters² the Leonines were by far the most commonly employed in the Middle Ages. Strictly speaking, the Leonine rhyme is a disyllabic rhyme of the last syllable of the second foot + the first syllable of the third with the two syllables of the sixth foot of the hexameter.

The following lines from a poem by Reginald, an English Benedictine monk, and a friend of Anselm, are quoted by Trench :

Sæpe jacet ventus, dormit sopita juvenus :
 Aura vehit lenis, natat undis cymba serenis ;
 Aequore sed multo Nereus, custode sepulto,
 Torquet et invertit navem dum navita stertit :
 Mergitur et navis, quemvis vehat aura suavis :
 Res tandem blandæ sunt mortis causa nefandæ.

¹ Cf. Trench, “Sacred Latin Poetry,” p. 33 ff.

² Cf. Wilhelm Meyer, “Gesammelte Abhandlungen zur mittel-lateinischen Rythmik,” Berlin, 1905, I, 71 ff. (Die Arten der gereimten Hexameter).

The name Leonine is sometimes applied to the "middle rhyme" of other lines, especially to a rhyme of the end of the line with the syllable or syllables preceding the cæsura, as, for instance, in the Anglo-Saxon Rhyming Poem.

Refrain (*Kehrreim*) is a kind of rhyme between whole strophes, which are bound together by the repetition of the same phrase, line, or lines at the end of each. It is too familiar to require special illustration here. A brief review of its history will be found in Paul's "Deutsche Metrik" ("Grundriss," § 91).

Waise ("orphan") was the term applied by the Meistersinger to a line in a strophe which did not participate in the rhyme. We quote the oldest example by "Der von Kürenberc":

Vil lieber friunde fremden	daz ist schedelîch :
swer sînen friunt behaltet,	daz ist lobelîch.
die site wil ich minnen.	
bit in daz er mir holt sî,	als er hie vor was,
und mane in waz wir redeten	dô ich in ze jungeste sach.

Bartsch, Deutsche Liederdichter, I, 1-5.

Körner was the name given by the Meistersinger to lines which did not rhyme with any in their own strophe, but only with the corresponding lines of the other strophes of the poem. The following poem has *Körner* followed by a refrain :

Wol mich der stunde, daz ich sie erkande,
 diu mir den lip und den muot hât betwungen,
 Sît deich die sinne sô gar an sie wande,
 der si mich hât mit ir güete verdrungen.
 Daz ich gescheiden von ir niht enkan,
 daz hât ir schoene und ir güete gemachet,
 und ir rôter munt, der sô lieplîchen lachet.

Ich hân den muot und die sinne gewendet
 an die reinen, die lieben, die guoten.
 Daz müez uns beiden wol werden volendet,
 swes ich getar an ir hulde gemuoten.
 swaz ich ie fröiden zer werlde gewan,
 daz hât ir schoene und ir güete gemachet,
 und ir rôter munt, der sô lieplîchen lachet.

Walther von der Vogelweide.

Assonance (Stimmreim).—This form of rhyme consists in an identity of the last accented vowels of the lines, together with a difference of the following consonants. It was introduced into Germany from Spain, being first employed by the *Bremer Beiträge*. Herder recommended it, and it was familiarized by the Romanticists. We shall speak later (Book II, Chap. VII) of its use and abuse at their hands. It was employed not only by itself, but also in conjunction with rhyme, in all kinds of admixtures and combinations. In longer poems, romances, and plays the assonance is sometimes carried right through the poem, or a considerable number of lines of the play. Instances of such usage are there given.

W. Grimm. "Zur Geschichte des Reims." Abhandlung der Berliner Akademie, 1852. (Kleine Schriften, IV, 125 ff.)

Karl Bartsch. "Der innere Reim in der höfischen Lyrik." Germania, XII, 129-194.

Erich Schmidt. "Deutsche Reimstudien." Sitzungsberichte der Königlich Preussischen Akademie der Wissenschaften zu Berlin, XXIII, (1900).

Al. Ehrenfeld. "Studien zur Theorie des Gleichklangs." Zürich, 1904.

R. M. Meyer. "Die Formen des Refrains." Euphorion, V, 1-24.

W. Braune. "Reim und Vers." Sitzungsberichte der Heidelberger Akademie der Wissenschaften, phil-hist. Kl. Heidelberg, 1916. (An investigation of the origin and changes of meaning of the two words.)

Fr. Neumann. "Geschichte des neuhochdeutschen Reimes von Opitz bis Wieland. Studien zur Lautgeschichte der nhd. Gemeinsprache." Berlin, 1920.

CHAPTER IX

METRICAL VARIATION AND METRICAL STYLE

IN the foregoing chapters an attempt has been made to survey the underlying principles of poetic form. In rhythm, which is the common foundation of all the arts, we traced the gradual evolution from the simple to the more complex. Poetical rhythm developed from the rigid rhythm of dance, with its strictly rational proportions, through musical rhythm, to the freer rhythm of a verse grown independent of dance and song. In this independent linguistic rhythm we no longer have a rational proportion between the different parts of the unit, but all the same it remains the very essence, even of such verse, that in it speech be made to move to measure, to follow *in principle* a definite movement.

The greatest poets have been content to use existing "metres," e.g. the classical hexameter, the French Alexandrine, or English blank verse. In doing so they accepted them as perfectly definite measures, possessing *in principle* perfect symmetry of type. The "metre," the set-type, of blank verse, for instance, is a self-contained line of five feet of equal length, each consisting of an "unaccented" followed by an "accented" syllable.

To say that the poet accepts this traditional "metre" does not, however, imply that he reproduces it with mechanical and monotonous regularity. The type must be clear; it must not require a label, like those familiar to us in juvenile works of art. To such a device Klopstock, for instance, was compelled in some of the more abstruse metres of his odes. The metre must be impressed upon and discernible from the actual

lines, if not necessarily from one single line, yet from their sum. Metrical variation will have no charm, if we have no consciousness of the underlying unity of the type.

But with this qualification, the essence of all good verse and the test of the poet's genius will lie, not in the faultily-faultless reproduction of the "metre," but in the production of *individual lines*—we might almost say in the artistic violation of the rule. Looked at in this light, we no longer see in the variations of the metre a more or less regrettable conflict between the demands of the linguistic material and the metrical form. The poet will use the "metre" as an instrument for the expression of his character and personality, and *create on the basis of the old type a new metrical style*. Of verse, too, it is true that "*le style, c'est l'homme*." Any writer of blank verse, for instance, who has not a metrical style will certainly not be a great poet. Nowhere is the truth of what has been said more plainly seen than in the case of that particular verse, where beginners usually reproduce the metre rigorously and conscientiously, with the result of an intolerable monotony. What a variety of music Shakespeare, on the other hand, draws from his eleven keys!

It is impossible to enumerate all the different *means of variation*, and some of them are so subtle as almost to evade analysis. One of the least tangible, but not the least important, factors of style in this sense is the melody of the verse. Other factors in this constant shift and play between the demands of the strict "metre" and the living verse are more obvious—accent, cæsura, masculine and feminine endings, enjambement, etc.

The poet, then, ranges the whole scale between two poles; between a monotonous "perfection" on the one hand and on the other such excessive variation as would destroy our consciousness of the type. And what is true of the poet is true also of his interpreter, the reciter or actor. He, too, must avoid falling into either of the two extremes. He must hold the true artistic mean between a mere scansion, an over-emphasis of that set-type or metre of which the individual

lines of the poet are variations, and such excessive neglect of the type as will resolve entirely the metrical structure and turn the verse into prose. It is because so many actors of to-day go to the second of these two extremes that we commonly receive from blank verse in the theatre so little of the specific pleasure peculiar to its metrical form.

BOOK II

HISTORY OF GERMAN VERSIFICATION

CHAPTER I

ALLITERATIVE VERSE

BEFORE proceeding to a detailed consideration of alliterative verse, it will be necessary to give an outline of its history and a brief chronological account of the various theories advanced with regard to its structure.

It is only found in Germany, England, and Scandinavia. The High German poems are the most scanty and in many respects the most unsatisfactory, as they consist only of a few fragments, the "Hildebrandslied," "Muspilli," the "Wessobrunner Gebet" and the two "Merseburger Zaubersprüche," with here and there a remnant in other "Zaubersprüche." Old Saxon possesses in the "Heliand" and the fragments of "Genesis" (*circa* 830) a considerable body of alliterative verse, but in continental Germany it early disappeared, and before the end of the ninth century was replaced by end-rhyme. In England and Scandinavia, on the other hand, it survived for several centuries, and it is to these two countries we have to turn for that reliability and range of material which renders it possible to judge of the normal and essential features of the verse.

In respect of the length of the lines, the number of *unaccented* syllables, we have two groups:

(a) Shorter, more compact lines in Scandinavian and Anglo-Saxon.

(b) Longer, fuller lines in continental German.

In Scandinavian the minimum line is in fact the rule, i.e. the half-line of four syllables. In Anglo-Saxon the four-syllabled lines are very common, but do not preponderate. In Old High German they are the exception, though in the "Hildebrandslied" a considerable number are to be found. In verses 20 and 21a we have indeed three in succession :

$\begin{array}{cccc} \text{pr} & \text{in} & \text{b} & \text{un} \\ \text{r} & \text{i} & \text{u} & \text{w} \\ \text{u} & \text{t} & \text{r} & \text{a} \\ \text{e} & \text{h} & \text{e} & \text{s} \\ \text{a} & \text{n} & \text{s} & \text{a} \end{array}$

In Old Saxon on the other hand we have on the whole much longer lines, and in "Heliand" particularly they are often swelled out by the unaccented syllables to an inordinate length, e.g. in l. 4809 :

$\begin{array}{cccc} \text{uu} & \text{a} & \text{c} & \text{odun} \\ \text{u} & \text{e} & \text{r} & \text{dun} \\ \text{e} & \text{r} & \text{t} & \text{h} \\ \text{e} & \text{m} & \text{u} & \text{u} \\ \text{e} & \text{r} & \text{d} & \text{u} \\ \text{n} & \text{e} & \text{n} & \text{d} \\ \text{i} & \text{g} & \text{i} & \text{s} \\ \text{a} & \text{h} & \text{u} & \text{n} \\ \text{t} & \text{h} & \text{u} & \text{o} \\ \text{t} & \text{h} & \text{a} & \text{t} \\ \text{u} & \text{e} & \text{r} & \text{o} \\ \text{d} & \text{c} & \text{u} & \text{m} \\ \text{a} & \text{n} & \text{a} & \text{n} \end{array}$

It is possible that the original Germanic line was about the mean of the two groups.

In view of this variety of structure it is no wonder that various theories arose. Even to-day there is no universally accepted view, though that system which will be put forward here is the one commonly adopted, and the one which is recommended above all by the circumstance that it is deduced by statistical investigation from the actual facts. Only the briefest account can be given of the successive theories which have been put forward, and of the lines along which the evolution of the present theory moved.

It must be noted that we are at present dealing only with the *half-line*, and that this is throughout to be understood when we are speaking of the structure and the types of the alliterative verse (AV). The binding of the two half-lines to form the long-line and of the long-lines with one another will be discussed later.

The first scientifically elaborated theory¹ was Lachmann's

¹ Cf. Saran in "Ergebnisse und Fortschritte," pp. 158 ff.

“Vierhebungstheorie,”¹ the theory that each half-line had *four* lifts. He at first propounded this theory only of the “Hildebrandslied,” while holding that the Old Saxon, Anglo-Saxon, and Scandinavian lines had each two lifts. He later extended his theory in principle to “Muspilli,” without claiming that all its lines could be brought within the scheme.

His followers, Müllenhoff, Bartsch, Heyne, etc., extended the “Vierhebungstheorie” to all Old High German, and then to all alliterative poetry generally. Schubert and others assumed a mixture of lines of *three* and *four* lifts, while Jessen operated with “nicht verwirklichte Hebungen”—“suppressed or non-materialized lifts.”

Schmeller pointed out the *rhetorical* nature of the AV—that it was a spoken verse and not a sung verse, and, furthermore, showed the supreme importance of the two strong syllables which were capable of bearing the alliteration. Wackernagel, in direct opposition to Lachmann, assumed *two* lifts for all alliterative verse, while Rieger² gave a definite, and in most respects comprehensive exposition of this theory.

Sievers,³ finally, following Rieger, reduced by statistical classification the great variety of existing accentual schemes to five fundamental types, and so gave us his *Five Type System*⁴ (*Fünftypensystem*), the five types being as follows:

A / × | / ×.

B × / | × /.

C × / | / ×.

D / | / \ × (or / | / × \).

E / \ × | / (or / × \ | \).

Each half-line has four “members” (*Glieder*), and the dips consist of a homogeneous mass of unaccented syllables from one upwards. Thus A consists in fact of:

/ × . . . / × . . .

¹ Lachmann, “Über ahd. Betonung und Verskunst,” *Schriften* I, 358 ff.

² “Die alt- und angelsächsische Verskunst.” *ZfdPh.* 7, 1 ff.

³ “Proben einer metrischen Herstellung der Eddalieder.” Tüb., 1885.

⁴ For a detailed criticism of Sievers’ and also of the other systems advanced (Müller, Hirt, etc.), cf. Kaluza, “Englische Metrik,” § 36 ff.

The following chief points are to be noted :

(1) The lifts normally consist of long syllables with primary stress. (The co-ordination of length and stress as two chief factors of accent is nowhere more plainly seen than here.) They may under certain conditions be formed by syllables with secondary stress, though the employment of such syllables in the lift is normally confined to certain special "members" of the line.

(2) The "length" of the lift can, however, be *resolved*, and distributed between two syllables of the form $\curvearrowright \times (\sphericalangle > \curvearrowright \times)$. The two syllables are then *slurred*, and taken in the time of the one of which they form the equivalent. Instances of this "Resolution and Slurring" (*Auflösung und Verschleifung*) will be given later.

The extent to which the two syllables actually coalesced cannot be definitely determined, and it may have varied according to the circumstances and the individual. The possibilities of such variation may be illustrated for English by the word "heaven" in the imaginary line :

Then came $\overset{\curvearrowright}{\text{a}}\text{ngels down from } \overset{\curvearrowright}{\text{heaven}}.$

(3) Both lifts in the half-line are not necessarily of equal strength.

(4) Of two unequal lifts, the weaker will normally be the one which immediately follows another. In such a position a single short syllable, i.e. one containing a short vowel in an open syllable, will suffice for the lift. This will be the case in C ($\times / \curvearrowright \times$) and in D ($// \curvearrowright \times$) and E ($/ \curvearrowright \times /$).

(5) "Members" with secondary accent are as a rule monosyllabic and long, and resolution in them is rare.

(6) The dips consist of one or more unaccented syllables. When polysyllabic, the various syllables, though necessarily varying somewhat in force, are so weak compared with the other members as to form one homogeneous whole.

(7) Final dips in A, C, and D are normally monosyllabic.

The above differentiation into types only holds good of the

historical AV, and is in any case too complicated to represent the primitive and original form. Sievers¹ advances the theory that the primitive verse from which it evolved was a sung-verse with regular beats and bars (ein taktmässig gegliedeter Gesangvers²), from which the five types were developed in consequence of the transition from song to recitation, and the fixing of the Germanic stress on the root syllable. He points out that among all the ancient Indo-Germanic lines, in which we might look for the prototype of the AV, none has greater similarity with it than the octosyllabic line of the Gâyatrî-strophe, as found in a large number of Vedic poems. If Germanic words and sentences were substituted for the Sanskrit, then, by the changes which Germanic underwent through the fixing of the accent, and the various linguistic changes which tended to shorten words, there would arise a line, which, in place of the original four disyllabic *feet*, would have four *members* in the above-mentioned sense.

Thus, to take only type A, an original

× / × / × / × /

would become under the Germanic accentuation

× / × \ × / × \

That is to say, it would become dipodic, and hence contain the possibility of great variation and also of reduction within the dipody. By the dropping of unaccented syllables it could be further reduced to

/ \ / \

which, as we shall presently see, occurs historically as “doubly-raised A,” and which normally was further reduced to

/ × / ×

The suppression of the weaker lifts was the result of the transition from sung to spoken verse, or from rational to irrational forms.

¹ Proceeding from a suggestion of Saran, cf. “Altgermanische Metrik,” p. 173 and “Ergebnisse,” p. 168 f.

² “Grundriss,” p. 6.

This can be expressed in the following way: In place of the old two-syllabled foot of the Gâyatrî-strophe we have in the Germanic verse a member (in the sense defined above), whence the AV has normally four members, just as the assumed original verse had four feet. An essential difference, however, consists in the fact that of the four members as a rule two (with D and E one) have lost their independence.

The very essence of the AV is to be found in its character of a *spoken* and not a *sung* verse. It does not consist of an even, regularly repeated, musical succession of bars, but possesses a variety depending on the logical accentuation of the words. Only when its rhetorical character is realized, can its rhythm be understood and appreciated.

Saran says: ¹ "Will man den Rhythmus des Hildebrandsliedes oder Heliands treffen, so lese man die Zeilen wie pathetische, schwungvolle, rhythmische Prosa, etwa wie Klopstocks freie Rhythmen. Man vermeide jedes Skandieren oder Taktieren, hebe die zwei Haupthebungen des Normalverses, die drei des Schwellverses—auch wenn sie nicht alliterieren—gehörig heraus und lasse alle Senkungssilben zurücktreten, selbst dann, wenn sich sogenannte Vollworte (Verba, etc.) darunter befinden."

Sievers, then, instead of attempting to impose some preconceived scheme upon the verse, tried to let the verse speak for itself. There is no doubt that most lines do actually belong to one or other of these types, and in the vast majority of cases we shall have no difficulty in determining the particular type in question. *At the same time we must guard against any tendency to canonize the "system."* The five types were not separate individual metres, consciously employed by the alliterative poets, as modern poets employ the metre, for instance, of the Alexandrine or blank verse. They are only statistical tabulations of the different rhythmic forms actually found, and so we must not be surprised if some lines cannot be ranged clearly and definitely in any one of them. This is especially the case with some of the longer "extended" lines.

¹ "Deutsche Verslehre," p. 226.

Beside the simple, normal forms, fuller forms are also found. Taking A as representative of them all we have¹:

- | | |
|------------------------------------|---------------------------|
| (1) A | / × / ×. |
| (2) A with anacrusis (a A). | × / × / ×. |
| (3) Raised (gesteigertes) A. | / \ / × (or / × / \). |
| (4) Doubly raised A. | / \ / \. |
| (5) Extended (erweitertes) A (A*). | / \ × / × etc. |
| (6) "Schwellvers" (AA). | / × / × / ×. |

Only in the last two, A* and AA, have we a really essential divergence from the normal type. None of the others exceed the normal four *members*, whereas with extended A we have an additional member, making a five-jointed line.

The *Schwellvers*, *expanded verse*, is a type of longer line peculiar to West Germanic, in which the normal verse is preceded by an extra foot, which is either A or B, and most commonly A. It has three lifts, and only with the second lift does the normal verse begin:

suilizôt lougiu der himil. Muspilli, l. 53.)

The three lifts are not necessarily equal. *Schwellverse* occur usually in groups or close together, in passages of a more emphatic, impressive character.

As a matter of fact, if we declaim the verses in the fashion indicated above, and bear in mind the whole rhythmical character of the AV, we shall not be inclined to attach too much importance to the "raising" and "extending" of the normal line, of which Sievers speaks. Many of these secondary accents in the "raised" lines, and even perhaps in some of the "extended" lines, were probably carried along in the sweep of the rhythm without essentially affecting the character of the verse. Even if we go into all the complications of Sievers' "extensions," we must keep our heads, and remember always that the *main* accentual scheme is the chief thing and remains unaltered,

¹ For examples of the various types, see the specimen verses analysed at the end of the chapter.

and that these "extensions," if granted, are merely subsidiary and *comparatively* unimportant. Thus in the line :

$\overset{/}{\times}$ \backslash \times \times $\overset{/}{\times}$ \backslash
 Hiltibrant enti Hadubrand

we have "doubly extended A," but the certain thing is that the type is A, while the exact rôle played by the two secondary stresses is problematic and uncertain.

Similarly in :

$\overset{/}{\times}$ \backslash \times $\overset{/}{\times}$ \times
 Hadubrant gimahalta

The chief difficulty is found with extended lines which seem to be on the border-line between A* and D*. Wherever such a line tends towards an evenly balanced effect we should be inclined to regard it as being a form of A. The whole question of these "raised" and "extended" forms is a very complicated one, and is apt to lead to a somewhat arbitrary method of treatment. The main fact to be borne clearly in mind is that, by the theory advanced, the four "members" were originally all of them accented members, which in course of time became progressively reduced, and that the actual verses which we possess show, not only the whole line itself, but also its various members, in varying stages of this reduction.

If we attempt to distinguish between all the different rhythmical movements, all the permutations and combinations rendered possible by the different means of variation, we shall arrive at some such laborious classification as that of Kaluza,¹ with his 90 sub-types for English alliterative verse, and shall even then probably have to admit, as he does, that our list is only approximate ("etwa 90 Unterarten oder Typen").

The Binding of the Two Half-lines.

We have spoken hitherto only of the separate half-lines ; we have now to consider how the half-lines are bound together to form the alliterative long-line, and how these in turn are con-

¹ "Englische Metrik," § 62 ff.

nected in the poem. We shall refer to the first and second halves of the long-line as I and II respectively.

Though each half-line is complete and independent as far as the accentual system of its type goes, and the two halves of the long-line are normally separated by the break in the sense, yet these halves are structurally bound together :

(a) By the rhythmical scheme of the whole line, the commonest being the combination A + B, *falling + rising*.

(b) By *Alliteration (Stabreim)* which consists in rhyming, not the ends of the lines as in modern poetry, but certain of the lifts in the body of the long-line. Thus the centre of gravity is not thrown to the end of the line, but the importance of certain of the accentual *pillars* on which it rests is emphasized. Of the accents thus picked out for emphasis, the chief is the first in II. Its alliterating initial consonant or vowel is the *Hauptstab*, "chief pillar," and determines the alliteration of the whole line. Where the second lift in II furnishes the *Hauptstab*, it is a sign of falling art.

In the first half one or both lifts alliterate with the *Hauptstab*, and their alliterating initial sounds are known as the *Stollen*. When there is only one *Stollen* it should be the initial sound of the stronger of the two lifts, which is normally the first. Double alliteration in I will be the commoner, the more nearly equal the two lifts are. It will usually be found together with a break in the sense at the middle of the line, and most frequently with type A.

Thus where we have only two alliterations in the whole of the long-line, the beginning of one half is normally joined to the beginning of the other—*not end to end*. To have the *Hauptstab* in the second lift of II would destroy the balance of the line.

Consonantic and Vocalic Alliteration.—For this rhyming of the accents we must have the *same*¹ initial consonants or *any* vowels.

(a) In consonantic alliteration the initial consonants must

¹ Allowing of course for dialectic peculiarities, e.g. the alliteration of *g* and *j* in the *Heliand*.

be identical, whether standing alone or in a group. Thus *k* and *qu* (= *kū*), *h* and *hl*, *hn*, *hr*, *hw* are correct alliterations.

The only exception is formed by the three combinations, *st*, *sp*, *sk*, none of which can alliterate with either of the others, nor with simple *S*, nor with any other *S*-group, but only with itself. Yet, though these three combinations are the only ones in which such group-alliteration is strictly observed, R. M. Meyer¹ shows that there is a tendency towards a much wider alliteration between consonant groups; *fr*, for instance, alliterating by preference with *fr* (or, by "resolution" through the intervention of a vowel, with *fir*, etc.), *pr* with *pr* (or *pur*, *par*, etc.).

"Von der allgemeinen Regel, dasz beim Stabreim lediglich der erste Laut des stabtragenden Wortes in Betracht kommt, machen bekanntlich die drei Gruppen *sk*, *sp*, *st* eine Ausnahme. . . . Wenn aber diese drei Verbindungen die einzigen sind, bei denen der Stabreim mehr als einen Laut umfassen *musz*, so kommt doch eine Tendenz, den Reim auf mehrere Glieder einer Lautverbindung auszudehnen, keineswegs nur bei ihnen zur Geltung. Für die altsächsische Poesie mindestens kann man ganz allgemein die Regel aussprechen: Doppelkonsonanz reimt am liebsten auf Doppelkonsonanz."

As instances in O.H.G. he gives:—

Dat gafregin ih mit firahim friuuizo meista
 Das Wessobrunner Gebet, l. 1.
 prût in bûre barn unwahsan
 Hildebrandslied, l. 21.
 denne daz preita uusal allaz varprennit.
 Muspilli, l. 58.

(*b*) In vocalic alliteration all vowels can alliterate with one another, even short vowels with long, and a repetition of the same vowel is the exception, not the rule. We usually find a wide range of full vowels in the line.

¹ "Alliterierende Doppelkonsonanz im Heliand." ZfdPh., 26, pp. 149 ff.

While the alliteration on the whole emphasizes the most important words of the line according to their accent, there appears to have developed a kind of traditional scale of importance of the different parts of speech,¹ which, apart from special reasons of rhetorical emphasis, will normally determine the alliteration. The following table shows the order of priority :

(1) Nouns, including the qualifying adjective and the verbal nouns (Infinitive and Participles). Of two nouns in the same half line, the first will normally alliterate. Where three nouns stand in the same half-line, two of them will be found to form a compound of which one part is accentually subordinated to the other.

(2) The Finite Verb.

(3) Adverbs.

(4) Pronouns and Pronominal Adjectives.

(5) Prepositions, Conjunctions, and Particles. Words of this class hardly play any part at all in the alliteration.

Abnormal Alliteration.—Sometimes we find alliteration in excess of the normal types described above. Triple alliteration in I and double alliteration in II occasionally occur, but they are rare, and it is doubtful whether they are more than accidental occurrences.

Cross alliteration (ab-ab) is more common and was probably sometimes intentionally employed.² An example is seen in our illustration from the "Hildebrandslied."

In the *Schwellvers*, I has occasionally three *Stollen*, usually two, rarely and incorrectly one. The *Hauptstab* is the second lift in II—rarely the first.

The Binding of the Long-Lines.—Finally we must note that, while the two half-lines are thus bound together to form the long-line, the long-lines are themselves bound together by enjambement, the break in the sense being normally in the middle of the line (*Hakenstil*, "heel-treading verse"). Thus we

¹ Cf. K. Hildebrand, "Über die Versteilung in den Eddaliedern," *ZfdPh*, Ergänzungsband, 74 ff.; and M. Rieger, "Die alt-und angelsächsische Verskunst," *ZfdPh*, 7, 18 ff.

² Cf. J. Lawrence, "Chapters on Alliterative Verse," pp. 38 ff.

have the equivalent of M.H.G. *Reimbrechung*, and we might represent the typical scheme thus :



How far this structure had already fallen into decay in German we shall see in the following paragraphs.

We will now proceed to analyse and discuss passages from the two principal Old High German alliterative poems, the "Hildebrandslied" and "Muspilli". It is only by such detailed analysis that real insight into the structure of the AV can be obtained, and the theories expounded above tested. Proceeding as those theories do from investigation of the facts, we shall see how far they themselves harmonize with the actual lines.

Das Hildebrandslied (*ca.* 800).

20.	$\overset{\times}{\text{her}} \overset{\times}{\text{furlaet}} \overset{/}{\text{in}} \overset{\times}{\text{lante}}$	$\overset{/}{\text{luttila}} \overset{\times}{\text{sitten}}$	aA + A
21.	$\overset{/}{\text{prût}} \overset{\times}{\text{in}} \overset{/}{\text{bûre}}$	$\overset{/}{\text{barn}} \overset{\times}{\text{unwâhsan}},$	A + D
22.	$\overset{/}{\text{arbeo}} \overset{\times}{\text{laosa}} :$	$\overset{\times}{\text{her}} \overset{\times}{\text{raet}} \overset{/}{\text{ôstar}} \overset{\times}{\text{hina}}$	A + B
23.	$\overset{\times}{\text{sîd}} \overset{/}{\text{Dêtrîhhe}}$	$\overset{/}{\text{darbâ}} \overset{\times}{\text{gistuontun}}$	C + A
24.	$\overset{/}{\text{fateres}} \overset{\times}{\text{mînes}}$	$\overset{\times}{\text{dat}} \overset{\times}{\text{uuas}} \overset{\times}{\text{sô}} \overset{/}{\text{friuntlaos}} \overset{\times}{\text{mân}}$	A + B

These lines are on the whole very regular, and will well serve for a first analysis. We have a preponderance of the commonest types, and only a single instance of one of the two rarest. In four out of the ten half-lines we see the type in its simplest form, each member being monosyllabic. Two of the five long-lines show us the commonest rhythmical type, namely A + B, falling—rising. Moreover, the long-lines are, for O. H. G., unusually well knit together by the carrying on of the sense.

A few points should be specially noted. There are two instances of resolution, while 24*b* is an example of "raised" B; 20*a* and 21*a* both have double alliteration in I; 22 has

vocalic alliteration; while 24 furnishes an instance of cross alliteration.

We will now take some less regular lines from the same poem.

33. want her dô ar arme wuntane bougâ A + A

34. cheisuringu gitân, sô imo se der chuning gap, E* + ?

35. Húneo truhtin : dat, ih dir it nû bi huldî gibû A + B

Of the above six half-lines three are quite regular and straightforward. The other three show varying degrees of irregularity. In 33a we have rhetorical alliteration of the verb *want* instead of the noun *arme*. In 34a we have an example of "extended" E. In 34b, on the other hand, we have not a genuine alliterative verse at all, as it possesses *only three members*.

Muspilli (first half of ninth century).

We will next analyse some lines from this poem, which Sievers describes as showing the alliterative technique in a considerably more advanced stage of decay. This is especially true of the alliteration. In the distribution of the types "Muspilli" differs from all the other alliterative poems. There is little trace of D and E (they occur in fact only once each), and C is comparatively rare. At the same time it is only in very few cases that we have the least difficulty in determining the types.

uué demo in vinstri scal sino virina stuên, AB + aA

prinnan in pehhe daz ist rehto paluuic dink, A + B

daz der man harêt ze gote enti imo hilfa ni quimit. B + B

uuânit sih kinâda diu uuênaga sêla : A + aA

ni ist in kihuctin himiliskin gote, A + E

uuantâ hiar in uuerolti after ni uuerkôta. ?

The first thing that strikes us in this passage as a whole, compared even with the "Hildebrandslied," is the absence of the "run-on" lines; "Hakenstil" has given place to "Zeilenstil." There are in fact only two cases in the whole fragment of more than 100 lines of complete absence of break at the end of the long line (22 and 51), and only few others where the break in the middle of the line is stronger than that at the end. This is an abandonment of one of the essential structural features of alliterative verse, and as each long-line becomes now virtually self-contained, there is a natural tendency for the two halves to become more evenly balanced.

In this respect "Muspilli" may justly be called transitional, and we find in it, not only some undoubted examples of end-rhyme,

diu marha ist farprunnan, diu sêla stêt pidungan,
ni uueiz mit uuiu puaze : sâr verit si za uuîze.

(ll. 61-62).

but also some which, though still preserving alliteration, yet have a rhythm which is closer to that of Otfried's rhymed verse than to that of the regular AV.

Few comments are necessary on the individual lines. 27a and 28a both show alliteration of the verb instead of the noun, while in 29a we have alliteration of the *second* lift only. 30 is either to be described as decadent, as the second lift in II is the chief stave, or perhaps to be regarded as prose.

Finally we will examine four other lines from the same poem:

63. $\begin{array}{cccccccc} \times & \times & \times & \times & / & \times & \times & / \\ \text{Pidiu} & \text{ist} & \text{demo} & \text{manne} & \text{sô} & \text{guot}, & & \\ \times & \times & \times & \times & \times & \times & \text{C} & \text{C} \\ \text{denner} & \text{ze} & \text{demo} & \text{mahale} & \text{quimit}, & & & \\ & & & & & & \text{B} & + & \text{B} \end{array}$


64. $\begin{array}{cccccccc} & & \text{C} & & \text{C} & & & \\ \times & \times & \times & \times & / & \times & \times & / \\ \text{daz} & \text{er} & \text{rahôno} & \text{uuelîha} & & & & \\ & & & & & & \text{aA} & + & \text{A} \\ \text{rehto} & \text{arteile.} & & & & & & & \end{array}$

65. $\begin{array}{cccccccc} \times & \times & \times & / & \times & / & \times & \\ \text{denne} & \text{ni} & \text{darf} & \text{er} & \text{sorgên}, & & & \\ \times & (\times) & \times & \times & \times & \times & / & \times & \text{C} \\ \text{denne} & \text{er} & \text{ze} & \text{deru} & \text{suonu} & \text{quimit.} & & & \\ & & & & & & \text{aA} & + & \text{B} \end{array}$

66. $\begin{array}{cccccccc} & & & & & & \text{C} & \\ \times & / & \times & / & \times & \times & / & \\ \text{ni} & \text{uueiz} & \text{der} & \text{uuênago} & \text{mân}, & & & \\ & & & & & & \text{uuielîhan} & \text{uuartil} & \text{er} & \text{habêt} \\ & & & & & & & & & \text{BB} & + & \text{AB} \end{array}$

This passage not only shows us that absence of run-on lines, which we have seen to be characteristic of the poem, but also furnishes an exceptionally large number of instances of "resolution," one three-syllabled anacrusis (65*a*), and a good example of a *Schwellvers* (66). The *Hauptstab* is, of course, the initial of *uartil*, not *uielihan*.

Another good example of a *Schwellvers* is seen in line 82 of the same poem :

/ x x x x x / x / x : / x (x) x x x / x  x
 lôssan sich ar dero lêuuo vazzôn : scal imo avar sîn lîp piqueman
AA + AB.

The technique of the smaller pieces is on the whole essentially that of the larger fragments, with the exception of the "Merseburger Zaubersprüche." The character of the first of these is doubtful, and it is certainly rhythmically very harsh, if we attempt to accommodate it to the normal types.

The beginning and end of the second Sievers ("Metrische Studien," IV, pp. 73 f.) regards as examples of his newly-discovered "Sagvers," which he finds in Germany only there, and in three fragments of the "Hildebrandslied" (ll. 15, 31 f., and perhaps 42), and in which the grouping 2 + 2 + 2, and the three-lift line are common features :

Phól endi Uuôdan vúorun zi hólza.

 duo uuárt demo Bálderes volon
 sîn vuóz birenkit . . .

 bén zi béna, blúot zi bluóda, líd zi gelíden.
 sóse gelímida sîn !

Merserburger Zauberspruch.

dat ságê tun mî úsere líuti

dat dû néo dana hált mit sú sippan mán

dínc ni gileítos

dat ságê tun mî séolídante.

Hildebrandslied.

E. Sievers. "Altgermanische Metrik." Halle, 1893, and in Paul's "Grundriss."

— "Zur Rhythmik des germanischen Alliterationsverses," P.B.B., 10, 209 ff., and 12, 454 ff.

F. Kauffmann. "Die Rhythmik des Heliand." P.B.B., 12, 283 ff., and 15, 360 ff.

H. Möller. "Zur althochdeutschen Alliterationspöesie." Kiel und Leipzig, 1888.

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A. Heusler. "Zur Geschichte der althochdeutschen Verskunst." Germanistische Abhandlungen, VIII. Breslau, 1891.

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M. Kaluza. "Studien zum germanischen Alliterationsvers." Berlin, 1894.

F. Saran in "Ergebnisse und Fortschritte der germanistischen Wissenschaft." Leipzig, 1902, pp. 158-170.

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E. Sievers. "Metrische Studien, IV. Die altschwedischen Upplandslagh nebst Proben formverwandter germanischer Sagdichtung." Abhandlungen der philol. hist. kl. der Königl. Sächs. Gesellschaft der Wissenschaften. Leipzig, Teubner, 1918-19. (See the valuable review by R. Blümel, AfDA., 40, pp. 22 ff.)

CHAPTER II

OLD HIGH GERMAN RHYMED VERSE

WE have noted that alliteration was already in the ninth century replaced in Germany by end-rhyme. In this epoch-making change we see clearly at work one of those factors of evolution of which our definition speaks, namely, foreign influence. In this case it is that of Latin church-poetry.

A. OTFRIED'S "EVANGELIENBUCH"

Whether the first important work with end-rhyme which we possess, and which far surpasses all other poems of the period in bulk, Otfried's "Evangelienbuch" (completed about 868), was actually the first to use the new form or not, cannot be decided, but it is at any rate older than all the smaller rhyming poems which are still preserved.

If the form had not been new and strange, Otfried would hardly have thought it necessary to facilitate its reading by that system of accents of which we shall presently speak. None of the other poets thought it necessary to employ them, presumably because the new verse had in the meantime become fully naturalized.

While, however, it was without doubt Otfried's work which definitely established the new end-rhyming verse in Germany, we should probably be wrong in assuming that it was his poem which dealt the last blow to alliteration. Its appeal was too limited to reach the broad masses of the people, and the real popularization of the new verse was most probably the work of the shorter religious poems, and above all of the historical

poems dealing with events of the time, of which we have an example in the "Ludwigslied" (881).

If for his long and serious religious poem Otfried did not wish to employ the alliterative verse with all its pagan associations, nothing would appear more natural than for him to have taken as a model the rhymed verse of the Latin hymns.

That he was influenced by the rhyme is generally admitted. Moreover, as at least parts of his work were probably intended to be sung,¹ he would be influenced also by Latin Church music, and it was doubtless in the interests of musical delivery that the number of disyllabic feet in his verse tended constantly to increase.

The view commonly accepted hitherto² has been that Otfried's verse was the result of a compromise, in which the essential rhythm and internal structure of the familiar alliterative line was combined with the end-rhyme of Latin Church poetry. According to this view Otfried employed chiefly the types of the AV which best fitted into the rhythm of an Ambrosian hymn-tune. It was the national verse with discrimination in favour of a more equable rhythm and a greater syllabic regularity. It was not, however, simple A, B, etc., but what we should describe in the terminology of the AV as "doubly raised and at the same time extended A, B, etc." B (x / x /) became \ / \ /, which, with a filling of all the dips and complete syllabic alternation, gave the fundamental type

x \ x / x \ x / .

It had, therefore, a closer resemblance to that octosyllabic verse of the Gâyatrî-strophe, from which Sievers suggests that the AV may well have been developed.

Saran³ suggests among various hypothetical forms which *may*

¹ Cf. Paul, "Grundriss," § 18. But see F. Saran, "Über Vortragsweise und Zweck des Evangelienbuchs," etc., where the whole question is briefly and succinctly treated, and the various views very clearly presented. He sums up and gives his own view in the words: "Er bietet geistlichen Lesestoff in metrischer poetischer Form" (p. 23).

² Cf. Paul, "Grundriss," § 18.

³ "Deutsche Verslehre," § 29, p. 247.

have influenced Otfried a possible survival of the parent of the AV, which had maintained itself in an unreduced form in dance or march.

All these views were based on the assumption that Otfried would know only the regular *quantitative* Latin verse, the syllabic regularity of which is attained only in the minority of his lines; that only an approximation to such rhythm was possible, and that consequently the rhythm of the AV formed the rhythmical base.

We are now, however, in possession of further information with regard to the later Ambrosian verse, and have accordingly to revise all our traditional hypotheses. We now know that in Otfried's day there existed not only regular quantitative Ambrosian verse of the familiar pattern (*Aet̄erne r̄erum cōn-
it̄or*"),¹ but also *accentual* Ambrosian verse.

Wilhelm Meyer² had already in 1908 investigated the four-lift Ambrosian lines, but found it impossible to fix their date, though they appeared to originate in the ninth century and in Germany. As they were so obviously related to Otfried's verse, he assumed at that time that they were imitated from the Old High German. In 1913 he published the result of further investigations.³ He had discovered three poems in four-lift Ambrosian lines, which belong to the eighth century. As Otfried speaks of himself as an innovator, these Latin lines were obviously not imitated from still older German lines with the same rhythmical principles. That Otfried knew these accentual Ambrosian lines cannot be proved, but as they were actually in existence, there is at any rate very much more probability of his having been influenced by them than by lines the very existence of which is pure hypothesis.

The following⁴ is one of the three poems referred to. It

¹ Cf. Book I, Chap. VIII.

² "Altdeutsche Rhythmik in lateinischen Versen." Nachrichten der K. Gesellschaft der Wissenschaften zu Göttingen, 1908.

³ "Spanisches zur Geschichte der ältesten mittellateinischen Rhythmik." Göttingen, 1913.

⁴ Printed by E. Dümmler in the "Poetae Latini Aevi Carolini," Vol. II, p. 426 (Monumenta Germaniae Historica, Berlin, 1884) as "Prosa rhythmica ad altare sanctae Mariae."

was written in the Reichenau a few years before the end of the eighth century :

Hanc quique devoti convenitis ad aulam,
 Poplitibusque flexis propiatis ad aram,
 Cernite conspicuum sacris aedibus altar,
 Geroltus quod condidit lamina nitenti
 Virgineo, quod condecet, almo podori,
 Subque voto Mariae intulit in aulam.
 Hic agni cruor caroque propinatur ex ara,
 Cujus tactu huius sacrantur laminae axis.
 Huc quicumque cum prece penetratis ad aram,
 Dicite, rogo : 'Alme, miserere Gerolto,
 Titulo qui tali ornat virginis templum,
 Aetheria fruatur felix sede in aevum.

The text presents some difficulties and the rhythm is not always clear, though the lines are obviously accentual, and not of the familiar quantitative pattern. The following are some of the examples given by Meyer of lines in which all four lifts are beyond doubt. He does not attempt to discriminate between chief and secondary accents in the body of the line :

hic ágni cruor cároque`

 sacris aedibus altar`

 ornat virginis templum`.

When the quantitative Ambrosian line was remodelled on accentual principles (probably in the seventh century) certain chief features were definitely established :

(1) The secondary accent was introduced; (2) the last syllable was always accented; (3) the last word was never monosyllabic, and came to receive regularly two accents.

For fuller information on the whole subject of Latin accentual verse the above-quoted works of Meyer should be consulted, and also his "Gesammelte Abhandlungen zur mittellateinischen Rhythmik," 2 vols. Berlin, 1905. Enough has been said to show that there did exist before Otfried's day Latin lines with

accentual features, which possessed a remarkable resemblance to his type of verse. In the circumstances we cannot but assume that this verse influenced him in making his own great innovation.

Yet, although the "compromise" under these conditions takes on quite a different aspect, it appears to the present writer that the other factor, the AV, still cannot be ignored, though its rôle is greatly reduced in importance. If we are justified in assuming that Otfried would know these accentual Ambrosians, it goes without saying that he was familiar with the national alliterative verse—with its rhythm and its chief rhythmic forms. Hence we should expect the alliterative types, or at any rate the commoner ones, to have left their trace on his verse, and there is no doubt that this is in fact the case. If he had not known the AV, it is hardly conceivable that the rhythm which he learnt from the accentual Ambrosian would have fallen, to the existing extent, into the definite rhythmical "types" familiar in the alliterative verse. It was perhaps also the tradition of the AV which led him to write his strophe in the form of two long lines rather than of four short ones.

We should sum up the whole question, then, by saying that Otfried adopted as his model the accentual Ambrosian verse, while at the same time being influenced, whether consciously or unconsciously, by the familiar rhythmical types of the national alliterative verse.

We find with him the following types, which correspond to those familiar to us in the AV :

- A. / \ / \ Lúduuig ther snello. Ad Ludowicum, l. 1.
- B. \ / \ \ Ûbar Fránkono lant. *Ibid.*, l. 3.
- C. \ / / \ uuanta er ist edil Fránkò. *Ibid.*, l. 13.
- D. / / \ \ (fuazfallonti) I, 5, 50.
- E. / \ \ \ fon gót er muazi haben munt. Ad Lud., l. 32.¹

¹ All examples are taken from MS. V, "Codex Vindobonensis" (cf. Braune's "A.H.D. Lesebuch").

Saran finds a sixth type F: \ \ / /. E is rare. D is rare and doubtful and tends to pass into C. Even the typical instance given above must be taken with reserve, as *fuazfallonti*¹ has only one accent and is perhaps to be taken as C. As his work proceeds, the types which do not fit well into his scheme tend more and more to disappear, and the five types are practically reduced to three, A, B and C, of which A and B are the commonest. At the same time there is an increase of syllabic regularity, of alternation of lift and dip, till we approach in A, for instance, more or less to the type:—

Níst mán nihein in worólti, tház sámán ál irságeti. I, 17, l. 1.

Resolution.—A very important internal change to be noted is the different treatment of the short accented syllable. In the AV, ζ could only follow another lift, usually in C. By Otfried it is employed without this discrimination, and whether slurring ($\overset{\curvearrowright}{\times} = _$) took place or not, would appear to have depended upon the requirements of syllabic regularity. In the following lines, for instance, the word *sagen* is variously treated, as it forms the whole foot in the first case and only a part of the foot in the others:

ih scál thir sagen, thíarna (I, 5, 43).

tház ságen ih thir in álawar (I, 18, 26).

gang thésan ueeg, ih sagen thir éin (I, 18, 44).

Whether the two syllables of *sagen* were to be “slurred” in the second and third of these lines, and, if so, how far the slurring went, cannot be definitely determined. Yet even if *sagen ih* and *sagen thir* are accepted as frankly trisyllabic feet, the above difference of treatment remains none the less obvious and striking.

Syllabic Regularity.—The normal number of syllables in the

¹Saran gives it as an instance of D; Paul as an instance of D > C.

foot is two, as in the Latin hymn, and the number of dissyllabic feet tends constantly to increase. Yet *monosyllabic feet* are still common, even apart from the penultimate foot of A and C, which is normally monosyllabic :

Fíngar` thínan (I, 2, 3).

Thà` ih lób thínaz` sì luténtaz` (I, 2, 5).

Trisyllabic feet also occur freely ; usually in the first place, occasionally in the second, rarely in the third. If we do not assume "slurring" in the case of words like *sagen* above, the number of trisyllabic feet is very considerable. Even if we do not count such feet as trisyllabic, there are a number with long first syllable which unquestionably are so. :

in [hérzen gi]uuaró uuártes (I, 19, 12).

Tetrasyllabic feet occur only at the beginning of the line. They are rare, even if we count such lines as the following, and do not assume slurring of the first two syllables :

Fárames so thie ginóza` (I, 18, 33).

Nu garauemes` unsih` allé` (II, 3, 55).

In a few cases we find a long first syllable :

Vuuntoroto` sih` tho hartó` (I, 15, 21).

ther` anderemo` nímit` sínaz` hús` (V, 21, 8).

Anacrusis of one or more syllables occurs. Monosyllabic anacrusis is by far the commonest.

Dissyllabic anacrusis is fairly frequent ; trisyllabic rare :

thaz sie | lásun er in ríhti` in thero | buahstabo slihti` (II, 10, 9).

Tetrasyllabic anacrusis occurs only once :

inti thu ni | hórtos` hiar in lánté` (V, 9, 23).

Elision.—In this regularization of the syllables of the line an important part is played by elision.

Otfried has three different ways of treating it in the written line :

(a) The vowel is simply omitted :

uuant é[´]r uuolta mán[´] sin (Ad Lud., I, 39).

(b) A dot is placed under the vowel to be elided :

uuánta[´] er uuas gihórsam (I, 3, 14).

(c) The elision is left to the reader :

unanta er ist é[´]dil Franko (Ad Lud., I, 13).

Apheresis.—This suppression of the initial vowel of enclitics and unaccented prefixes after the full final vowel of the preceding word is treated by Otfried in a similar way :

(a) sies álles uuio ni ruá[´]chent (I, I, 24).

(b) sie iz al mit gó[´]te uuirkent (I, I, 105).

(c) Eí[´]gun sie iz bithén[´]kit (I, I, 23).

In the case of (b) and (c) it is not certain whether the vowel was entirely mute, or was only very greatly reduced. Otfried's treatment would of itself seem to suggest a certain gradation. Moreover, his method varies in some cases, and we cannot always state dogmatically whether elision or synalæphe should take place.

Hiatus.—There has hitherto been considerable difference of opinion as to the extent to which Otfried admitted hiatus.¹ It was evident that Otfried made considerable use of elision, and avoided hiatus, without, however, eliminating it altogether. Lachmann² dealt with the subject at length, as did also Wilmanns,² whose work presented till recently the latest treatment of the subject. We now, however, possess in the articles of

¹ Cf. Paul, "Grundriss," II, 2, p. 58.

² See Bibliography below.

Kappe¹ a full and thorough investigation of the whole question, based on the first complete statistical examination of the material. Using the shorter "spoken" forms of the manuscripts for the interpretation of the full "written" forms, he shows that Otfried, not obeying the rigid metrical rules of Latin verse, but following the laws of ordinary spoken German, avoided hiatus to a great extent, though admitting it within definite limits ("Der Hiatus wird in weitem Umfang gemieden, aber in bestimmten Grenzen ist er gestattet.") In all cases synalœphe depends upon the accentual force, the emphasis of the individual word, and the phonetic value of the colliding vowels.

He comes to the conclusion that in the delivery of Otfried's verse hiatus occurred in the four following cases:

I. Between lift and lift [$\acute{ } + \acute{ }$]²:

eigan thiú ist si thin (I, 2, 2).

wio er gelouben scal (I, 26, 6).

II. Between a monosyllable standing alone either in (a) anacrusis or (b) dip and the lift, but with certain exceptions in both cases [$\times + \acute{ }$]:

(a) wio er bigonda bredigon (I, 2, 7).

(b) Ilemes nu alle (I, 13, 3).

III. Between lift and monosyllabic dip [$\acute{ } + \times$]:

thaz sí uns allo worolti (I, 7, 26).

Exceptions:

(1) wio + er > wier.

(2) Certain weak enclitics, e.g. *iz* and *inan* lose their unaccented vowel.

¹ See Bibliography below.

² I have added the paradigms in brackets for the sake of greater clearness. + denotes the meeting of two vowels, one at the end of one word and the other at the beginning of the next. It is possible in this way to shorten Kappe's rules, the first of which runs: "Wenn eine vohalisch auslautende Hebung vor eine vokalisch anlautende Hebung tritt."

IV. Between disyllabic words with short unaccented root syllable and lift [$\text{↗} \times + \text{↖}$]:

Ward wola iu then thingon (V, 19, 11).

Though hiatus occurs in these four cases, synalœphe plays a very important part in removing one of two colliding vowels when less strongly reinforced by accent, emphasis, or phonetic value. Kappe enumerates eight different "laws" under which it takes place. We will note here only the first and most significant of these, the case where the final vowel of disyllabic words with long accented root-syllable is elided before the lift [$\text{↘}(\times) + \text{↖}$]. The following instance is very striking, as showing the lengths to which Otfried would go to avoid hiatus, since the elision indicated reduces the line to four syllables:

diuri arunti¹ (I, 5, 4).

Otfried's Accents.—This new verse of his Otfried attempted to make easier and more acceptable to his readers by the use of accents, which are themselves at first sight somewhat puzzling, and the use of which he himself did not apparently reduce to any definite system. Generally speaking, we may take it that, employing them as a guide to the reader, he inserted them according to his feeling of their necessity for the individual line, and especially as a guide to presumably doubtful or difficult cases. That they do not represent systematically either primary lifts alone or all lifts in the line is obvious from the fact that they range in number from 1 to 4.

As a rule Otfried marks, it is true, only the chief and not the secondary lifts, and consequently we have in the majority of cases two accents in the half-line. When we find only one accent, it is usually the stronger of the two chief stresses. This will generally be found to be the first chief lift of C, though it will often be the "super-lift" of B, or even be found in A:

¹ So in P (the Heidelberg MS., "Codex Palatinus"). V has *diur* with a subsequently added *î* (*diuri arunti*).

C. Thiu sin giuuált ellu

io allo zítí guato

Thiu sinu thínġ ellu

(Ad Lud., ll. 4, 7, 12).

B. Ubar Fránkono lant so gengit éllu sin giuualt,

ioh uuesan lánġo gisunt

(Ad Lud., ll. 3 and 32).

ioh uuarum io thes giuuón (I, 1, 65).

A. ía bin ih scalc thin (I, 2, 1).

druhtines mines (I, 2, 6).

Four accents in the line are rare :

Thu druhtin éin es álles bíst (I, 2, 33).

Three accents are frequently found, and one of them usually marks one of the two secondary lifts which might be doubtful, as in the following "B" line, where the first secondary lift is marked by Otfried :

Tharána dátun si ouh thaz dúam (I, 1, 5).

The Rhyme.—As types D and E almost disappear, we have left, practically speaking, only A, B, and C. These three again fall into two distinct groups, the clear recognition of which is an essential preliminary to the consideration of Otfried's rhyme. With a few unimportant exceptions, an accent regularly falls on the last syllable of the line. In A and C this is usually a syllable accentually weak in prose, and the preceding foot is monosyllabic :

A. Lúdouuig̃ ther snello, thes uuisduames follo

C. Manag̃ leíd er thulta unz thaz̃ tho got̃ gihangta.

(Ad Lud., ll. 1 and 41).

This rhyme of weak final syllables naturally tended to draw in the preceding syllable or syllables, and to give us disyllabic or trisyllabic, or often, more properly speaking, double or triple rhyme :

Thèmo si íamer heìli ioh salidà gimèini

Vuanta èr ist édil Frankò uuíserò githánkò

Thes thanke ouh sin gidígini ioh unsu smahu nídiri

(Ad Lud., ll. 5, 13, 26).

sie uuarun èr firíorane : nu sint fon góte erborane

(II, 2, l. 30).

In B, on the contrary, the penultimate foot was usually disyllabic, and the final chief lifts were rhymed, and these were syllables bearing a natural chief stress in prose.

ofto in nóti er uuás in uuar : tház biuuánkota er sár

(Ad Lud., l. 19).

From this differentiation of the types into two classes so far as their endings are concerned arose the distinction of all verse endings and rhymes into the two classes of masculine and feminine, since from the disyllabic rhymes of the former pattern there arose, through the reduction of full O.H.G. final vowels to unaccented e, a simple feminine rhyme.

As is seen from the above examples, Otfried's rhyme can be monosyllabic, disyllabic, or trisyllabic, and in each case various forms and, judged by our modern standards, various irregularities are to be found. For the monosyllabic rhyme inflectional syllables were sufficient (*snello-follo*). Moreover, the relative accentual importance was not taken into account, and an inflectional syllable could rhyme with a stem syllable (*gizéinot : thuruh not*). All that was absolutely essential was identity of the vowels of the final syllables :

In thriú deil anu zúual so íst iz gescéidan (I, 3, 23).

Usually, however, there is *something* more than a mere rhyming of the final syllables in the "feminine" types; in many cases either the preceding consonant being taken up into the rhyme (rich rhyme: *snello-follo*), or the vowels of the preceding syllables being identical, with a difference of the intervening consonants (assonance): *uuares—Abrahames*.

Assonance is also common in the purely monosyllabic "masculine" rhymes: *lant—gewalt, riat—gihialt*.

Similar features are found in the disyllabic and trisyllabic rhymes. An enumeration of all the possible permutations and combinations of assonance and rhyme employed has little interest from a metrical point of view, whatever its linguistic value may be. One may sum up the question by saying that Otfried's rhyme ranges the whole scale from pure monosyllabic, disyllabic or trisyllabic rhyme to an indistinct echo of certain vowel or consonant sounds. Study of the text will soon give familiarity with its principal characteristics.

We will now analyse some consecutive lines. In view of what has been said above on the origin of Otfried's verse, we should naturally not expect the same degree of certainty in the determination of the types as with all but an insignificant proportion of the alliterative lines. A and B are generally the most definite and unmistakable, and after them C. Some lines do not conform very definitely to any one of the five types. It must always be remembered that Otfried was dealing tentatively with a new metrical technique, and the unaccustomed form may well account for the technical difficulties, and to some extent also for the difficulty of the language. Otfried's own accents are here marked by /, and the other accents by \, and both are used either as acute or grave, according as they represent respectively chief or secondary accents.

$\begin{array}{cccccccccccc} \times & / & \times & \backslash & & / & \backslash & & \backslash & \times & \times (\times) / & \times & / & \backslash \\ \text{Vuas} & \text{liuto} & \text{filu} & \text{in} & \text{flize}, & \text{in} & \text{managemo} & \text{agaleize}, & & & & & & & \end{array}$
A + C

$\begin{array}{cccccccccccc} \times & \backslash & \times & / & \times & / & \backslash & & \times & \backslash & \times & / & \times & / & \backslash & \backslash \\ \text{sie} & \text{thaz} & \text{in} & \text{scrip} & \text{gicleiptin}, & \text{thaz} & \text{sie} & \text{iro} & \text{namon} & \text{breittin}; & & & & & & \end{array}$
C + C

$\begin{array}{cccccccc} \times & / & \times & \backslash & \times & / & \backslash & \\ \text{Sie} & \text{thes} & \text{in} & \text{io} & \text{gilicho} & \text{flizzun} & \text{guallichō}, & \end{array}$
A + C

in buachon man gimeinti thio iro chuanheiti.	A + C
Tharana datun si ouh thaz duam : ougdun iro uuisduam,	B + A
ougdun iro cleini in thes tihtonnes reini.	A + A
Iz ist al thuruh not so kleino giredinot	B + A
(iz dunkal eigun funtan, zisamane gibuntan),	A + A
Sie ouh in thiū gisagetin, thaz then thio buah nirmsahetin,	C + C
ioh uuol er sih firuuesti, then lesan iz gilusti.	A + A

(I, i, ll. 1-10).

B. THE SMALLER O.H.G. RHYMED POEMS

The other O.H.G. rhymed poems of the ninth-eleventh centuries are essentially of the same metrical character as Otfried's work, both in respect of rhythm and rhyme. None of them employ accents, as Otfried had done, which may be taken to show that his work had made the new form known, and rendered such aid unnecessary.

They were for a long time neglected in favour of Otfried's monumental work, but Habermann¹ has now made a thorough and systematic investigation of them, and for further study we must refer readers to his work. The results at which he arrives are especially valuable as showing the line of development in this period in the direction of that type of verse which we meet in the following "transition" period. Employing the method and terminology of Saran, to whom his work is dedicated, he devotes much attention to the melody of the verse.

Habermann raises the question (p. 3): "ob sich in dieser Zeit die metrische Form des ahd. Reimverses stets unverändert erhalten hat, oder ob sich nicht vielmehr durch den zunehmenden Einfluss des Sprachaccentes eine Entwicklung bemerkbar macht,

¹ See Bibliography.

die von dem streng spondeischen, dem orchestischen Urmetrum noch verhältnismäßig nahestehenden ahd. Vierer (vgl. Petruslied) ihren Ausgang nimmt und zu den freien frühmhd. Reimversen hinführt." The results of his careful and systematic statistical investigation are a striking confirmation of the views already put forward by Dütschke,¹ Eberhardt,² and others, that the "transition" verse was developed from the O.H.G. rhymed verse, and not, as Wilmanns, Hart, and others held, from the alliterative verse directly.

This development in the direction of freer forms, Habermann concludes, is shown by :—

- (1) Decrease in the suppression of the dip.
- (2) Increase of dips of two or even more syllables.
- (3) Increase of (a) the employment of anacrusis itself;
(b) the number of syllables of the anacrusis.
- (4) Increase of resolution of the lift.

The total effect of all these changes was to produce a much more diffuse and extended line, even when based on the old technique. Habermann's tabular statement of his results (p. 98) is very instructive. It shows that in the two hundred years which separate the earliest and the latest of the works under examination, the "Ludwigslied" (881) and the "Annolied" (c. 1075), the average number of syllables of the half-line has risen by gradual stages from 5·9 to 8·6, an increase of close on fifty per cent.

K. Lachmann. "Über althochdeutsche Betonung und Verskunst," (1831-34). Kleinere Schriften, I 358.

O. Schmeckebeier. "Zur Verskunst Otfrieds." Kiel, 1877.

E. Sievers. "Die Entstehung des deutschen Reimverses." PBB. 13, 121 ff. (1887).

W. Wilmanns. "Der altdeutsche Reimvers." Bonn, 1888.

W. Wilmanns. "Metrische Untersuchungen über die Sprache Otfrieds." ZfdA., 16, 113 ff.

A. Heusler. "Zur Geschichte der altdeutschen Verskunst." Breslau, 1891.

¹ "Die Rhythmik der Litanei." Halle, 1889.

² P.B.B., 34, 1 ff.

F. Saran. "Über Vortragsweise und Zweck des Evangelienbuches Otfrieds von Weissenburg." Halle, 1896.

Ch. H. Holzwarth. "Zu Otfrieds Reim, eine rhythmisch-melodische Studie." Dissertation. Leipzig, 1909.

R. Kappe. "Hiatus und Synalöphe bei Otfried." *Zfd.Ph.* 41: 138, 320, 470, and 42: 15, 189, 407 (1909 and 1910) (cf. Baesecke, *PBB.* 36: 374 ff.).

P. Habermann. "Die Metrik der kleineren althochdeutschen Reimgedichte." Halle, 1909.

W. Meyer. "Spanisches zur Geschichte der ältesten mittellateinischen Rythmik." Aus den Nachrichten der K. Gesellschaft der Wissenschaften zu Göttingen. Philologisch-historische Klasse, 1913.

CHAPTER III

THE TRANSITION FROM OLD HIGH GERMAN TO MIDDLE HIGH GERMAN VERSE

(*Circa 1060-1175*)

WHILE some of the verse of this period continues the regularity of the Otfried tradition, the greater part shows a much freer and more irregular form. There are many degrees of this irregularity and many styles, according to the stage the verse had reached in the development from musical to linguistic rhythm.¹ Some lines are very long, others unduly short and contracted, and these various styles are not even always found apart, but are sometimes combined in the same poem.

In whatever way regarded, these verses present very considerable difficulties and have been the subject of much controversy. The most probable explanation is that they developed from the Old High German rhymed verse of Otfried, and retained the same general accentual system.² In very many cases the length of the line is greatly increased by the frequent use of "resolution" and by the accumulation of syllables in the anacrusis and in the dip. On the other hand, some lines are so short that they can hardly be read with four lifts at all. Over and above this there remain some lines (e.g. with only three syllables—cf. the *dreigliedrige AV*) which cannot be explained by the technique either of the AV or of Otfried, but which all the same are probably to be regarded rather as corrupted or defective verse than as prose.

Various other explanations of these lines have been attempted.

¹ Cf. Saran, "Deutsche Verslehre," p. 254.

² Cf. G. Dutschke, "Die Rhythmik der Litanei," Halle, 1889.

Lachmann's school attempted to reduce them to regular lines of four disyllabic feet, and sought to effect this by copious alterations of the text, by the omission of inconvenient superfluities, and by transferring unwanted syllables to the anacrusis. Others preserved regularity of the foot by admitting variation in the number of lifts, but attempted again to reduce this disparity to some sort of uniformity by devising strophes, sometimes of the most involved and ingenious kind, in which lines of equal length were supposed to recur at regular intervals. Wackernagel frankly described the most irregular as "rhymed prose."

As an illustration of the verse of which we have been speaking, we will give a number of lines from "Ezzos Gesang"¹ (Vorau MS.) from the second half of the eleventh century, which will furnish us with examples of many of the points discussed. We possess also the first seven strophes of the poem in an older version (Strasburg MS.), and a comparison of the two shows to some extent the tendencies operating in the verse of the period :

- | | |
|---|----|
| 1. Der [×] guote [×] biscoph [×] Gūtere [×] von [×] Bābenberch | A. |
| 2. der hiez [^] māchen [^] ein [^] vil [^] guot [^] wērch : | E. |
| 3. er hiez [^] dī [^] sīne [^] phāphen | A. |
| 4. ein [^] guot [^] liet [^] māchen. | D. |
| 5. eines [^] liedes [^] sī [^] begūnden, | A. |
| 6. want [^] sī [^] dī [^] buoch [^] chūnden. | C. |
| 7. Ezzo [^] begunde [^] scriben, | A. |
| 8. Wille [^] vant [^] die [^] wīse. | A. |
| 9. duo [^] er [^] die [^] wīse [^] duo [^] gewān, | B. |
| 10. duo [^] īlten [^] sī [^] sich [^] alle [^] mūnechen. | A. |

¹ A. Waag, "Kleinere d. Gedichte des XI. und XII. Jhs."

In these opening lines, which are perhaps only an interpolation, the general features of Otfried's verse are plainly recognisable, the dipodies and the various types being fairly clear, and the peculiarities of rhyme on the whole the same. The only striking features are the daring anacrusis in 1 (though the three words may be a later prosaic addition) and the trisyllabic dip in 10.

13. Ich wil iu eben allen A.

14. eine vil | wære rede vor tuon. D.

19. ûzzer ^{×(×)× × \ × / \} genesi unt ûz libro regum, A.

20. der werlt al ze genâden. A.

25. von dem einem worte A.

26. er bequam ze | trôste ^{(×)× × \ × / \} aller dirre werlte. A.

Here we have, along with two perfectly regular lines (13 and 20), one (14) with trisyllabic anacrusis, and another (19) in which we find, following on disyllabic anacrusis, a monstrous foot, the whole line, however we may take it, well illustrating that irregularity of which we have spoken above. The line does not differ essentially in the older version :

ûzer genesi unde ûzer libro regum.

The last two lines run as follows in the Strasburg manuscript :

von einimo worte er bechom
dire werlte al ze dien gnâdon.

Lines 37-54 present many difficulties, both of accent and rhyme, e.g. :

45. von den wûrzen gab er ime di âdren, E.

46. von dem mere gab er ime daz hâr, E.

47. von dem grase gab er ime daz pluot, E.

48. von den wolchen daz muot. B.

53. unte sînen gesin, B.

54. daz wir ime îmer wuoherente sîn. B.

Line 48 here seems strangely short in the company of the others. If it was to be read with four lifts like them, it would have been easy for the poet to assimilate it to the three preceding and to write :

von den wólchen (gáb er îme) daz múot.

Similarly ll. 53 and 54 seem strangely coupled, if both are to have the same accentual scheme. It is possible that both 48 and 53 were to be read with only two lifts. Yet in view of the great rhythmical diversity of the poem, we cannot dogmatise from any collocation of lines, however unequal; and it is just as probable, or even more so, that they were to be read with four lifts like the rest.

Short lines are to be found in plenty in "Merigarto" (last quarter of eleventh century) :

uuazzer gnuogiu, dei skef truogin,
 daz siz suontin, mêra andere ni hônten.
 Dâ gieng ein man, uuolt dâ bì giruouuan.

They are also found in a later poem, the "Vorauer Sündenklage," which dates from about the middle of the twelfth century. In it we find lines varying from 4 to 17 syllables, which, whatever may be held as to the number of lifts, certainly does not appear to show any of that tendency towards greater syllabic regularity in the verses of this type of which Paul speaks.¹ The truth seems to be rather that the development in the direction of linguistic rhythm and metrical freedom was only arrested about the year 1175, and then not by latent tendencies of the verse itself, but through the influence of a new metrical ideal from abroad.²

¹ Deutsche Metrik, § 33.

² Cf. Saran, op. cit., § 32.

CHAPTER IV

MIDDLE HIGH GERMAN VERSE

MUCH of the fundamental material is contained in the well-known editions of the Middle High German classics, e.g. Fr. Pfeiffer, "Über mittelhochdeutsche Verskunst," in his edition of Walther von der Vogelweide, Leipzig, 1864.

The best exposition of the Lachmann system is given by F. Zarncke in his introduction to the "Nibelungenlied," 6th ed., pp. cvii-cxxxvii.

The best general survey of the whole subject is that by Paul in the "Grundriss": "Deutsche Metrik," § 34-54. The most noteworthy contributions to the subject, apart from that and the other general metrical histories mentioned in our Bibliographical Note, are enumerated at the end of this chapter.

A. THE GENERAL CHARACTERISTICS

In no period can the influence of both the factors of evolution mentioned in our definition be more clearly seen than in the period with which we are now concerned. Linguistic changes and Romance poetry were the two main influences in the differentiation of classical Middle High German from Old High German verse.

The weakening of derivative and inflectional endings tended greatly to shorten words, and this was of importance in two ways:

(a) The language was less richly provided with potential secondary lifts, and the lifts in the verse came to consist to a much greater extent of fully accented root syllables. This

linguistic change in itself, apart from any outside influence, militated against that gradation of chief and secondary lifts upon which hitherto German rhythm had depended. It favoured the transformation of *dipodic* into *monopodic* verse. It also tended naturally towards a shortening of those distended lines which were found in the period of transition.

(b) The lines themselves came to comprise more thought-content in proportion to their length.

Another linguistic change, which was the most far-reaching of all in the transition from Middle High German to New High German, the lengthening of short vowels in the open syllable, hardly affected the best Middle High German classical period at all, though it had already *begun* in Low and some parts of Middle Germany.¹

The differentiation of the dissyllabic endings $\overset{\frown}{\cup} \times$ and $\sphericalangle \times$ into masculine and feminine is in Middle High German perfectly clear and definite. Thus in "Der arme Heinrich," ll. 21-4 :

iht âne lôn belîbe,
und swer nâch sînem lîbe
sî hoere sagen oder lese,
daz er im bitende wese

where *lese* obviously forms a masculine ending ($\overset{\frown}{\cup} \times$), and *lîbe* a feminine ending ($\overset{\frown}{\cup} \times$).

Or, to take a poem of Walther ("Owê daz wîsheit unde jugent"), where the rhymes *jugent*, *tugent*, *erstirbet*, *man*, *kan*, *verdirbet*, in the first six lines of the first strophe correspond metrically to *mich*, *dich*, *erstorben*, *sagen*, *klagen*, *verdorben*, respectively in the first six lines of the second.

The lengthening of the short vowel in the open syllable ($\overset{\frown}{\cup}$ -se > $\overset{-}{\cup}$ -se) later obliterated this distinction, and *lîbe*-*lese*, *jugent*-*erstirbet*, etc., became metrically equivalent.

¹ Cf. Paul, "Grundriss," II, 2, § 54.

The other chief factor was French influence,¹ which affected first of all the subject matter of the German poets and then their form. It began to show itself about the middle of the twelfth century, though its first important representative is Heinrich von Veldeke. It did not bring about a sudden and abrupt transformation, but was a gradual process. We can sometimes trace the advance in the successive works of the same poet, e.g. in Hartmann by a comparison of his "Êrec" and "Iwein."

Moreover all poets are not equally affected by it. Saran² puts forward the theory that a certain reaction sets in after a time, as seen in the partial return to the old national technique of a "patriotic" poet like Wolfram. This archaizing tendency would be most plainly seen in the National Epic, which, in contrast to the borrowed subjects of the Court Epic, revived the old Germanic heroic saga.

This theory of an archaizing tendency is contested by Pfannmüller.³ "Es gibt in der Epik des 13. Jahrhunderts nicht zwei metrische Richtungen, die allmählich zu reinster Ausgestaltung heranreifende accentuierend-alternierende auf der einen und die archaisierende auf der andern Seite; wohl aber gibt es zwei grosse dichterische Persönlichkeiten, Gottfried und Wolfram, die wie im Stil und Auffassung so auch in Vers- und Reimtechnik jeder eine Gruppe von Epigonen beherrschen, Gottfried die alemannische und Wolfram die bayrische. Es findet gar kein Kampf und kein Ringen statt, sondern jede der beiden Traditionen pflanzt sich, von einigen Kreuzungen abgesehen, so gut wie in anderen Dingen auch in metrischer Hinsicht in der vom Meister eröffneten Bahn fort."

The fact appears to be, as Pfannmüller puts it, that the contrast between the smoother "French" technique of some poets and the more rugged Germanic technique of others is due to

¹ On the nature of French verse, cf. Book I, Chap. V.

² "Deutsche Verslehre," § 32.

³ L. Pfannmüller, "Über metrische 'Stilarten' in der m.h.d. Epik." P.B.B., 40 (1915), pp. 379 ff.

the source and the personality of the poets, rather than to any deliberate patriotic or archaising intention.

In any case, although the transformation was not as abrupt or as complete as has sometimes been assumed, the fact remains that in the last quarter of the twelfth century a great advance was made in the direction of syllabic regularity and uniform alternation of lift and dip. The great dispute in the field of Middle High German prosody turns on the question whether that regularity was in certain main respects virtually absolute, as maintained by Lachmann and his school, or merely a strongly marked tendency, and only to be systematically carried through by outrage and violence upon the texts.

The following are the chief characteristics of the new verse :

I. A regularisation of the number of syllables in the foot.

(a) *Disyllabic feet* become the norm. The long, polysyllabic dips disappear, and the dip tends more and more to become monosyllabic.

(b) *Monosyllabic feet* are still found, but tend to become more limited in number. They consist :

(1) Normally of a long syllable with primary accent :

vil verliesen den lip.

(2) To a limited extent of short syllables with primary accent :

unze für den palas ("Nibelungenlied," 602, 3).

Such a monosyllabic foot is even occasionally found when the next accent is borne by a syllable with weak *e*. Paul¹ instances

bitende (several times) and disē geschiht (six times) with Hartmann; e.g. :

daz er im bitende wese ("Der arme Heinrich," l. 24).

(c) *Trisyllabic feet* are found with all poets, though with varying degrees of frequency. Among the greatest poets, Gottfried von Strassburg and Konrad von Würzburg have least

¹ "Grundriss," II, 2, § 41.

of all, the "Nibelungenlied" rather more, Hartmann more still, and Wolfram most of all.¹ In most cases the disyllabic dip (*Senkungsauflösung*) can only consist of two short unaccented syllables separated by a single consonant which does not form position,² but there are many cases of genuine disyllabic dips.

Lachmann rejected the trisyllabic foot, unless two of the syllables were slurred in the lift or dip ($\overset{\curvearrowright}{\times}$), thus making the foot virtually disyllabic. The examination which we shall later give of the methods he employed to carry through this cardinal principle will throw considerable light on the whole question.

Reinforced Lift (beschwerte Hebung).—The use and functions of the monosyllabic foot, and the reinforcement of the accent which is involved by the immediate succession of another accent, has been the subject of various investigations. Kraus sees in the "reinforced lift" a means for what we might describe as the "super-accentuation" of logically and rhetorically important syllables. He says³: "Folgt auf das in Hebung stehende Wort . . . unmittelbar wiederum eine Hebung, so wird es eine über das Normale hinausreichende Akzentstärke besitzen müssen, vorausgesetzt dass der Dichter gut deklamirt."

There is no doubt that this use of the monosyllabic foot, the phenomenon commonly known as *Contraction* or *Syncope of the Dip* (*Zusammenziehung, Synkope der Senkung*) is capable of giving great rhetorical emphasis. In the alliterative verse such rhetorical reinforcement was already found in the first accent of C; e.g. *stêt pi demo áltfiante*. Instances of such

¹ Cf. Paul, "Grundriss," II, 2, § 42.

² For heavy consonants and consonant groups which form position and light consonants which do not, cf. W. Wilmanns, "Deutsche Grammatik," I, § 238. The following are heavy: (a) double consonants, (b) the combination of different consonants, (c) the spirants produced by the Second Sound Shift.

³ Carl Kraus, "Metrische Untersuchungen über Reinbots Georg." *Abhandlungen der Königlichen Gesellschaft der Wissenschaft zu Göttingen, Philologisch-historische Klasse.* Neue Folge VI, 1, Berlin, 1902, p. 17.

emphasis can be found in plenty in the "Nibelungenlied," where, for example, the word *nimmer* is frequently accentuated in this way:

leider *nímmer* gesehen (13, 4)

mit stríte *nímmer* bestân (117, 4)

entriuwen *nímmer* getân (433, 4)

The first hundred lines of "Der arme Heinrich" furnish copious illustrations:

das er im *bítende* wese l. 24.

er was der *nóthhaften* flucht l. 64.

Kraus, however, does not claim that there is always a rhetorical justification for the reinforced lift. "Es kann nun durchaus nicht behauptet werden, daz alle beschwerten Hebungen vom Standpunkt der Deklamation aus eine innere Berechtigung haben."¹ Sometimes they are to be explained on purely rhythmical grounds.

Kaufmann² points out that it is wrong to ignore the historical and traditional aspect of this syncope of the dip. Its almost invariable occurrence between the second and third lifts of the final versicle in the strophe of the Kürenberger is well known. In the "Nibelungenlied" the same feature occurs in about half the final versicles and is almost a stereotyped cadence. There also, as in the AV, it is very common with proper names, which is doubtless to be explained by the nature of their composition:

Sívrídes, *Kríemhílden*, *Gúnthères*.

II. Limitation of the "Resolution of the Lift," which is, moreover, on quite a different footing from that seen in the

¹ Op. cit., p. 155.

² Z.f.d.Ph., 36, 552 ff. For Kraus' answer to Kauffmann's criticisms, see his edition of "Der Heilige Georg Reinbots von Durne," Heidelberg, 1907, pp. lxxvi ff.

AV. There is now a sharp distinction between the end of the line and the body of the verse. In the rhyme, $\cup \times$ is and can only be the equivalent of \cup , e.g. *sagen—lîp*; whereas *within* the verse it was apparently a poetic licence to treat, within certain limits, $\cup \times$ either as $\cup \times$ or $\cup \times$. Cf. Walther:

daz nû diu mugge ir kûnec hât
 die armen kûnege dringent dich.

It cannot be determined exactly how far the slurring of the two syllables went: it would probably range the whole scale between distinct enunciation and complete elision of the second vowel. Wilmanns,¹ however, points out that in the case of Walther, this licence is not an absolute one, but is dependent on subtle distinctions of the living speech. "Der Gebrauch unseres Dichters zeigt jedoch, dasz er diesen doppelten Wert nicht uneingeschränkt gelten liesz. Je nachdem die sprachlichen Bildungen dieser Art mehr oder weniger Zeit für sich in Anspruch nahmen, räumt er ihnen lieber den ganzen Takt ein oder nur einen Teil desselben; manchen Wörtern folgt immer oder fast immer eine dritte Silbe als Senkung, andern nie oder fast nie.

Besonders auffallend ist der Gebrauch der Stämme auf *s* und *t*; im Reim werden sie nicht anders behandelt als andere kurzsilbige; im innern Verse haben sie fast ausnahmslos den Wert der langstämmigen.

Man sieht daraus einmal, dasz jene Bewegung in der Verstärkung der Stammsilben, welche das Neuhochdeutsche charakterisiert schon begonnen hatte, und ferner, wie eng die Kunst des Dichters sich der Sprache anzuschmiegen suchte."

III. A regularisation of *Anacrusis*.—It may be absent altogether, or comprise one, two, or even three syllables. Long polysyllabic anacruses, however, tend to disappear, and the

¹ "Walther von der Vogelweide," Halle, 3rd ed., 1912 (pp. 47 f.).

anacrusis, where present, becomes gradually more and more strictly limited to one syllable. Moreover, in the lyric, on the whole, corresponding lines of the strophe must correspond in respect of the anacrusis, while in the epic generally greater freedom is preserved.

IV. *Increase of Monopodic Rhythm.*—The distinction between primary and secondary lifts is at first clearly discernible, as in Old High German. Gradually, however, as we have seen, the distinction tends to become obliterated and verse becomes monopodic. In classical Middle High German verse the determination of the various types is rarely as definite and certain as in the AV, though sometimes they can be clearly recognised, especially in the verse which is least affected by Romance influence, e.g. in the “*Nibelungenlied*.” In the “smoother” verse of the courtly epic and lyric it is, generally speaking, an unprofitable task to attempt a systematic discrimination.

V. *Masculine and Feminine Endings.*—As was seen already in Old High German, the five types fall into two main categories, according as the last lift is primary or secondary: ¹

(a) B and the rare E, which gave the masculine ending.

B. vil verliesen den líp

zierten ánderiu wíp

sít in Étzelen lant

E. den swertgrimmigen tót

(Str. 1554)

Sígemunde gesánt

(Str. 702)

der mórtgrimmige mán

(Str. 2060)

(b) A and C, from which the feminine ending was developed, while D practically disappears.

¹ The examples are here, with three exceptions, taken from the first Aventure of the “*Nibelungenlied*” (Bartsch).

- A. Kriemhilt geheizen
 ze Wormze bi dem Rine
 ir diende von ir landen
 mit lobelichen éren.
- C. ez wuohs in Burgonden
 daz was von Tronege Hagene
 die zwene marcgraven.

Hence there arose the distinction of the normal short lines, as seen in the "Reimpaare," into the two types described by the old formula as *vierhebig stumpf* and *dreihebig klingend*. This formula expresses an obvious and palpable difference, the only objection to it being that the term *dreihebig klingend* is made to serve for a body of lines which vary very much in the weight of their final syllable. In some of them it is still a secondary lift (\), and the line is therefore *vierhebig*, while in others it is merely a completely unaccented dip.

Only to the latter type of verse does the term, therefore, strictly apply. It is doubtful how far the last syllable was *felt* as a secondary lift in various types of verse, but it was at any-rate probably felt as such in national verse like that of the "Kürenberger," the "Nibelungenlied" and "Titurel."

VI. *Increase of the Masculine Ending.*—In the rhymed couplet ("Reimpaare") the masculine ending comes to be preferred to the feminine.¹ Thus, for example, in the first 400 lines of "Der arme Heinrich" we have in the separate hundreds 52, 40, 28, 36 feminine endings respectively, or a total of 39 per cent; in the first 400 lines of "Parzival" 24, 22, 16, 18 respectively, or a total of only 20 per cent.

VII. *The Four-lift Feminine Line.*—In addition to the modifications of the old types, resulting in the two types of verse described, as we have seen, by the formula "*vierhebig stumpf*,

¹ Cf. K. Kochendörffer, *Z.f.d.A.*, 35, 292.

dreihebig klingend," there arose under the influence of the old French octosyllable, as employed for instance by Chrétien de Troyes, a new type of line, which represented an absolute departure from the old Germanic principles, namely, the line with four lifts *plus* feminine ending. In the French verse the feminine lines were *longer by a syllable* than the masculine lines with which they alternated in the same poem :

Artus, li buens rois de Bretaigne,
 La cui proesce nos ansaigne
 Que nos soiens preu et cortois,
 Tint cort si riche come rois
 A cele feste qui tant coste,
 Qu'an doit clamer la pantecoste.

Chrétien's "Yvain," ll. 1-6.

That such lines were used by the Minnesinger under Romance influence, and, as in French, placed in equivalence with four-lift masculine lines, is proved conclusively by their strophic arrangement. The question as to whether they were used in such equivalence by the epic poets of the best classical period in the "Reimpaare" is a very important one.

Lachmann¹ found in the assumption of such lines a means of vindicating his principles, and he assumes them in the rhymed couplets of the classical epic poets, especially in Hartmann's "Iwein."

Paul,² however, holds that there is no necessity to read any of the lines concerned in this way, and that by reading them with such anacrusis as Lachmann elsewhere assumes when it falls in with his system, they will be found to conform to the usual type. Hence he would not read with Lachmann—

ích engált es é sô sére^x,

but

ich en | gált es é sô sére^x.

"Iwein," l. 772.

¹ "Iwein," 772.

² "Grundriss," II, 2, § 49.

Saran¹ agrees with him, and holds that the assumption is merely made in the interests of Lachmann's exaggerated uniformity.

Quite different is the case with Thomasin von Zirclaere, in "Der Wälsche Gast"² (1215-16), in which the Italian author consciously and deliberately employs these Romance lines in the place of the traditional three-lift feminine line:

dâ von sô bite ich élliu kint,
 des wîse liute gebeten sint
 stunt von ir gewîzzen muote
 und von ir sinne und von ir guôte,^x
 daz siz lâzen âne râche^x
 swes mîr gebreste an der sprâche.^x
 ob ich an der tiusche missesprîche,^x
 ez ensol niht dúnken wunderliche,
 wan ich vil gar ein wâlich bin :
 man wirtes an mîner tiusche inn.

VIII. *Dactylic Lines*.—Another of the problems of Middle High German prosody is that of the so-called dactylic lines. There are a number of lyrical poems which have undoubtedly trisyllabic feet, and they appear first among the Minnesinger under Romance influence. Hence it was natural to seek a Romance origin for them. Bartsch³ held that they were derived from the French decasyllable, while Weissenfels⁴ thought that only the number of syllables was taken over from the French, while the dactylic rhythm was itself developed in the German.

¹ "Deutsche Verslehre," § 33.

² Ed. H. Rückert ("Bibliothek der gesammten deutschen National-Literatur," vol. XXX. Leipzig, 1852, ll. 61 ff.)

³ Z.f.d.A., II, 159 ff.

⁴ "Der daktylische Rhythmus bei den Minnesingern," Halle, 1886.

An entirely different theory was advanced by Grein,¹ who read the so-called dactyls as dipodic lines of thoroughly Germanic form. Similar views have been expressed by Wilmanns.² He says (p. 19): "Das Schema unseres Verses können wir hier-nach bezeichnen durch:

/ \ - / : \ - / \ - /

Sieben Hebungen auf 10 Silben! Das ist kein leichter springender Rhythmus, sondern eine nachdrucksvolle schwerfällige Weise." And on page 23 he sums up as follows: "Das Resultat, das sich aus unserer Zusammenstellung ergibt, ist, dasz der daktylische Zehnsilber sich nicht nur auszeichnet durch den Reichtum hebungsfähiger Silben, sondern specieller durch den Reichtum solcher Silben, die vor andern hebungsfähig sind, durch den Reichtum an Stammsilben."

Such a reading is much more natural and convincing than a purely dactylic rhythm, which can only be carried through in many cases by doing violence to the accentual principles of the language.

We give here the first lines of two well-known poems of Walther and of one of Hûsen ("M.F." p. 55), read as dipodic lines and as dactyls respectively:

/ \ × / \ × / \ × / \ ×
Wol mich der stunde, daz ich sie erkande.

/ × × / × × / × × / ×
Wol mich der stunde, daz ich sie erkande.

/ \ × / \ × / \ × /
Uns hât der winter geschât über al.

/ × × / × × / × × /
Uns hât der winter geschât über al.

¹ Vilmer-Grein, "Die deutsche Verskunst," Marburg, 1870, § 65.

² W. Wilmanns, "Untersuchungen zur m.h.d. Metrik. Beiträge zur Geschichte der älteren d. Literatur, 4, 1. Der daktylische Rhythmus im Minnesang," Bonn, 1888. B. Lundius, *Z.f.d.Ph.*, 39, 483 ff. (Anhang: "Das daktylische Metrum der Minnesinger") agrees with Wilmanns' reading and his view that they were influenced by the Romance decasyllable, but considers that they owed even more to the Latin decasyllable:

Waz mac daz sîn daz diu werlt heizet minne.

Waz mac daz sîn daz diu werlt heizet minne.

Various other explanations have been given, among others by Saran,¹ who accounts for the "dactyls" by his theory of an "archaising" tendency.

IX. *Suspension of Accent and Inversion of Accent (schwebende Betonung und Tonversetzung)*.—Under the influence of French verse—for which, as we have seen, the essentials are a fixed number of syllables and independence of prose accent except at the end of the line or the half-line—the attempt was made to combine Germanic stress with syllabism, and to compose *more evenly-balanced verse with regular alteration of lift and dip*. But what was easy with the more fluid linguistic material of French led to difficulties in German, and the result was a certain modification of the natural accentual properties. It is one of the chief problems of middle high German prosody how far exactly this modification went; to what extent syllables were accentually reduced, "metrical depression" (*metrische Drückung*), and those naturally unaccented raised, "metrical elevation" (*metrische Erhebung*), and how far "suspension of accent" (*schwebende Betonung*) or even "transposition of accent" (*Tonversetzung*) were carried.

The two extremes are represented by the views of those, on the one hand, who regard everything as being sacrificed to the interests of syllabic regularity, and those, on the other, for whom the integrity of the natural prose accentuation appears the first consideration.

The former, represented by Lachmann and his school,² assume the widest departure from the natural accentuation, especially at the beginning of the line: silber, ziehen, etc. This is obviously not "suspension of accent," but transposition of accent. It served, however, to produce, at any rate for the

¹ "Deutsche Verslehre," § 34, pp. 286 ff.

² Cf. Zarncke, *loc. cit.*, pp. cxix ff.

eye, that regularity which was Lachmann's ideal. Among the examples given are the following :

(a) (Initially)—

silber und golt daz swaere

Ziehen an ir gemach

(b) (Internally)—

und als der tac stígende wart

manec wol sprechender spilman

(c) (To avoid the trisyllabic foot)—

dô kômen von Bechelâren.

In the more delicate cases we are given the option of reading sílb(e)r, zieh(e)n, stíg(e)nde, spréç(e)nde, kóm(e)n. Obviously the only thing that matters is the integrity of the dissyllabic foot.

Of the other extreme we have a notable example in Kaufmann, who, obsessed with the omnipotence of stress, will hear nothing of suspension. He says:¹ Niemals werden Stammsilben als Auftaktsilben verwendet, man lese nicht mit sog. "schwebender Betonung": hochvart, güldiner, zurteile, wíplícher, Gawan, lantgraf, Irinc, Walther . . . sondern hochvart, güldiner, *u.s.w.*

The whole tendency of the poetry under Romance influence, i.e. the court epic and lyric, seems to indicate that such suspension of the natural prose accentuation had actually begun, and that the first stage had already been reached in that development which was to result later in the (for German) unnaturally homotonic verse of the Meistersinger. That we have genuine suspension of accent, especially at the beginning of the line, there is no reasonable doubt; the only question is how far it goes. The question is obviously a very different one with different types of words. With words of the accentual type / \

¹ "Deutsche Metrik," § 129; cf. also § 122.

(truhsæze) it was no great step to read them with genuine "suspension of accent," (||):

truhsæze des küneges

or even to invert the accents (\'/):

truhsæze des küneges.

It is more difficult in the case of words of the type / ×, and there we can at most say with Paul¹ that *perhaps* we may read:

silber und golt daz swaere

gerne ze sînen hulden

while remembering that there is no need to do so at all if once we admit the possibility of trisyllabic feet.

With Walther we frequently find a characteristic opening of the line with two nouns joined by *unde*:

stîg unde wege sint in benomen

frîd unde reht sind sêre wunt

lîp unde sêle lac dô tôt.

Especially at the beginning of the line it is difficult to discriminate between genuine suspension of the accent and transposition.

In modern German (and modern English) such openings of the line abound, and we undoubtedly do get in countless cases a definite choriambic effect.

Fühl' ich mein Herz noch jenem Wahn geneigt

Gleich einer alten halbverklungenen Sage

Wer ist gefangen? Wer ist ausgeliefert?

Trotz meiner Aufsicht, meinem scharfem Suchen

Whether 'tis nobler in the mind to suffer

These to his memory—since he held them dear

¹ "Grundriss," II, 2, § 51.

On the other hand, many cases are found where the accent is in suspension :

¹ ¹
 Auszog, dem Kaiser Deutschland zu erobern
 Wallenstein's, "Tod," l. 1824.

One of the clearest cases of "metrical depression" is to be seen in enumerations, where there exists no natural accentual subordination, and it has to be artificially created for rhythmical purposes :

gél, blâ, grüene, brún, rô't
 swárz, wíz als ér gebót
 "Meier Helmbrecht," 201 f.

 gél, grüene, rô't, brún diu vierde.
 "Titurel," 139, 2.

X. *Elision and Hiatus* have to be considered together, as it is often a question whether we have elision and a monosyllabic foot, or hiatus and a disyllabic foot. In doubtful cases Lachmann naturally decides in favour of the disyllabic foot, even at the expense of admitting hiatus.

Normally elision is to be taken as a matter of course, but with the more regular poets under French influence, hiatus is certainly found, and Walther furnishes a number of instances, e.g. :

dâ ich gehôrte und gesach.

The following line in "Der arme Heinrich" shows a case in which it seems impossible to doubt the presence of hiatus :¹

(diu rede ist harte unmugelîch)
 bin ich g(e)nîslich, sô genîse ich.

All four accents are quite clear, as both lines of the pair are masculine, and the last accent in the second falls on *ich*. Unless then we admit hiatus, the syllable *-ni-* has to fill the whole penultimate foot. Similar instances of undoubted hiatus between the last two syllables of the line are seen in

¹ Cf. Paul, "Deutsche Metrik," § 37.

“Êrec,”¹ l. 716 (als ich in nu gesige an) and “Iwein,”² ll. 318, 564, 2943, 3299.

Synaloepha.—Another frequent form of vowel suppression, or more or less complete merging of two vowels into one long vowel or diphthong, is that between a full final vowel and the following initial vowel, commonly known as *Synaloepha* :

sî endiúhten sích ze níhte,^x

sî enschüefen starc gerihte^x

“Walther von der Vogelweide.”

Apocope of final vowels before the initial consonant of a following word, *Syncope* of a vowel between two consonants of the same word, and the dropping of the initial vowel of *Enclitics* and the final vowel of *Proclitics* also caused a reduction of syllables. The shortened forms thus employed were probably merely those of the ordinary spoken language.

XI. *Purification and Elaboration of the Rhyme*.—We have already spoken of the differentiation of masculine and feminine endings and the increased popularity of the masculine.

No longer do the last unaccented syllables of two lines suffice for the rhyme, but it requires an equivalence of sound of the last *accented* vowels and all that follows. Moreover, an exact qualitative equivalence of the rhyming vowels is aimed at, and not merely an orthographical identity, e.g. primitive Germanic *ë* and modification *e* are not regarded as forming a pure rhyme.³

Quantity does not receive equal consideration, and long and short vowels are within certain limits rhymed with one another, e.g. gar — jâr (Walther, “Elegie,” ll. 22-3). Between the various poets, however, there is considerable difference in respect of purity of rhyme. Among the greatest Middle High German classical poets Hartmann, Walther, and Gottfried are

¹ Ed. Moriz Haupt., Leipzig, 1871.

² Ed. E. Henrici, Halle, 1893.

³ Cf. K. Zwierzina, “Die E-Laute in den Reimen der M.H.D. Dichter,” *Z.f.d.A.*, 44, 249 ff.

the purists, while Wolfram allowed himself many of the older liberties and irregularities.

At the same time, side by side with the normal masculine and feminine rhyme at the end of lines, there takes place a great development of more elaborate rhyming schemes. The essential part played by rhyme in Middle High German poetry is well described by A. Schirokauer in the excellent final section of his "Studien zur mhd. Reimgrammatik."¹ Most of those varieties of rhyme of which we have spoken in Book I, Chapter VIII, are to be found. A full enumeration and copious examples are given by Kaufmann, who devotes considerably more than a fifth of his book to Middle High German rhyme and strophe.

XII. *Development of New Strophic Forms.*—No longer is verse confined to the simplest strophic form, the rhyming couplet. This remains the normal form of the court epic, but along with it there are developed for the national epic, and more still for the lyric, a great variety of new strophic forms. The most important of these will be discussed later. For a fuller enumeration Kaufmann's work can again be consulted, though he is mainly concerned with the more obvious external features. A very different conception, which finds the essential beauty of the strophe in its rhythmic movement as a whole, is seen in the stimulating articles of Plenio.²

He points out that the essential difference between Middle High German and modern lyric poetry is due to a fundamental difference in the attitude of poet and public to the poem; that in the earlier time the interest in *form* preponderated over the interest in the *matter*, whereas now the reverse is the case. All the subtlety and complexity of the Middle High German strophe was something more than mere virtuosity and dilettante trifling; in the fine balance of all its parts and in the perfection of its rhythmic movement lay the chief charm of the strophic poem. He compares our power to enjoy in a modern concert the beauty of rhythm and melody of a well-sung song, in spite

¹ P.B.B., 47, 1-126.

² K. Plenio, "Bausteine zur altdeutschen Strophik." P.B.B., 42, 410-502 and 43, 56-99.

of the possible triviality of its text and theme. Such preponderance of interest in one aspect of the work of art cannot, of course, be defended in either case, but it is well for the modern student of Middle High German lyric poetry to remember that such preponderance is a thing not unknown to-day.

In an interesting passage, which we will quote *in extenso*, Plenio conjures up the spirit of a Middle High German poet and puts before him one of Goethe's famous lyrics :

“Wer diesen hier nur angedeuteten Überlegungen gründlicher nachgeht, wird in der üblichen Beurteilung des inhaltlich eintönigen, technisch übercultivierten Minnesangs eine unhistorische und schiefe Problemstellung erkennen. Man könnte ihr jedesfalls mit gleichem Recht den ebenso einseitigen Eindruck entgegenhalten, den etwa ein mhd. Lyriker, wenn er in unsre Zeit gestellt würde, aus der modernen Poesie gewinnen müsste. Er wäre entsetzt über die formlose Verrohung und Verarmung der deutschen Strophik. In “Füllest wieder Busch und Tal” würde er das für sein Gefühl primitive und dürftige Metrum tadeln und die Gefühlstiefe des “Inhalts” als angenehme, aber unwesentliche Zugabe betrachten—ganz so wie wir, in umgekehrter Entsprechung, in Neifens Liedern die unfreie Oberflächlichkeit der ständig sich wiederholenden Motive bekritteln, aber die wunderbare Feinheit der Reimgebäude und Reimgebände, z.B. die oft ganz versteckten und weit voneinander getrennten “Pausen,” meist nur auf dem Papier visuell nachempfinden können und die vollkommene Symmetrie der strophischen Architektonik grobhörig an uns vorbeiklingen lassen.”¹

From the undoubted tendency towards greater syllabic regularity and an “alternating” type of verse, which we have described in the preceding paragraphs, Lachmann drew conclusions which he attempted to embody in a rigid and definite system, and in support of which he employed various subtle and ingenious means. His extreme position has now been almost universally abandoned, especially since Paul's² incisive criti-

¹ P.B.B., 42, 433 f.

² P.B.B., 8, 181 ff., and see “Grundriss,” II, 2, §§ 40 ff.

cism, but his theories have played such an important part in metrical history, that an acquaintance with them is still to-day indispensable. We must always remember that he was the great pioneer, and that he himself laid the foundation for that progress by which his own work has been outstripped.

Lachmann himself did not present his views in any systematic form, but they are to be found scattered about in the notes to various editions, "Iwein," "Nibelungenlied," etc. The best summary of them is to be found in Zarncke's introduction to his edition of the "Nibelungenlied."¹ We shall be content to refer readers to that summary, and give here only a few examples of Lachmann's methods, especially in the vindication of the disyllabic foot :

(1) Trisyllabic feet with long first syllable and *e* in the middle syllable ($\text{—} e \times$) Lachmann reduces to disyllabic feet, if it cannot be done in any other way, by simply omitting the *e* :

einen phell(e) mit golde vesten

(2) Convenient forms are arbitrarily assumed; e.g. *iu* and *ou* before *w* are changed to simple *i* and *o* (*triuwe*, *riuwe*, *frouwe* > *triwe*, *riwe*, *frowe*); monosyllabic *nimer* for *niemer* or *nimmer*.

(3) Overloading of the anacrusis ·

sie bietent | sích zuo íuwern vüezen

deheine | groézer gewünne

(4) Inversion of accent is assumed to go so far that the strongly accented root syllable of a word can be thrown into the anacrusis and its unaccented final syllable bear the lift :

dô kô | mén von Bécheláren

(5) Assumption of the four-lift lines with supernumerary feminine ending with all poets :

ích engált ez é sô sére

¹ Leipzig, 6th ed., 1887, pp. cvii ff.

(6) Arbitrary mutilations of the text, e.g. the omission of an inconvenient *und* in the following line :

Zeinem ölboume (und) ze'ner linden.

Characteristic of Lachmann is the arbitrary law that when we have in the same word *e* (*weak*) + *single consonant* + *e*, the first *e* could only bear the accent when the whole word ended in *n*; i.e. *míchélen*, but not *míchélem* or *míchéles*; e.g. *sô háter míchélen zörn*.

The necessity to employ such means is of itself enough to discredit the case they are intended to prove. Most critics of to-day have abandoned the attempt to reduce the verse to an artificial uniformity, and that which Lachmann sought to demonstrate as an existing fact is held to have been at most a strongly marked tendency.

B. THE COURT EPIC

After the above consideration of the general characteristics of Middle High German verse, we shall consider briefly the metrical history of its three chief types.

The reform of which we have spoken showed itself first in the court epic in rhymed couplets ("Reimpaare"). Although he had forerunners, Heinrich von Veldeke was commonly regarded by his contemporaries as the father of the new verse :

er impete das erste rîs
in tiutescher zungen :
dâ von sît este ersprungen,
von den die bluomen kâmen.

Gottfried von Straszburg.

von Veldecke der wîse man,
der rechter rîme alrêrst began.

Rudolf von Ems.

Veldeke's "Eneide" was finished between 1183 and 1190, and showed already in a high degree that regularity of verse and purity of rhyme, which was carried further by Hartmann von

Aue, and reached its culmination with Gottfried von Strazburg and his follower, Konrad von Würzburg († 1270). With the latter the ideal of the "alternating" verse is almost completely realised.

We have already discussed various views as to the evolution of the new technique, the different "styles" developed, and the theory of reactionary and "archaising" tendencies due to national and patriotic impulses. It will suffice to give one or two brief examples :

Ein ritter sô geléret wás
 dáz er án den búochen las
 swaz ér dar án geschriben vánt.
 dér was Hártman genánt,
 diénstman wás er z(e) Óuwe.
 er nám im mánge schóuwe
 an míslíchen búochen

 und swer nâch sínem líbe
 sí hoere ságen óder lese,
 daz ér im bítende wese
 der sêle héiles hín ze gote.
 man seit, er sí sîn selbes bote
 und(e) erlœese sích da mite,
 swer úber des ándern schulde bíte.

Hartmann, "Der arme Heinrich," ll. 1-28.

The above lines show us the chief characteristic features of the "Reimpaare" :

(1) Rhyme-breaking is frequent.

(2) There is an interchange of masculine and feminine endings, with a preponderance of the masculine.

(3) $\cup \times$ is always "slurred" in the rhyme, but capable of a twofold treatment in the body of the verse (*geschriben, sagen —über*).

(4) Reinforced lift is found three times; in *Hartmann* and *bitende* perhaps with definite rhetorical purpose.

(5) *Bitende* shows us a foot consisting of merely one *short* accented syllable.

The variation essential for the avoidance of monotony in this very simple metrical form is dependent mainly on the first two of the above features.

Wolfram von Eschenbach followed in his "Parzival" the general lines of development, and his verse shows on the whole the same characteristics as the above.

Ist zwível herzen náchgebûr,
 daz muoz der sêle werden sûr.
 gesmaehet unde gezieret
 ist, swâ sích parrieret
 unverzaget mannes muot,
 als ágelstern varwe tuot.
 der mac dennoch werden geil:
 wand an im sint beidiu teil,
 des himels und der helle.

"Parzival," I, 1-9.

der knapp(e) alsus verborgen wart
 zer wást(e) in Soltân(e) erzogen,
 an kúneclícher fuore betrogen.

"Parzival," III, 56-8.

The opening lines of the poem are comparatively smooth and regular. At the same time he has more trisyllabic feet than any of the other chief epic poets, and is less careful in the use of anacrusis and rhyme, while some of his lines, especially those containing lists of names, are of a very remarkable type.

dirre | toersche Wáleíse^x

unsich | wéndet gáher réise^x

“Parzival,” 121, 5-6.

le^h cons U^lterléc.

“Parzival,” 121, 27.

Bertram und Gaudin,

Gaudiers und Kiblin,

Hunas und Gerart,

Sanson und Witschart.

“Willehalm,” 47, 3-6.

er enthielt dem ors(e) und sach hin wider,

daz lant uf unde nider.

“Willehalm,” 58, 1-2.

Carl Kraus has pointed out¹ what an effective use Wolfram makes of metrical emphasis in the case of proper names. Where a name stands at some specially important point in the narration he increases the number of accents which it usually bears, giving sometimes an accent to each separate syllable. The name thereby receives a slow, weighty, pathetic, or dramatic delivery.

Thus the name of Cundwîrâmûrs has usually two accents.

¹ “Metrische Untersuchungen über Reinbots Georg.” Berlin, 1902, pp. 211 ff. Excurs 2. “Einiges über die metrische Behandlung der Eigennamen bei Wolfram, Hartmann und Gottfried.”

Where she is first mentioned, however, each syllable is accented :

dâ Cúndwírámúrs.

177, 30.

In other passages, where her name occurs at the end of a period (327, 20), or where she is directly apostrophized (332, 23), or spoken of with special fervour (283, 7), her name in slow and weighty delivery fills the whole line :

Cúndwírámúrs.

A special problem is presented by the strophe in which Wolfram treated another theme of the court epic, "Titurel." Though by subject it belongs to this chapter, we shall treat of it later in connection with the national strophic epic, to which it metrically belongs.

C. THE LYRICAL POETS

In this short chapter we shall be chiefly concerned with the body of lyrical poetry known as the *Minnesang*, though including at the same time a type which is not strictly lyrical, the didactic *Spruch*. Both were often written by the same poet, and the greatest of all the Minnesinger, Walther, was master of both.

The Minnesinger did not write exclusively love-poetry, and even the convenient terms *Frauendienst*, *Gottesdienst*, and *Herrendienst*, though giving their main themes, love, religion, and patriotism, do not exhaust their subjects. All the same, love was the most important theme, and the conception of this *Minne* was one learnt from the Provençal Troubadours by the knightly German poets.

There existed already, it is true, a love-poetry of national origin and national form. One of the oldest of these early Minnesinger, the Austrian "Kürenberger," wrote in a strophe which is essentially that of the "Nibelungenlied," but more primitive in rhythm and rhyme :

Ich zôch mir einen vâlken mēre danne ein jâr,
 dô ich in gezamete als ich in wolte hân,
 und ich im sîn gevidere mit golde wol bewant
 er huop sich úf vil hôhe und floug in anderiu lânt.

M.F., p. 8, ll. 33 ff.

With the introduction of the Romance influence, there was a time of transition, in which the old and the new elements met, and which was quickly followed by a fusion of the two.

In view of this Romance influence and to some extent Romance origin of the Minnesang, it is no wonder that the tendency towards greater uniformity, of which we have earlier given the main characteristics, showed itself there in an especially high degree. Moreover, two other factors contributed to strengthen this tendency. In the first place, this lyric, like its Romance models, was intended to be sung, as is seen by the MSS., where text and melody are handed down together. This in itself demanded a close, even though not absolute, structural correspondence of the equivalent lines and strophes. In the second place, the poets followed their Romance models also in the variety and elaboration of their strophic forms, which tended in the same direction.

The Minnesinger composed not only text but also melody. These two together, *wort* and *wise*, formed the *dôn*, and it was the greatest distinction to create new *doene*, and a disgrace to be a *doenediep* and reduced to the employment of those invented by others.

The three main forms are the *Lied*, the *Leich*, and the *Spruch*, of which the two former are strictly lyrical, while the latter is didactic and devoted to religious, political, and similar subjects.

With the oldest lyricists the poem consisted of a single strophe, and *liet* was used as identical with strophe. When, therefore, several strophes came to be combined in one poem, the whole was called *diu liet*. Simrock set up the distinction between the recited, monostrophic *Spruch* and the sung, poly-

strophic *Lied*. This distinction does not, however, define the difference, as both could be sung, and both can consist of one or more strophes, though it is true that the *Spruch* is more generally monostrophic. The only real dividing line is the above-mentioned difference of subject-matter.

In most of the strophes of the later lyric under Romance influence, though naturally not in the simpler national lyric which preceded it, we find tripartition as a structural principle. This tripartition is usually attributed to Romance influence, though it must be noted that the same feature also occurs in the contemporary Latin lyric (*Vagantenlyrik*).¹ The strophe consists of two equal and corresponding parts, called *Stollen*, which together form the *Aufgesang*, and the *Abgesang*, which has a different structure and rhyme, and is usually longer than each of the separate *Stollen*. The beginning of the *Stollen* and the *Abgesang* is usually marked in the editions by a capital letter. The similarity of this structure to that of the sonnet is obvious.

The following is the first of the five strophes of a *Lied* of Walther :—

Aufgesang	Stollen	{	Ówê, hóvelíchez síngen,	4 fa
			dáz dich ungefúege dóene	4 fb
	Stollen	{	Solten íe ze hóve verdríngen !	4 fa
			dáz die schiere gót gehoéene !	4 fb.
Abgesang	{	Ówê dáz dín wírd(e) alsó gelíget !	5 mc	
		des sind alle díne friund(e) unfró.	5 md	
		dáz muoz eht sô sín : nû sí alsó.	5 md	
		fró Unfuog(e), ir hábt gesíget.	4 mc.	

¹ Cf. J. Schreiber, "Die Vagantenstrophe der mittellateinischen Dichtung und das Verhältnis derselben zu mhd. Strophenformen." Straszburg, 1894.

The following is a monostrophic *Spruch* of Walther :

Aufgang	Stollen	Diu krôn(e) ist élder dán der künec Philippes sí :	6 ma
		dâ muget ir alle schouwen wól ein wunder bí,	6 ma
		wies ime der smít sô ebene habe gemáchet.	5 fb.
Aufgang	Stollen	Sin keiserliches houbet zímt ir alsô wól,	6 mc
		daz sí ze rehte niemen guoter scheiden sol :	6 mc
		ir dwederez daz ánder niht enswáchet.	5 fb.
Abgang	Stollen	Sie liuhtent beid(e) ein ánder an,	4 md
		das edelè gesteine wider den jungen man :	6 md
		die ougenweide sehent die fürsten gerne.	5 fe.
		swer nú des ríches irre gé,	4 mf
		der schouwe wem der weis(e) ob síme nácke sté :	6 mf
		der stein ist áller fürsten leitesterne.	5 fe.

The *Leich*¹ was a separate form of much less frequent occurrence, somewhat like the modern ode. Its structure was varied and elaborate, and it was generally employed only for some very special theme. It was, in short, the show-piece of the poet. It was intended, like the *Lied*, to be sung, but in the place of tripartition it had bipartition. In some cases we find a regular correspondence between the two parts (cf. Uolrich von Lichtenstein, Bartsch, D. Liederdichter, xxxiii). Usually, however, there is no exact strophic equivalence of the whole, though there may be repetition of minor structural

¹ Cf. Lachmann, "Über die Leiche der d. Dichter des XII. u. XIII. Jhs.," Kl. Schriften, I, 325-340. O. Gottschalk, "Der deutsche Minneleich." Diss., Marburg, 1908. See also Wilmanns, "Walther von der Vogelweide," 3rd ed., Halle, 1912, pp. 101 f.

elements, and consequently the whole poem had to be set to music *in extenso* (*durchkomponiert*).

The term *Leich* is already found in O.H.G. times, but it is not clear to what kind of poem it applied. The word itself is the same as the Gothic *laiks*, a dance. As the M.H.G. *Leiche* resemble in form those texts written to existing melodies, which Notker Balbulus called *Sequenzen*,¹ the O.H.G. *Leiche* were probably of the same nature.

One of the best known *Leiche* is the long and elaborate religious poem of Walther, "Got, dîner trinitâte," which consists of two chief parts of 90 and 66 lines respectively. By the side of the *geistliche Leich*, such as the above, we also find *Leiche* of two other kinds: the *Minneleich* (cf. Uolrich von Guotenburc, M.F., X), and the *Tanzleich* (cf. "Der Tanhûser," Bartsch, Deutsche Liederdichter, xlvi).

D. THE STROPHIC EPIC

The epics which had as their subject the national heroic sagas preserved much more of the characteristic technique of the older national verse than did the courtly epic and lyric, even though they were, at any rate in the form in which they are preserved, considerably modified by the new Romance influence.

¹ Cf. K. Bartsch, "Die lateinischen Sequenzen des Mittelalters." Rostock, 1868. The following definition by G. M. Dreves ("Ein Jahrtausend Lateinischer Hymnendichtung." Leipzig, 1909, p. ix), gives a very compact account of the essential characteristics of the *Sequenz*: "Ein seit dem neunten Jahrhundert auftretender Festhymnus, der nach der Epistel im Anschluss an das Graduale gesungen wurde. Er unterscheidet sich vom Hymnus liturgisch durch seine Verwendung in der Meszliturgie statt in der Gebetsliturgie, musikalisch durch die wechselnde Melodie, deren einzelne Phrasen je zweimal von zwei Chören (Männer- und Knabenchor) gesungen wurden (Parallelismus), textlich durch die völlig verschiedene Struktur. Nach letzterer unterscheiden wir zwei Epochen der Sequenzendichtung: die ältere, rhythmlose und reimarme (Notkersche Sequenzen) und die jüngere, rhythmische, reimverbrämte. Zwischen beiden stehen Sequenzen, die von jener die ametrischen Strophen, von diesen die Reimverbrämung entlehnen und so eine Art von Übergangsstil darstellen. Bekannt sind über 4000."

They are, with few exceptions, intended for recitation, not song, and this was favourable above all to the preservation of a freer, more variable strophe.

Of the various strophes employed in the national epic, the most important is the *Nibelungen Strophe*. Its form is that seen with the "Kürenberger," though in the versions we possess it is less primitive in technique. The dipodic structure and the differentiation of the types is still on the whole clearly recognizable, though with the qualifications which we have seen above.

We have to distinguish clearly between two parts of the strophe, the acatalectic fourth line¹ and the first three catalectic lines. As type A is most common in the first halves and B in the second, the most usual type of long-line is that with falling-rising rhythm. The fourth line in this commonest form, A + B² reminds us of a common type of line with Otfried :

suaz imo sin lib al,

so man guetemo scal,

Ad Ludowicum, l. 36.

darumbe muozen degene

vil verliesen den lip.

Nibelungenlied, Str. II, l. 4.

¹ In a number of cases, especially in M.S. "A.," the last half line has only 3 lifts: die hêrlîchen meit (55), der zierliche degen (189).

² It corresponds to the oldest and at the same time favourite form of the *Vagantenzeile*, the thirteen-syllabled trochaic line, 7 + 6, but with an inversion of the two halves of the long line. This line was little used as a single line, but generally repeated two, three or four times in the formation of a strophe, the four-fold repetition being the most common. Cf. B. Lundius, "Deutsche Vagantenlieder in den Carmina Burana." Z.f.d.Ph., 39, pp. 437 ff. The following is an example:—

Saepe de miseria
meae paupertatis
conqueror in carmine
viris litteratis.
Laici non sapiunt
ea quae sunt vatis,
et nil mihi tribuunt,
quod est notum satis.

The above characteristic cadence of Otfried's verse is found in a considerable proportion of cases as the final cadence of the Nibelungen strophe. About half the strophes of the poem have omission of the dip between the second and third lift of the last half-line.

The second halves of the first three lines are all catalectic, but all the same the types truncated can often be clearly recognised.¹ They are usually abbreviations of A (*niht schoeners mohte sîn, niemen was ir grām*); less frequently of B (*vil stolziu ritterscraft, und ouch der bruoder sîn*).

The fourth lift in the first half lines was probably still felt in all cases (/ / / \) i.e. *we have a feminine ending rather in the older than in the modern sense*. In a number of cases the fourth foot is completely filled, e.g. *si sturben jäemerliche sînt* (6, 4), *er mohte Hagenen swēster sun* (119, 2). This is especially the case with proper names: *des vater der hiez Sigemunt* (20, 2), *Sigemunt unde Sigelint* (29, 2). For the common type of line, the position of this final syllable is clearly seen in 17, 3: *wie liebe mit leide*, where the two words *liebe* and *Leide* are exact accentual equivalents.

Anacrusis is usually found, and consists of one, two or even three syllables, though it may be absent altogether.

The following scheme shows the fundamental type of the

Poeta pauperior
omnibus poetis
nihil prorsus habeo
nisi quod videtis :
unde saepe lacrimor,
quando vos ridetis.
Nec me meo vitio
pauperem putetis.

J. A. Schmeller, "Carmina Burana," 3rd ed.

Breslau, 1894, No. 194, p. 74.

Cf. also J. Schreiber, "Die Vagantenstrophe der mittellateinischen Dichtung und das Verhältnis derselben zur mittelhochdeutschen Strophenform. Ein Beitrag zur Carmina-Burana-Frage." Straszburg, 1894.

¹ Cf. Paul, "Grundriss," § 46.

normal strophe. The actual strophes generally show a more or less considerable syllabic reduction, owing to omission of anacrusis and dip:

x / x / x / \	x / x / x /
x / x / x / \	x / x / x /
x / x / x / \	x / x / x /
x / x / x / \	x / x / x / x /

Es wuohs in Búrgonden ein vil édel magedín,
 daz in allen landen niht schoeners mohte sîn,
 Kriemhilt geheizen: si wart ein scoene wíp.
 dar umbe muosen dégenē vil verliesen den líp.

The rhyme is on the whole pure, though the rhyming of long and short vowels within certain limits is very frequent. The final rhyme is normally masculine, and either monosyllabic (*wíp—líp*) or slurred (*degen—pflegen*). Disyllabic rhyme does, however, occur: ¹ e.g. *Úoten—guoten* (Str. 14).

In a number of strophes we find *Cæsura-Rhyme*.² Here the rhyme is naturally feminine. In only a few cases do both pairs of lines rhyme with one another, e.g. Str. 17, *beliben—wíben, leide—beide*; in the others we have a rhyme of 1 and 2, 3 and 4, or even of 1 and 3, 1 and 4, or 2 and 3. The latter may possibly have been merely the accidental recurrence of the same sound, which the poet either did not notice or did not trouble to eliminate; but that the former, whether due to the original poet himself or a later reviser, should have arisen through a *twofold* coincidence exceeds all bounds of probability.

Beside those already mentioned, other forms of variation occur, but their total effect is too inconsiderable to impair the strongly marked individual character and homogeneity of the strophe.

¹ Cf. Zarncke, "Nibelungenlied," CXXXI. Zwierzina, *Z.f.d.A.*, 44, pp. 89 ff. ("Die Eigennamen in den Reimen der Nibelungen") shows that the great majority of these rhymes are found in the second half of the poem, and that those in the first half are confined to rhymes with a proper name.

² Cf. Zarncke, p. 134.

The Nibelungen Strophe is used in several other poems, generally with an admixture of three-lift final half-lines: Alpharts Tod, Ortnît, the Wolfdietrich poems and Der grosze Rosengarten. The following strophe (14) from Ortnît¹ shows the shortening of the last line:

Súders in Sûrîe daz íst sîn hóubetstat.
 swér in bótschéftèn der frouwen íe gebát,
 der muoste den líp verliesèn dúrch die kúnigín.
 waz wíl du mér ze frágen? sí wirt nímmer dín.

This strophe, with a systematic reduction of the last half-line, is employed in the "Younger Hildebrandslied."²

"Ich wil zu land usriten," sprach sich meister Hildebrant,
 "der mich die weg wise gen Bern wol in die lant.
 die sint mir unkunt gewesen vil mengen lieben tag,
 in zwei und drissig jaren fraw Uten ich nie gesach."

By regular use of cæsura-rhyme and the splitting up of the long lines was obtained the eight-lined strophe (ababcdcd) used in the fifteenth century "Hildebrandslied" of Kaspar von der Rœn's "Dresdener Heldenbuch,"³ as also in the Ortnît, Wolfdietrich, Etzels Hofhaltung and Der Rosengarten zu Worms of the same compilation.

"Ich solt zu land ausreiten,"
 sprach meister Hildeprant,
 "das mir vor langen zeiten,
 die weg warn unbekannt,
 fan Pern in landen waren
 vil manchen lieben tag,
 das ich in dreissig jaren
 fraw Gut ich nie enpflag."

¹ "Deutsches Heldenbuch," ed. O. Janicke, E. Martin, A. Amelung, J. Zupitza. 5 vols., Berlin, 1866-73, Vol. III, p. 5.

² M.S.D., 3rd ed., II., 26 ff.

³ Ed. by F. H. von der Hagen and J. G. Büsching in "Deutsche Gedichte des Mittelalters." Berlin, 1808-25.

This *Hildebrandston*, as the strophe came to be called, is found (without the rhyme of the odd lines) in the sixteenth century print of the "Lied vom Hürnen Seyfrid."¹ It is expressly so named in the dedicatory lines :

Hierinn findt ir ein schönes Lied
 Von dem Hürnen Seyfrid,
 Und ist in des Hildebrandes thon,
 Deszgleichen ich nie gehört hon,
 Und wenn ir das leszt recht nnd eben,
 So werdt ir mir gewonnen geben.

The following is the initial strophe :

Es sas in Niderlande
 Ein König so wol bekandt,
 Mit grosser macht und gwalte,
 Sigmund was er genant,
 Der hett mit seyner frawen
 Ein sun, der hiesz Seyfrid,
 Des wesen werdt ir hören
 Alhie in disem Lied.

The very use of the name *Ton* implied that a poem was intended to be sung, differing in this from the majority of the poems of this strophic epic, which were intended for reading or recitation. The melody of the "Younger Hildebrandslied" is in fact still preserved.

Under various names the *Hildebrandston* has remained a favourite form down to modern times. The Meistersinger knew it under the name of *Hönweis* (Heunenweise): cf. Hans Sachs: "Das Schneckenhaus." *In der hönweis Wolframs*.²

Eschylus der poete
 war in Sicilia,
 Gieng an des meers gestete
 und setzet sich alda
 In ein blumreiche wiesen
 mit blozdem haubte frei,
 darin im solt zuflieszen
 die kunst der poetrei.

¹ Ed. Wolfgang Golther. Halle, 1889 (Braunes Neudrucke, 81-82).

² Ed. Karl Goedeke. Leipzig, 2nd ed., 1883-85, Vol. I, no. 33.

The *Gudrun Strophe* was doubtless a development of the Nibelungen Strophe, from which it only differs by the lengthening of the last two half-lines. The following shows the fundamental type of the full normal strophe, which, however, in the actual strophes also generally shows a more or less considerable measure of syllabic reduction.

x / x / x / \	x / x / x /
x / x / x / \	x / x / x /
x / x / x / \	x / x / x / \
x / x / x / \	x / x / x / x / x / \

es wuohs in Írlandè ein rícher künic hêr ;
 geheizen was er Sígebànt, sîn vâter dër hiez Gêr.
 sîn muoter diu hiez Uotè und was ein küniginne.
 durch ir hôhe tugendè só gezam dem ríche wól ir minne.

Strophe 1.

The poem is metrically far less homogeneous than the "Nibelungenlied." About 100 of the 1705 strophes are in the Nibelungen Strophe. Cæsura-rhyme is found in both pairs in 67 strophes, in the first pair only in 220 and in the second pair only in 115. It is also frequently found in more irregular form, e.g. between 1 and 3, 2 and 3, 2 and 4, etc.¹

The *Walther Strophe*.—A somewhat similar extension of the Nibelungen Strophe is seen in the fragmentary poem of *Walther und Hildegunde*, though here the lengthening affects the *first* half of the last line, which is increased to six lifts, while the rest of the strophe remains unchanged. Cæsura-rhyme between the first pair or between both pairs of lines occasionally occurs here too :

Si enphiengen Vólkerè und ouch die síne mán.
 sehzec síner degene die wâren mít im dán
 gevolget von dem Ríne durch den wasechen wált.
 er laitte só den gâst und ouch die síne daz ers vil wénich enkált.²

¹ Cf. Kaufmann, "Deutsche Metrik," pp. 94-95.

² Z.f.d.A., 2, p. 217.

A modification of the Gudrun Strophe is seen in the *Rabenschlacht Strophe*. The third long-line is omitted and the fourth half-line is extended to four lifts, though this scheme is subject to considerable variation :

Élsân, meíster herre,
 sprach Orte der degen,
 wir manen dich vil verre,
 wir sîn hie in dînen pflegen :
 nû gunne uns ze rîten
 vûr die stat, wir kumen in kûrzen zîten.¹

Among the strophes which are independent of the Nibelungen Strophe are the group formed by the Morolf Strophe and its developments.

The *Morolf Strophe* consists of two rhyming couplets of four-lift masculine lines, in the second of which is intercalated a *Waise*, consisting of a three-lift "feminine" line (a a b w b). The above scheme is, however, by no means systematically carried through in all the strophes of the poem. With and without modifications this five-lined strophe retained its popularity for many centuries.

Zuo Jerusalêm wart ein kint geborn
 daz sît zuo vögte wart erkorn
 über alle cristendiet ;
 daz was der künig Salmân,
 der manig wîsheit geriet.

¹ "Deutsches Heldenbuch," II, p. 251.

Er nam ein wíp von Endián,
 eins heiden dóchter lobesán.
 durch síe wart manig hélt verlorn :
 ez was ein úbel stunde
 daz si an die wélt wart ie geborn.¹

Similar are the *Tirol Strophe* (a a b b c w c), the *Winsbecken Strophe* (a b, a b, c w c, d w d), and the popular *Bernerton* or *Herzog-Ernstton* (a a b, c c b, d e d e, f w f). In the last-named strophe are written "Virginal," "Goldemar," "Sigenôt," and the "Ecken Liet" ("Deutsches Heldenbuch," Vol. V), as also "Ecken Ausfahrt," and four other poems in the "Dresdener Heldenbuch."

Ez sázen héld(e) in eíme sál,
 sí retten wunder áne zál
 von úz erwéltén recken.
 der eíne was sich her Vásolt,
 (dem wáren schoéne vrouwen hólt),
 daz ánder was her Écke,
 daz dritte dér wild Ébenrôt.
 sí retten ál gelíche,
 daz níeman küener wáer ze nót,
 den von Bern er Dieteríche :
 der wáer ein hélt úbr alliu lant.
 sô wáer mit lísten küene
 der álte Híltebrant.²

¹ "Salman und Morolf," ed. F. Vogt., Halle, 1880, Strophes 1 and 2.

² "Ecken Liet." "Deutsches Heldenbuch," Vol. V, p. 219.

The Titurel Strophe.

All the above strophes were employed in poems treating subjects of the national saga; we have now to consider the exceptional use of a similar "national" strophe for a subject of the Court Epic.

The Titurel strophe is doubtless to be regarded as one of the further developments of the Gudrun strophe, its affinity with which is clearly seen in the last long-line. It is, however, so strongly differentiated as to bear quite an individual stamp. Roughly speaking, it is characterized by the employment, not of one, but of three of those six-lift lines, one of which occupies the whole of the third long-line. Wolfram's Titurel presents one of the most interesting and debatable problems of M.H.G. prosody, and for that reason we shall consider the whole question at some length.

The difficulties are partly due to its fragmentary nature, as Wolfram left the poem uncompleted, and probably did not in consequence give, even to the part written, its final form. At the same time the question of the relationship of the various manuscripts is so involved as to render any dogmatism impossible. The three principal MSS. are G, H, and M.: the Munich MS., that of the "Heldenbuch," and the more recently discovered Munich fragments published by Golther.

The earliest views, based on G, held the strophe to be of free construction.¹ Basing his opinion on the newly discovered H, and influenced by comparison with the Younger Titurel,² Lachmann declared that Wolfram "divided the strophe into seven parts—equal in extent to those of the younger version."

The main difficulties of Lachmann's reading of the strophe are that, in spite of the great liberties which he took with the text, the lines are, as he reads them, in very many cases extremely harsh and lacking in unity of rhythmical movement.

¹ Cf. Lachmann, "Kleinere Schriften," I., 175. On p. 478 Lachmann gives that view as his own.

² End of thirteenth century. By introducing cæsura-rhyme and splitting up into 7 lines the poet created a strophe with the rhyming scheme a b a b c w c.

The first versicle is often greatly compressed, after which the second bounds off with a disyllabic anacrusis, thus conflicting strangely with the slow emphatic style of the first.

Lachmann's treatment was generally adopted, with or without reserves, down to the year 1908, when Ludwig Pohnert submitted the question to a fresh and independent investigation on scientific lines. After an examination of the MSS., from which he draws the conclusion that both H and M were influenced by the Younger Titurel (I), he bases his investigations on G, which he holds to be directly descended from the original and un-influenced by I. In this MS. the ends of strophes and long-lines are shown, but no divisions of the lines by cæsura are indicated.

Pohnert follows, as he says, a process the exact reverse of Lachmann's, for instead of proceeding from the assumption of an already fixed cæsura in each case, and analysing the versicles thus given, he begins by analysing the rhythm of the whole long-line.

As the result of minute statistical investigation of the whole poem, he compiles tables of the various types of long-lines and the frequency of their occurrence. The third line is not included in this investigation, as it shows, generally speaking, regular alternation and presents few difficulties. He concludes that, with the exception of the fourth foot, reinforced stress occurs only in the odd feet.

Lines with complete syllabic regularity (alternation) are rare. They are, moreover, found much less frequently at the beginning of the strophe, and increase in frequency as it advances. This is in keeping with the general character of the strophe, which has more *arrestation*, due to the omission of the dip, at the beginning and gradually *opens out*, as it were, and assumes a more regular harmonious movement as it proceeds.

No complete strophe of "regular" lines exists, nor has any strophe even two of such lines, but the following are instances of individual lines of this type :

80, 1. Fünf | schoeniu órs und góldes víl, von Ázagóuc gesteíne`

25, 2. Zuo | síner tohter fuórtē. dô Kíót si kúst, man sách dâ víl
geweíne`

11, 4. swenn | ér den grál mit síner hánt und mít ir hélfe ríterlíchen
wérte`

A strophe consisting of the types which Pohnert shows to be the most frequent for the respective lines would have the following scheme :

(x) / x / x / \ x / \ x / \
 (x) / x / x / \ x / x / x / x / x / \
 (x) / x / x / x / x / x / \
 (x) / x / x / \ x / x / x / x / x / \

This "typical" strophe actually occurs, it is true, only two or three times, which is not surprising in view of the possible combinations of the numerous types for the three lines. An example is Str. 137 :

Dó er dúr die díck(e) \ alsus brách ùf der vértē`

×
Sín hálse was arábensch ein bórtē geslágen mít der dríhen hértē,
×
dar úfe kós man tíur(e) und líeht gesteíne` :

×
Die glésten dúrh den wált sám diu sunne aldâ vienc ér den bráckn
niht éine`.

The typical strophe given above serves to indicate one striking feature common to all three long lines, namely the arrestation of the rhythm at a fixed point in the line, caused by the reinforced lift in the third foot. Pohnert's statistics show that its preponderance is as follows: I, 135/164; II, 91/158; IV, 90/162. That this denotes a break in the line is obvious, and so Pohnert obtains the cæsure by a purely objective and inductive method. He arrives at the same division of feet in the long-line as Lachmann, namely, 4 + 4, 4 + 6, 6, 4 + 6, but differs considerably as to the distribution of those

feet and the position and nature of the *cæsura*. He finds indeed two different types of *cæsura* in Titurel :

(a) The one familiar in the national epic strophes and occurring after the short line of four lifts masculine or three lifts feminine (*vierhebig stumpf, dreihebig klingend*). This is the type of *cæsura* found in the vast majority of lines, and it is unnecessary to give any special instances.

(b) The *Romance Cæsura*,¹ in which the last unaccented syllable of the half-line is purely *additional*.

5, 1. Ich weiz wol swen wîplîchez | lachen emphaehet
: 5, 4. des jâhen im hie vil der toufbaern | diet, als tâten dort die
werden heiden

64, 1. Minn(e) ist daz ein er? maht du | minne mir diuten

The extreme case of this *Romance cæsura* is that in which a word is apparently cut in two by the *cæsura*. It is especially found in the case of proper names, e.g. :

7, 2. ôwé, süezer sun Frîmu | tél, ìch hân niht wan dich al éinè

We will now give an analysis of a few strophes from the beginning of the poem, showing a number of the different types :

Dô sich der starke Titurel mohte gerüeren,
er getorste wol sich selben und die sîn(e) in sturme gefüeren :
sît sprach er in alter ich lerne
daz ich schaft muoz lâzen : des phlac ich etwenne schône und
gerne.
Mîn saeldè, mîn kiusche, mit sinnen mîn staete,
und op mîn hant mit gâbe oder in sturm(e) ie hôhen prîs
getaete,

¹ Cf. Book I, Chap. VII, on the Epic or Romance *Cæsura*.

daz mac niht mîn junger art verderben :
 jā muoz al mîn geslāhte immer wāre minn mit triuwen erben.
 Ich weiz wol, swen wipliches lachen emphaehet,
 daz imēre kiusche unde staetekeit dem herzen nachet.
 diu zwei kunnen sich dā niht gevirren,
 wan mit dem tōd(e) al eine anders kan daz niemen verirren.

Such then was the strophe which Wolfram employed for his epic-lyric poem. He gives us a picture of Romance love-service seen with the eyes of a German thinker, and his metre, too, is a combination of the two elements, the national and the Romance. As we have seen, the greatest compression is found in the short versicles, and especially in the first of all, and the characteristic effect of the strophe is obtained by the contrast of the slower, retarding movement of the shorter versicles with the more rapid, even flow of the longer. In this respect, and especially in virtue of the third line of each, the strophe bears a certain general resemblance to that classical strophe which has found favour before all others in the eyes of German poets, the Alcaic.

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K. Stahl. "Die Reimbrechung bei Hartmann von Aue." Rostock, 1888.

C. Kraus und K. Zwierzina. "Beobachtungen zum Reimgebrauch Hartmanns und Wolframs." Halle, 1898.

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K. Bartsch. "Der Strophenbau in der deutschen Lyrik." *Germania*, 11, 259 ff. (1857).

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J. Schreiber. "Die Vagantenstrophe der mittellateinischen Dichtung und das Verhältnis derselben zur mittelhochdeutschen Strophenform." Strazburg, 1894.

R. M. Meyer. "Grundlagen des mittelhochdeutschen Strophenbaus." *Q.F.*, 58.

K. Plenio. "Bausteine zur altdeutschen Strophik." *P.B.B.*, 42 and 43.

"Die Jenaer Liederhandschrift," ed. by G. Holz, F. Saran and E. Bernouilli. Leipzig, 1901.

CHAPTER V
THE AGE OF SYLLABISM

(14th-16th Centuries)

THE tendency in favour of a verse containing regular alternation of lift and dip, which we have seen in the preceding period, continued in the following centuries. Regular alternation became the norm in the lyric, then in the epic (Konrad von Würzburg, etc.), and finally culminated in the sixteenth century in the verse of which Hans Sachs is the best-known and typical representative.

Yet in this period, too, it is necessary to bear in mind those two currents which ever flow in their own parallel channels, and to distinguish between the native popular verse and the verse of culture and learning. The Folksong still preserves the old Germanic freedom, the number of lifts alone remaining essential, while the number of syllables in the dip is free. Of the literary poets who stand without the schools of the Meistersinger, some follow it in the use of syllabic freedom and the employment of the monosyllabic foot. This is especially noticeable in the case of the hymn-writers. In the most important hymn of the Reformation, Luther's "Ein feste Burg ist unser Gott," we find observance of the natural prose accent, and monosyllabic feet:

Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen,
Er hilft uns frei aus aller Not,
Die uns itzt hat betroffen.
Der ált böse Feínd,
Mit Ernst ers itzt méint,
Gros Macht und viel List
Sein grausam Rüstung ist,
Auf Erd ist nicht seins gleichen.

The Meistersinger undoubtedly regarded themselves as carrying on the classical Middle High German tradition, and among the twelve more or less legendary founders and masters of the "holdseligen Kunst" Adam Puschmann assigns the first place to Walther and Wolfram. Regular alternation naturally gave a fixed number of syllables, and gradually this syllabic regularity came to be regarded as the essential feature of the verse, and lines were considered sufficiently described by giving merely the number of syllables they contained.

The following lines of Hans Sachs¹ will serve as an illustration of the verse in question :

Wacht auf, es nahent gen dem tag !
 ich hör singen im grünen hag
 ein wunnikliche nachtigal ;
 ir stim durchklinget berg und tal.
 die nacht neigt sich gen occident,
 der tag get auf von orient,
 die rotbrünstige morgenröt
 her durch die trüben wolken get.

Die Wittembergisch nachtigall, ll. 1-8.

Da noch auf erden gieng Christus,
 und auch mit im wandert Petrus,
 eins tags aus eim dorf mit im gieng,
 bei einr wegscheid Petrus anfieng :
 O herre got und meister mein,
 mich wundert ser der güte dein,
 weil du doch got allmechtig bist,
 leszt es doch gen zu aller frist
 in aller welt gleich wie es get,
 wie Habakuk sagt, der prophet :
 frevel und gewalt get für recht.

Sanct Peter mit der geisz, ll. 1-11.

¹ The quotations are from the edition by K. Goedeke (2nd ed., Leipzig, 1883-85) in Goedeke and Tittmann's "Deutsche Dichter des 16. Jahrhunderts."

The one obvious and undoubted fact about these lines is their syllabic regularity, and the purposeful violence by which, when necessary, it is carried through. The great question is the part played in them by the natural prose accentuation of the words. It is obvious that they cannot all be read with natural prose accent *and* regular alternation, though by no means all the lines present any difficulty in this respect. Moreover, all the poets in question are by no means on the same footing in this matter, and generally speaking the most famous "offenders" probably do not present anything like the proportion of difficulties that is sometimes imagined. According to Saran¹ Hans Sachs has only 75·7 "difficulties" for each 100 lines, or, counting only the first three feet (for, as we shall see, the fourth accent is on a different footing), about *one in four* of all possible cases.

Teuerdank has 104·8 for each hundred lines. Fischart at first avoids them, but later they become more and more frequent, which Saran regards as a sign, not that his verse deteriorates, but that it becomes more weighty and emphatic.²

Various views³ are and have been held with regard to the accentuation of these verses.

(1) Some investigators⁴ have held that they are to be read with regular alternation, which implies violation of the natural prose accentuation of the words (*Versbetonung auf Kosten der natürlichen Betonung, Verstösze gegen den Wortakzent, Verletzung des Akzents*). This represents the lowest estimate of the verse, and justifies the old popular view of them as being metrically little better than doggerel.

Taking them in this way we should have to read:—

¹ "Deutsche Verslehre," p. 305.

² Cf. later on the *Staccatovortrag*.

³ A useful account of the various theories up to that date (1895) is given by Karl Helm (see bibliography), pp. 86-101: "Die verschiedenen über den Bau der im 16. Jahrhundert gebrauchten kurzen Reimpaare aufgestellten Theorien."

⁴ Vilmar-Grein, Zarncke, Sommer, Helm, Englert, Drescher.

Wacht auf! es nähent gen dem tag!
 ich hör singen im grünen hag

Da noch auf erden ging Christus,
 und auch mit im wandert Petrus,
 eins tags aus eim dorf mit im gieng,
 bei einr wegscheid Petrus anfieng :

or, to give two lines quoted by Minor,

einen jungen schönen studenten

 irer eltern zoren zu fliehen.

(2) Another school, represented by several well-known names, Goedeke, Sanders, Pilger, Sievers,¹ Kauffmann, holds that the lines have four lifts, but are to be read with the natural prose accentuation, and without regular alternation, feet of one, two and three syllables interchanging freely with one another. It is certainly very tempting in countless cases to read the lines in this way, as many, perhaps the majority, present no difficulty under this treatment. A modern reader approaching them without any preoccupation would, at first, almost certainly take them so. For one thing, they give, read in that way, very much the same general effect as the *Knittelverse* of Goethe and Schiller, in spite of the fact that the latter did not confine their lines to any fixed number of syllables.

Kauffmann,² for instance, gives us as specimens the following lines of Hans Sachs :

Vor `etling j`aren sich zu tr`ueg,
 D`as man nach `einem D`urken z`ueg

¹ He has since retracted this view (P.B.B., 28, p. 458).

² "Deutsche Metrik," 3rd ed., 1912, § 148.

In dem wínter der láncknecht háufen
 Im Úngerland lies wíder láufen
 Her áusser ín das deútsche lánd.
 Máncer het weder gèlt noch pfánd,
 Wíe es den íst der láncknecht sí.

In the above lines Kauffmann's reading presents perhaps no insuperable difficulties, but the following¹ require all his steadfast faith in the omnipotence of stress to make them acceptable :

Weil nõch auf érden ging Crístus
 Und auch mít im wándert Pétrus,
 Ains tags aus eim dórff mít im gíng,
 Pey ainr wegschaid Pétrus ánfing :
 O herre gót und maíster méin,
 Mich wúndert ser der güete deín,
 Weil dú doch gót alméchtig píst,
 Lest es doch gen zu áller fríst
 In áller welt gleich wíe es get,
 Wie Habacúck sagt, der prophét :
 Freffel und gewalt get für récht,
 Der góttlos úberforteilt schlécht
 Mit schálkeit den gréchten und frúmen
 Auch kán káin récht zu énde kúmen.

Of these lines again some run with tempting ease by this reading, but in many cases the four free accents, cramped within

¹ Op. cit., § 145.

the rigid syllabic framework, bump and jolt insufferably, and make us prepared to accept rather the mechanical regularity of the "doggerel" school. The free accents, if granted, cry aloud for the syllabic freedom which Schiller gave them in "Wallensteins Lager."

(3) Another school, somewhat closely allied to the above, and represented by those who feel the difficulty of reading all the lines with four "free" accents, while unable to conceive the neglect of the natural word-accent, reads the lines with the natural accentuation of the words, as in prose speech, but with a variable number of lifts. This view was first put forward by Minor in the first edition of his book,¹ where he speaks of the possibility, "den Hans Sachsischen Vers wie den französischen als einen Vers zu betrachten, bei welchem eben nur die Silbenzahl bestimmt ist, Übereinstimmung von Wortaccent und Satzaccent aber nur im Reime gefordert wird." As examples he gives the lines :

der kö[́]nig wird kö[́]mmen her[́]aus
 mir w[́]essern, mir w[́]essern die z[́]en

In the second edition (p. 346) he abandons this view in favour of the alternating theory. "Der taktierende Charakter des Verses scheint mir nicht bloß für den Dichter, sondern auch für den Vortrag der Handwerker näher zu liegen. Denn es ist offenbar viel leichter, Verse in dem gleichen Tonfall zu skandieren oder herzusagen, als für jeden Vers aufs neue die richtige Betonung und damit erst den wechselnden Rhythmus zu finden."

(4) There remains a fourth possibility.

In the words which we have just quoted Minor indicates the considerations which must govern every attempt to explain the verses in question. For the reasons he gives, even the crude "doggerel" reading, with its frank "Verstöße gegen den Wortaccent" is more probable than either of the methods of "free" accentuation. To approach these lines from the standpoint of

¹ "Neuhochdeutsche Metrik," p. 325.

modern verse is from the outset a hopeless undertaking; they can only be understood in the light of their historical development. Everything that we know of the Meistersinger, of their *Tabulaturen* and *Merker*, proves abundantly the mechanical, sing-song, "counting" nature of their verse. As Paul ¹ points out, the "syllable counting" obviously served musical purposes, while we can hardly differentiate the spoken verse, in which no difference of structure is to be perceived.

The whole question is one of a regular development along definite lines. It began with the Romance influence in Middle High German, under which we have seen a gradual approximation to syllabic regularity. Monosyllabic and trisyllabic feet became more and more rare in the fourteenth century, and in the fifteenth disappeared altogether from the literary verse. Anacrusis, which in the fourteenth century was almost more irregular than in the preceding period, became indispensable in the fifteenth. So there was reached that fixed type of verse which is rigorously prescribed in the schools of the Meistersinger.

At the same time suspension of accent, which we have seen already in Middle High German, was greatly extended. With the fixing of the number of syllables, which it is always difficult to combine in a Germanic language with a fixed number of accents at definite points in the line (cf. blank verse), there arose a feeling of uncertainty. Should the accents be ignored or overridden *within the body of the line*, as in the more fluent French verse? At the end of the line, in the rhyme, as our examples show, word and verse accent generally coincide, as in French. Yet even here there are some exceptions, second members of compounds, and even suffixes being sometimes employed,² and occasionally even mere inflexional endings.

The result was something which can best be described as suspension of accent, and a verse delivered in a kind of *even*

¹ "Grundriss," p. 87.

² Cf. the lines quoted later in this chapter from Hans Sachs, "Die ungleichen Kinder Eve."

recitative, almost a *sing-song*.¹ It is no longer a question of "conflict between prose and verse accent," of "violation of the natural word-accent," *for in the actual delivery the suspension removes all such conflict*.

The movement which we have traced culminates then in a verse which has renounced the metrical properties naturally bound up with the most marked characteristic of a Germanic language, i.e. an emphatic accentuation of the root-syllable, in favour of a type modelled on the verse of a Romance language, whose properties were widely and intrinsically different. We have seen that foreign influence is one of the main factors in the development of German verse. In this period it has come to play, indirectly, an exaggerated part, and the result is an artificiality and unnaturalness which are the inevitable outcome of all imitation which ignores essential differences between the imitator and the imitated.

It would appear as though this suspension of the prose accent was for its authors one of the beauties of the verse.

To judge by the following lines, for instance, Hans Sachs would seem to have aimed consciously at its attainment :

als *baur*n, köbler, schefer und schinder
 Die ungleichen kinder Eve (Comedia), l. 715.
 Ja, heizet die *bauren* all zwen
 Der baur in dem fegfeuer, l. 715.
 er wollt uns *alle* tun in ban
 Das wiltbad, l. 268.
heizt zaln, was wir *haben* verzecht

 sie *habn* ie weder gelt noch pfant

 wir *wölln* ein mal *zalen* und rechen

 wie *wölln* wir heuer bier breuen
 Der Eulenspiegel mit dem blinden, ll. 146, 169, 126, 71.

¹Saran (p. 306) speaks of a *Staccatovortrag*, which was suitable only for certain styles (didactic, emphatic, satiric, etc., cf. p. 304) and which, when mechanically applied to other styles, became mere barbarism,

Merely by using the appropriate alternative forms and other insignificant changes, he could easily have obtained lines which not only preserved syllabic regularity, but in which the four verse accents corresponded perfectly with the natural prose accent, e.g. :

als bauren, köbler, schefer, schinder

Ja, heiszt die bauren alle zwen

heiszt zalen, was wir habn verzecht

wir wöllen ein mal zaln und rechen.

This would, however, apparently have been too "prosaic" for him, and he purposely dislocated the prose accentuation. It is not, of course, claimed that such a simple transposition of alternative forms would everywhere suffice to produce lines with regular coincidence of verse and prose accent, though it would do so in countless cases. In many others only slight modifications would have been necessary to produce the same effect. The conclusion therefore seems forced upon us that these "difficult" lines were the result of the conscious "art" of the poet.

In conclusion we will give a number of lines from the *Comedia*: "Die ungleichen Kinder Eve," which appear to us to show the untenability of the theory of "free" accents, and of which we hold that the reading above suggested alone furnishes a satisfactory explanation :

durch mancherlei kreuz und trübsal
 all hie in disem jamertal (ll. 100-101)

da mögt ir allm wollust nachlaufen,
 spilen, bulen, freszen und saufen (ll. 649-650)

derhalben so müszt ir auf erden
 hart und armutselig leut werden,
 als baur, köbler, schefer und schinder,
 badknecht, holzhackr und besenbinder,

taglöner, hirten, büttl und schergen,
 kerner, wagenleut unde fergen,
 jacobsbrüder, schustr und lantsknecht,
 auf ert das hartseligst geschlecht (ll. 713-720).

das ist Christus, unser heilant,
 welchen der vatter hat gesant (ll. 898-899).

The following lines of Fischart ("Das glückhafft Schiff von Zürich," 203 ff.) show a similar technique. The occasional accents inserted are those of Kauffmann, illustrating his reading with four "free" stresses, and we leave readers to judge of their artistic probability.

Halt bei uns heut mit deinem schein,
 Lass dir kein wolck hinderlich sein,
 Zünd durch dein liecht den weg uns heut
 Auf Strasburg, welchs noch ist sehr weit.
 Dann du ouch würst durch dise gschicht
 Noch berümpft, wò man davon spricht.
 Wolan dein vortrab, morgenröt,
 Zeigt, das bei uns wilt halten stät :
 Wan wir dein hitzstich heut empfinden,
 Wollen wir dein beistand verkünden.

Adam Puschmann. "Gründlicher Bericht des deutschen Meistergesangs." Görlitz, 1571, 2nd edit. 1596. Neudruck von R. Jonas. Halle, 1888.

"Das Gemerkbüchlein des Hans Sachs (1551-1561) nebst einem Anhang: Die Nürnberger Meistersinger-Protocolle von 1595-1605." Braunes Neudrucke, 149-152.

J. Grimm. "Über den altdeutschen Meistergesang." Göttingen, 1811.

J. Tittmann. "Die Nürnberger Dichterschule." Göttingen, 1847.

K. Helm. "Zur Rhythmik der kurzen Reimpaare des 16. Jahrhunderts." Karlsruhe, 1895.

M. H. Jellinek. "Zur Rhythmik des 16. Jahrhunderts." P.B.B., 29, 356 ff.

- G. Baesecke. "Zur Metrik des 16. und 17. Jahrhunderts." Euphorion, 13, 434 ff.
- W. Sommer. "Die Metrik des Hans Sachs." Rostock, 1882.
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- F. Eichler. "Das Nachleben des Hans Sachs vom 16. bis ins 19. Jahrhundert." Leipzig, 1904.
- J. Popp. "Die Metrik u. Rhythmik Thomas Murners." Heidelberg, 1898.
- Anton Englert. "Die Rhythmik Fischarts." München, 1903.
- A. Kühn. "Rhythmik und Metrik Michel Beheims." Bonn, 1907 (cf. A.f.d.A., 34, 67 ff.).
- F. Stütz. "Die Technik der kurzen Reimpaare des Pamphilus Gengenbach." Q.F., 117.
- H. Kleinstück. "Die Rhythmik der kurzen Reimpaare bei Burkard Waldis." Leipzig, 1910. (Cf. G. Baesecke, A.f.d.A., 36, 147 ff.).

CHAPTER VI

OPITZ' REFORM AND THE REACTION

A GAINST the type of verse described in the last chapter a movement set in, which culminated in and was completed by Opitz' famous "Buch von der deutschen Poeterey" in 1624. There is, however, no justification for the exclusive credit so insistently claimed by Opitz in his work. That his claim has been so largely successful is due partly to his insistence and partly to the popular tendency to simplify matters by associating a whole movement with one outstanding name.

We must content ourselves here with recording the chief steps which led up to the final achievement of this epoch-making reform. One most important factor was the great growth of interest, not only in poetry itself, but also in poetic theory, which was due to the Renaissance. The Middle Ages had not concerned itself with the theory of poetry, but with the clash of the Ancients and Moderns there arose many poetics, among the most important being those of Vida (1520), Scaliger (1561), and Ronsard (1566). Ronsard, above all, became the supreme model and master for the Dutch scholars and poets, and through the influence of Daniel Heinsius and his pupil, Opitz, German poetry, too, was brought under his sway.

It was in these circumstances that German poets and thinkers began to regard the native verse with critical eye, and to measure it by classical and foreign standards. The newly-awakened interest in classical learning led some to seek a remedy for the formlessness and uncertainty of the native verse in purely quantitative verse on the classical model. Others, stimulated by

the place given to prosody in the revived study of Greek, turned their attention to the accent of German verse, and considered the possibility of substituting German stressed and unstressed syllables for the classical longs and shorts. The quantitative experiments were of no real importance; our interest is centred on the gradual and tentative growth of a real appreciation of the position of accent.

The first of the accentual reformers was Paul Rebhuhn, who in his "Susanna" (1535) consciously employed regular alternation of lift and dip. He and his followers had not, however, sufficient influence to bring about a general reform.

The theorist of the new movement was Johann Clajus (1535-92), who in his "Grammatica Germanicae linguae" (1578) formulated both the accentual and the quantitative principles. Of the former he says, in the section entitled "De Ratione Carminum Veteri apud Germanos":

"Versus non quantitate, sed numero syllabarum mensurantur, sic tamen, ut ἄρσις et θέσις observetur, juxta quam pedes censentur aut Iambi aut Trochaei, et carmen vel Iambicum vel Trochaicum. Syllabae enim, quae communi pronuntiatione non elevantur, sed raptim tanquam scheva apud Ebraeos pronuntiantur, in compositione versus nequaquam elevandae sunt, sed deprimendae: Et contra syllabae longae et accentum sustinentes, nequaquam deprimendae sed elevandae sunt, ut:

- ∪ - ∪ - ∪ - ∪
 Im Gesetze steht geschrieben
 Du sollt Gott den Herren lieben

Trochaici sunt. Nam si Iambici essent, syllabae deprimendae elevarentur, et elevandae deprimerentur. Binis enim syllabis fit dimensio, quarum prior deprimitur, altera elevatur in carmine Iambico, in Trochaieo vero prior elevatur, posterior deprimitur."¹

In a special section, "De Ratione Carminum Nova," he gave careful specimens of quantitative verse.

The immediate forerunner of Opitz was Tobias Hübner (1577-1636), who held that word and verse accent should

¹Grammatica," p. 261 f.

coincide at the end of the line and at the caesura, but that otherwise they should be independent of each other. In Alexandrines constructed on this principle, and in which form alone he thought they could be rendered acceptable in German, he translated the "Seconde Semaine" of Du Bartas (1619-22), his metrical principles being laid down in the Preface.

Shortly before the appearance of Opitz' "Poeterey," Diederich von dem Werder¹ had written verses which approached still more closely to the Opitzian ideal than those of Hübner. Of a certain Ernst Schwabe von der Heide, who is often referred to by Opitz, and whose poems with poetical rules appeared at Frankfort on the Oder in 1616, we have no first-hand knowledge, as nothing of his survives beyond the specimens of his verse given by Opitz in the "Poeterey."

The man who took up, developed and gave authority to these views, expressing the new gospel not tentatively but emphatically, and with a frank assertion of its exclusive justification, was Opitz. His success was due to the fact that he combined theory with practice, and gave a bold and resolute lead amid all the confusion of conflicting opinions.

Martin Opitz (1597-1639) was born at Bunzlau in Silesia, and after visiting the schools of his native town and Breslau, proceeded to the Academy at Beuthen, where he perhaps first became acquainted with the poems of Heinsius, which appeared in 1616. At the age of twenty he wrote his "Aristarchus sive de Contemptu Linguæ Teutonicæ" (1617), where he already touches on some of the subjects, the Alexandrine, vers communs, hiatus, and elision, dealt with later in the "Poeterey." The verses of his own composition which he gives, show nothing of his later principles. As an example we can take the following lines, which he describes as *Gallico more effictos*, and in which he claims (quite wrongly) to be for the first time employing the Alexandrine in German. At the same time he gives a quite erroneous explanation of the name. "Primum itaque illud versuum genus tentavi, quod Alexandrinum (ab autore Italo, ut

¹ Cf. G. Witkowski, "Diederich von dem Werder." Leipzig, 1887.

ferunt, ejus nomīnis) Gallis dicitur, et loco Hexametrorum Latinorum ab iis habetur.”¹

O Fortun, O Fortun, stieffmutter aller frewden,
 Anfeinderin der lust, erweckerin der noth,
 Du todtes leben, ja du lebendiger Todt,
 Durch welcher grimm sich mus manch trewes herze scheiden.

Ist er gar wol zufried' : er helt es für rhümlich,
 Das, ob ers köndte thun, er doch nicht reche sich.

Das er alles unglück so uns offtmals zusteht,
 (Ob es gleich in der erst schwer und gedrang hergeht)
 Zu seiner stell' und stundt mit frewden werde lencken.

[Kauffmann provides the lines with the following accents !

O Fortun, Ó Fortun, stieffmutter aller frewden . . .

Du todtes leben, ja, du lebendiger todt.]

In 1618 Opitz was at Frankfort on the Oder and later at Heidelberg, where the unfortunate “Winter King,” Friedrich von der Pfalz, held his court. The Heidelberg period was Opitz’ most fruitful time. In 1620, when the war broke over Heidelberg, he went to Leyden, where he spent three months, and where intercourse with Heinsius established him in his adherence to an alternating-accentual technique of the most rigid type. From this time on, his own poems accord, on the whole, though not as Witkowski² says, completely, with the principles propounded four years later in his famous book. In 1621 appeared his “Trostgedichte in Widerwärtigkeiten des Krieges,”³ in which, like Klopstock, he attained at the age of twenty-four

¹ Witkowski, pp. 98 f.

² Op. cit., p. 20.

³ The four opening lines show what mastery of the new style he had already attained :

Des schweren Krieges last den Deutschland jetzt empfindet,
 Und das Gott nicht umbsonst so hefftig angezündet
 Den eifer seiner macht, auch wo in solcher pein
 Trost her zue holen ist, soll mein getichte sein.

the summit of his poetical powers. Then like Horace, Ronsard and others, he aspired to fix also the rules of his art, and become not only the first poet, but also the lawgiver of the German Parnassus. Impelled by the production of an unauthorized edition of his earlier poems,¹ which he feared would injure the reputation of a reformer which he so highly prized, he composed in haste, in five days he tells us, his "Buch von der Deutschen Poeterey" (1624). Like Lessing's "Laokoon," the work was, then, hurriedly produced under the compulsion of external circumstances, and like Lessing, Opitz claims indulgence for any incompleteness by pleading the special conditions of its composition.

We are concerned here with the metrical aspect² of Opitz' work, the important Chapter VII. There, as elsewhere, Opitz is very insistent in claiming the reform as his own, and in asserting his right to be regarded as the founder of the national verse. We have seen how much had already been done by his predecessors in the metrical field and what he owed among others to Heinsius. In other parts, too, he borrowed freely from various authorities, especially Ronsard and Scaliger, and he did not even trouble to verify quotations. The work is, in fact, only to a very small extent his own intellectual property. Hardly a thing in it is really new, except perhaps his assertion of the *exclusive* justification of the accentual type of verse.

Its importance lies in the fact that in clear and unmistakable fashion he set up for his fellow-countrymen, as Paul³ says, "at one and the same time the programme and the code of rules for the whole new poetry of the Renaissance," and that theory and practice went hand in hand, his "Teutsche Poemata" appearing in the year after the "Poeterey."

Chapter VII (*Von den reimen, ihren wörtern und arten der*

¹ Cf. Chap. V. Witkowski, p. 157.

² The importance which contemporaries attached to the *metrical* part of the work is seen by the change of title in the second edition (1634), and in the many following editions: "Prosodia Germanica, oder Buch von der deutschen Poeterey."

³ "Grundriss," II, 2, p. 90.

getichte) is in some respects very thorough and penetrating, in others inadequate and merely traditional. While he is, for instance, careful to distinguish between Middle High German open and closed *e*, he introduced from the French the terms masculine and feminine¹ which have no meaning for German verse, and also retained the terms iambus, trochee, etc. As in "Aristarchus," he prescribes the avoidance of hiatus by the elision of *e* at the end of a word when the next word begins with a vowel, and the use of the apostrophe to indicate the omission. An instance of mechanical acceptance of the laws of his French authorities is his rule as to final *e* before initial *h*, which shows no appreciation of the difference of the consonant in the two languages:

Stehet das h zue anfangе eines wortes, so kan das e wol geduldet werden ; als :

Die ich lobe, hörst es nicht ?

Oder auch aussen bleiben ; als :

Was kan die künstlich' hand ?

One important point to Opitz' credit is his emphatic pronouncement against the carrying through of syllabic regularity by that mutilation of words which the sixteenth century had so freely employed. Words were not to be lopped of their final *e*, nor internal *e* omitted:

Die *wäll* der starcken Stadt unnd auch *ihr* tieffe Graben.

Mein Lieb, wann du mich *drücktst* an deinen *lieblichen* Mundt,

So thets *meinm* hertzen wol und würde frisch und *gesundt*.

"Welchem die reime nicht besser als so von statten gehen, mag es künlich bleiben lassen."

Nor should *e* be added to words to which it does not belong (*Sohne, Helde, Sterne*), but the words are to be employed in the form they have in "Cancelleyen, welche die rechten lehrerinn der reinen sprache sind."

¹ He does indeed give one *descriptive* term for the feminine rhyme—*ein femininus, welcher zue ende abschiessig ist* (i.e. "falling," cf. falling or descending rhythm) but does not even *suggest* its adoption.

Our chief interest, however, centres upon the famous passage in which Opitz formulates definitely and dogmatically his accentual law.

“Nachmals ist auch ein jeder versz entweder ein *iambicus* oder *trochaicus*; nicht zwar das wir auff art der griechen unnd lateiner eine gewisse grösse der silben können inn acht nemen; sondern das wir aus den accenten unnd dem thone erkennen, welche sylbe hoch und welche niedrig gesetzt werden soll. Ein Iambus ist dieser:

Erhalt uns Herr bey deinem wort.

Der folgende ein Trocheus:

Mitten wir im leben sind.

Dann in dem ersten verse die erste sylbe niedrig, die andere hoch, die dritte niedrig, die vierde hoch, und so fortan, in dem anderen verse die erste sylbe hoch, die andere niedrig, die dritte hoch etc ausgesprochen werden. Wiewol nun meines wissens noch niemand, ich auch vor der zeit selber nicht, dieses genawe in acht genommen, scheint es doch so hoch von nöthen zue sein, als hoch von nöthen ist, das die Lateiner nach den *quantitatibus* oder grössen der sylben ihre verse richten und reguliren. Denn es gar einen übelen klang hat:

Venus die hat Juno nicht vermocht zue obsiegen;

weil Venus und Juno Iambische, vermocht ein Trocheisch wort sein soll: *obsiegen* aber, weil die erste sylbe hoch, die andern zwo niedrig sein, hat eben den thon welchen bey den lateinern der *dactylus* hat, der sich zueweilen (denn er gleichwol auch kan geduldet werden, wenn er mit unterscheide gesatz wird) in unsere sprache, wann man dem gesetze der reimen keine gewalt thun will, so wenig zwingen leszt, als *castitas*, *pulchritudo* und dergleichen in die lateinischen *hexametros* unnd *pentametros* zue bringen sind.”

This accentual law Opitz claims as his intellectual property. At the same time it is not fair to overlook, as is so often done, the word *genawe*, which is after all an admission that does justice more or less to the facts as we know them. None of

his predecessors had expressed the law succinctly and categorically; one of the most notable, Clajus, had, as we have seen, recognized as permissible the quantitative side by side with the accentual principle. Opitz here definitely condemns a verse based upon quantity, the "grösse der silben." His position is very much like that of Lessing later on in the question which he focussed in his "Laokoon."

Opitz' Limitations.—Opitz' great merit is the clearness with which he saw and enunciated his fundamental principle; his chief limitations are due to his merely partial emancipation from tradition.

(1) He does not attempt to distinguish between dynamic stress and pitch; he speaks of *accent* and *thon* together, and describes the result of the combination as being either *high* or *low*. He probably had no clear conception of the distinction, and was influenced, like his contemporaries, by the revived interest in Greek prosody.

(2) He recognizes no secondary accent. His absolute black or white, *hoch* or *niedrig*, was doubtless due to the influence of classical verse, which dealt only with the standardized values of the *long* and *short*, and the feeling of Renaissance days that the highest perfection was only to be found in an application of classical standards to the mother tongue and the native verse. *Obliegen*, for instance, has one "high" and two "low" syllables. The second and third syllables are, according to him, on the same footing, and the word accentually equivalent, say, to *obigen*, or the English *obsequies*.

(3) Two feet only are recognized, the iamb and the trochee. The dactyl is mentioned, to be sure, but only the dactylic word, not the foot—the possibility of using $\diagup \times \times$ in either of the forms:

$$\diagup \times \diagup \times \diagup \times \diagup \times \text{ or } \times \diagup \times \diagup \times \diagup \times \diagdown$$

According to his definition it is obviously impossible, but Opitz sees that such words cannot be entirely banished from poetic speech, so he smuggles them in with his *zueweilen*, and the somewhat vague and hesitating parenthesis in which he

admits that they may be "geduldet." An instance of his use of a word of the type $\surd \times \times$ is seen in the sonnet in Chapter III (p. 141):

Geflügelt mitt vernunfft, und *mutigen* gedancken.

(4) The retention of foreign terms we have already spoken of. This and the spread of the Alexandrine, of which he boasts, were his great disservice to German poetry.

Opitz, then, combined syllabism with the old Germanic accentual principle; he did not simply reject the fetters of syllabism and go back to the old Germanic freedom. Hitherto syllabism had been gaining ground at the expense of accent; now they were to march together in equal yoke. Europe had known hitherto three chief types of verse, the quantitative classical, the accentual Germanic and the syllabic Romance, each showing predominance of its own main characteristic, though with a greater or lesser admixture of that of both the others. Now two of them are to be combined to form a new prosodic type, and in so doing experience the great difficulty of modern Germanic verse.

With his two exclusive syllables and his two exclusive feet Opitz put German verse under the most severe restraint. It was doubtless salutary at the time, as was the somewhat similar severity of Lessing's "Laokoon," but it could not be maintained indefinitely, or German poetry would have died of inanition. Hence the future history of German poetry is one of an ever-widening outlook, due in part to foreign influences, and in part to a sweetening of this artificial channel from the fresh free waters of the folk-song.

The Reaction

Opitz' verse remained on the whole, apart from folk-poetry, the prevailing type down to Klopstock. His principles generally met with recognition, even among the Meistersinger, though opposition was not wanting. His most notable opponent was Weckherlin (1584-1653), who in the first edition of his Poems (1641) expressed himself, though with some toleration, against Opitz' principles, and in the second edition (1648) declared his

opposition in even more decided fashion. But in practice he too showed more and more the influence of the new theories.

When the reaction did set in, it was not so much against the main underlying principle as against the undue and cramping severity of Opitz' code. Even Opitz himself, as we have seen, in practice modified to some extent the severity of his own laws.¹ His theory was very simple, but the language was disobliging enough not to conform to it. In this reaction we recognize two very distinct stages. In the first, disyllabic dips are again employed, and this, though against the letter, is not essentially against the spirit of Opitz' reform, as syllabic regularity is still preserved. The second stage is reached when feet of a different number of syllables are combined in the same line, and with this stage his principles are thrown entirely overboard.

The re-introduction of trisyllabic feet is usually attributed to A. Buchner (1519-1661), who in his opera "Orpheus," performed in 1638, first employed dactyls in an important and notable work. "Teutonico in carmine Daktylum eleganter currere primus docuit," says Neumeister of him. Though he uses classical terms, he was apparently inspired, not by the classics, but by the "Volkslied" ("gemeinen Liedern"). In his "Anleitung zur Deutschen Pöeterey," which, however, did not appear till 1665, he recommends the use of dactyls and anapæsts.

Other notable writers of dactyls of the period were Simon Dach, who employed them in 1637 in his "Anke van Tharau," and Friedrich von Logau. They soon became popular, especially after Filip Zesen had warmly championed them in his "Hochdeutscher Helikon" (1640), in the preface of which he lauds the services of Buchner in enriching German verse by this new measure.

Even if these verses did not owe their introduction to classical models, they paved the way for an imitation of Greek and Latin metres, and not merely of those containing only feet of an equal number of syllables, but also of those more complicated

¹ As Witkowski points out, in the four lines given on p. 179 (Chap. VII), he offends no less than three times against his own precepts.

measures, in which feet of a different number of syllables stood side by side in the same line.

The transition from Buchner's dactyls passed through the successive stages of combining dactylic lines with trochaic lines *in the same strophe*, and then of combining dactyls with trochees *in the same line but at fixed places*, before reaching the final stage, *a free admixture of the two*. Thus by gradual stages was accomplished the revolution against Opitz' over-rigorous legislation. He had made German verse to pass, as it were, through the eye of a needle, but now we have again a widening and unfolding, which was to give to that verse a range and variety hitherto unknown.

It is not that Opitz' syllabic verse is banished, but that side by side with it there springs up again non-syllabic verse of various types, and that a measure of the old Germanic freedom, which in the folk-song had never been surrendered, is regained.

With the imitations of classical models, which only became really important with the literary movements of the eighteenth century, and only passed from the experimental stage to that of actual accomplishment with Klopstock's "Messias" in 1748, it will be more convenient to deal systematically at the beginning of the next chapter. We will conclude this chapter with a brief account of the rehabilitation of that verse, with the threatened extermination of which it began.

The old rhymed-couplets of Hans Sachs were despised by Opitz and his followers. Especially when carelessly printed, as they often were, without the contractions and abbreviations necessary to squeeze them into the octosyllabic mould, they were in fact devoid of any regular form, and deserved all the contempt contained in the opprobrious name of *Knittelverse*. The origin of this term is somewhat obscure. *Knittel* or *Knüttel* means a cudgel (*Knotenstock*). The verses are also sometimes called *Pritschverse*, from the *Pritsche*, the short wooden sword wielded by the harlequin. As the *Pritschverse* were the verses of the clown, the *Knittelverse* were perhaps branded as only fit for the bumpkin, the wielder of the cudgel. Another explanation is that they were *knüttelicht*, knotty and rough as a *Knittel*.

The name was first of all used of Leonine Hexameters (i.e. with rhyme of end of line and cæsura), then of Alexandrines with cæsura-rhyme. Later it was applied to all verse which offended against the Opitzian code, whether from varying number of syllables, conflict of verse and prose accent, or from any other cause. Hence the word came to have its popular modern significance of "bad" verses in general, i.e. *doggerel*. To translate *Knittelverse*, when applied for instance to the famous lines of Goethe and Schiller, by "doggerel," as is sometimes done, is absolutely misleading.

Hans Sachs was commonly held up to derision as their chief representative, but in all the satire directed against them, and in all the attempts which gradually led to their rehabilitation, there is much confusion, and Hans Sachs is often made responsible for a type of *Knittelverse* which have not the faintest conceivable resemblance to his lines. All this vagueness and misunderstanding is due to the fact that it was not, and even now is not always clearly realized, that the old Middle High German epic four-lift verse developed along two quite distinct lines.

(1) On the one hand, its tendency towards syllabic regularity was developed in the way above described, till it resulted in the Hans Sachs type of verse.

(2) On the other hand, just as the Folk-song continued what we might describe, from the "literary" point of view, as a subterranean existence, so the epic verse lived on, in the hands of the popular rhymesters and ballad-mongers, in a popular form, in which the national characteristic of the verse, the fixed number of four accents, was alone considered, the number of syllables being free. Such verses often attained a very unwieldy bulk.¹ It is only when we realize that the shafts of satire are directed, now against the one and now against the other of these, while both are classed together under the name of *Knittelverse*, that the complication of the whole question down to the time of Goethe and Schiller is appreciated.

¹ Cf. Saran, *op. cit.*, p. 321, and the lines he quotes there.

So werd' ich wieder frölich seyn und wacker lachen,

Wann man sie straft, dasz ihnen der Hertz-Bendel thut krachen.

It is obvious that the comic lines of Gryphius in his "Peter Squenz" (1656) are a parody, not of the verse of Hans Sachs, with which they have not enough of the resemblance that all caricature demands, but of the other type :

Peter Squenz. Ich wünsch' euch allen gute Nacht.
Dieses Spiel habe ich, Herr Peter Squenz, Schul-
meister und Schreiber zu Rumpelskirchen
selber gemacht.

Serenus. Der Vers hat schrecklich viel Füsze.

Peter Squenz. So kann er desto besser gehen . . .

Minor¹ says that an Opitzian is here making fun of the rhymed couplets of the Meistersinger drama, and that he shows by this *reductio ad absurdum* that he has no understanding for the Hans Sachs type of verse. The misunderstanding here appears to be rather on the part of Minor himself.

Christian Reuter used the *Knittelverse* satirically for portraying types of the common people. The "*Hofpoeten*" employed them for a purpose they had often served in their own day, namely, in occasional poetry. With Canitz they have strict alternation, but with some cases of metrical depression, etc. The *Knittelverse* of Wernicke in his burlesque poems are, with few exceptions, regular four-foot iambics, as seen in the following lines.

ECCE ITERUM MÆVIUS.

In Knittelversen.

Als nach dem Fall des Lobesans
Ein Philipp herrschte nach dem Hans,
Als man verundeutscht fremde Wörter
Und in dem Reimen ward gelehrter,
Da brandmarkt' alle Dichterling
Ein kaiserlicher Palatin,
Sowohl die Blinden als die Lahmen,
Mit einem funkelneuen Namen.
Itzt, da der Streich nichts mehr vermag,
So kommt ein neuer Dudelsack

¹"Neuhochdeutsche Metrik," 2nd ed., p. 358.

Und machet sich ohn' all' Erröten
 Zugleich zum Pfalzgraf und Poeten,
 Nimmt selber einen Namen an,
 So gut als er ihn machen kann,
 Und der verneute Meistersänger
 Wächst eine ganze Sylbe länger.¹
 Kriegt' er nicht einen in der Tauf?
 Warum nimmt er den andern auf?
 Ich merk' es : Er hat zwei Gesichter,
 Eins als ein Christ, eins als ein Dichter.
 Der eine Nam' ist abgenützt,
 Den andern nimmt er zum Staat an
 Und segnet sich mit beiden itzt
 Vorm Hofmannswaldau und dem Satan.

Gottsched recommended them in their regular form, i.e. as an octosyllabic four-lift verse with coincidence of word and verse accent, and advised the reading of Hans Sachs, in order to acquire the necessary style. Breitingger in his "Critische Dichtkunst" (1740) recommended their use for serious purposes.

Rost, in his satire against Gottsched, "Der Teufel" (1755) used *Knittelverse* with four "free" accents, but without any fixed number of syllables. In this form they were to pass over into the classical period, where they played so considerable a part, and to survive as a living verse to-day. Goethe used them for humorous and occasional poetry in his youth, and he in "Faust" and Schiller in "Wallensteins Lager," made them classic and immortal. Thus we see the direct lineal descendant of the very oldest known Germanic verse re-established in credit, and the line of succession continued unbroken from the alliterative long-line, through the rhyming couplets of Middle High German, and the verse of the Meistersinger, down to the present day.

¹ Hunold adopted the name of Menantes.

“Buch von der deutschen Poeterey.” Braunes Neudrucke, I.

Martin Opitz. “Teutsche Poemata.” Braunes Neudrucke, 189-192.

Otto Fritsch. “Martin Opitzens Buch von der deutschen Poeterey. Ein kritischer Versuch.” Diss. Halle, 1884.

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CHAPTER VII

THE VERSE OF THE CLASSICAL PERIOD

WE have seen in the last chapter how German verse recovered syllabic freedom, which in the folk-song had never been lost, without however banishing syllabic verse. Henceforth the two dwell amicably side by side. The syllabic verse forms a very large part, but the non-syllabic grows in quantity and importance, and is recruited both from foreign and native sources.

The new period is characterized by :

(1) The importance of foreign influences. Hitherto we have been concerned mainly with the modifying influence of foreign verses upon existing German types. In this period we see the direct importation of foreign metres; indeed, the two most important lines of the classical period, the hexameter and blank verse, are both of foreign origin.

(2) The challenge to rhyme. The supremacy of rhyme, which had remained virtually unquestioned since Otfried, is assailed by the use of :

(a) Rhymeless verse. Its rôle is very considerable, even apart from the two important lines mentioned above.

(b) Assonance, which, especially in the Romantic Period, is extensively employed.

(3) The rise of certain forms of such great rhythmical freedom that they approach the border-line between prose and verse.

(4) The extension of the use of prose for certain literary forms.

This chapter is intended to complete in outline the history of German versification, and not to give a connected history of

each particular form of verse. As, however, metrical theory is at the beginning of the classical period largely bound up with the employment of the hexameter, it will be necessary to go somewhat more fully into the history of that line in Germany.

The Alexandrine.—We have already seen how the reaction against the rigour of the Opitzian code prepared the way for metrical experiments and for a freer treatment of existing verse. Among others, the most famous of French lines, which Opitz himself had helped to naturalize in Germany, the Alexandrine, began to suffer certain liberties, and, as it were, went to meet the hexameter half way. Opitz had placed the Alexandrine first among all iambic verse, and recommended its use in place of the heroic verse of the Greeks and Romans. The Alexandrine in fact underwent a kind of canonization. Ludwig von Anhalt, who, after opposing Buchner's re-introduction of trisyllabic feet, at last consented to the innovation, yet persisted that they should not invade the sacrosanct Alexandrine. For nearly a hundred and twenty years German poets continued to write Alexandrines of the most rigorous type, and in German the line can, for obvious reasons, be incomparably stiffer even than in French. Its capacity for severity and monotony is well illustrated in Gottsched's "Sterbender Cato" (1732).

The Alexandrine remained then inviolate down to 1743, in which year Uz (1720-96), the translator of Anacreon, created for his ode, "Der Frühling," a four-lined strophe, in which the longer line is a modification of the Alexandrine, having trisyllabic feet at the end of each half-line.

Ich will, vom Weine berauscht, die Lust der Erde besingen,
 Ihr Schönen, eure gefährliche Lust,
 Den Frühling, welcher anitzt, durch Florens Hände bekränzet,
 Siegringend unsre Gefilde beherrscht !

Fangt an ! ich glühe bereits ! Fangt an, holdselige Saiten !
 Entzückt der Echo begieriges Ohr !
 Tönt sanft durchs ruhige Thal ! da lauschen furchtsame Nymphen,
 Nur halb durchs junge Gesträuche bedeckt !

This strophe was frequently employed by others with or

without modifications. Ramler, in his ode, "Sehnsucht nach dem Winter" (1744), has in the longer line a dissyllabic foot at the beginning and a trisyllabic foot at the end of each half-line, while the middle foot is either dissyllabic or trisyllabic.¹

x / | x x / | x x / || x / | x x / | x x / | x

Die Stürme durchheulen die Luft und schleudern Wolken auf
Wolken,

Und donnernd stürzen die Ströme durchs Land.

Die Wälder trauern entblößt ; das Laub der geselligen Linde
Wird weit umher in die Thäler gejagt.

Kleist in his "Frühling" (begun in 1746, first printed in 1749, final form 1756) obviously started from a similar modification of the Alexandrine, which he employed without any admixture of shorter lines. In addition, however, to freeing himself from all restriction in the employment of the trisyllabic feet, Kleist made the great innovation of using the feminine as well as the masculine cæsura. Thus he arrived at his "Pseudo-Hexameter," a sort of hexameter with anacrusis.

It is a strange hybrid, standing between the Alexandrine and the hexameter, leaning now to the side of the one and now to that of the other. On the whole it is nearer the former than the latter, for in the majority of the lines we have that feature which is an essential element of the classical Alexandrine, but contrary to the whole spirit of the hexameter, the fixed cæsura in the middle of the line. If all lines had this fixed masculine cæsura in the middle of the line the unprejudiced reader would inevitably take the verse for free, tripping Alexandrines. In view of this fact it is strange and interesting to find that Kleist himself thought the feminine cæsuras a weakness in his "hexameters." Thus he wrote to Nicolai on 16th Nov., 1755 :—

"Man wird Sie für parteiisch halten, dasz Sie Bodmern und Wieland allein, und nicht auch Klopstock und mich angriffen,

¹It is therefore not correct to say of this poem, as Paul does ("Grundriss," p. 97) : "Ramler liesz dabei zwei und dreisilbige Füsz ganz nach Belieben wechseln."

da wir doch Alle in einem Silbenmasze gedichtet haben. Ich weisz wohl, dasz, wenn schon jemand vor mir in Hexametern geschrieben hätte, ich diese Versart nicht würde gewählt haben; ich hätte alsdann ihren Übelklang zu gut eingesehen. So aber wollte ich eine Probe in dem lateinischen Silbenmasze machen. . . . Ich verwerfe zwar nicht alle hexametros; es ist das allervortrefflichste Silbenmasz, wenn der Abschnitt in der Mitte immer männlich ist; wenn aber entweder gar kein gewisser Abschnitt, wie in Bodmer, Klopstock und Wieland, oder bald ein weiblicher, bald ein männlicher, wie in meiner Kleinigkeit ist, so taugt es nichts im Deutschen."

His letter to Gleim of 21st Jan., 1747, shows the trouble he took to correct the "dactyls" of his "hexameter":

"Sie werden hie und da noch einige unrichtige Daktylos bemerkt haben, z.E. gleich von Anfang: Empfangt mich | füllt
 meine | Seele. Da ist in "meine" die erste Silbe lang etc; sie sind aber nicht häufig darin, und ich will schon noch alle ändern."

The first printed text of 1749 and the final version (in the "Gedichte," 1756) can be conveniently compared in Sauer's edition of Kleist's works (Hempel, Berlin, 1881-82), where both are given. The following are the opening lines of the poem in the author's final revision:

Empfang' mich, schattichter Hain, voll hoher grüner Gewölbe!
 Empfang' mich! Fülle mit Ruh' und holder Wehmut die Seele!
 Führ' mich in Gängen voll Nacht zum glänzenden Throne der
 Tugend,
 Der um sich die Schatten erhellt! Lehr' mich den Widerhall
 reizen
 Zum Ruhm verjüngter Natur! Und ihr, ihr lachenden Wiesen,
 Ihr holden Thäler voll Rosen, von lauten Bächen durchirret,
 Mit euren Düften will ich in mich Zufriedenheit ziehen
 Und, wenn Aurora euch weckt, mit ihren Strahlen sie trinken.

Meantime the indispensability of rhyme was being called into question and experiments in rhymeless verse on classical

models were being made. Gottsched himself, whose Alexandrines were of the most rigid type, was not opposed to rhymeless verse, or to the use of classical metres. He gave in his "Versuch einer Critischen Dichtkunst" (1730) specimens of rhymeless hexameters, and in the third edition (1742) also of the distich. Of the possibilities of rhymeless verse he said: "As Milton in England has been able to write an entire heroic poem without rhymes, which is now applauded by the whole nation, it would not be impossible even in Germany for a great intellect to bring something new into vogue. I am convinced that, if Opitz had left any example of this kind, he would have been frequently followed therein without hesitation." The success of Klopstock's "Messias" in the following decade was a remarkable fulfilment of this prophecy. The Swiss were favourable to the banishment of rhyme, owing to their opposition to the monotonous regularity of the Opitzian verse. The Halle poets, Pyra and Lange, in their "Freundschaftliche Lieder" (1745), made a certain modified use of classical metres.

*The Hexameter.*¹—Between the inception and the publication of Kleist's "Frühling" there appeared the first three cantos of Klopstock's "Messias" (1748), the idea of which he had conceived while still a student at Leipzig. For Klopstock's purposes and his conception of poetry and the poet's mission, the Opitzian technique was entirely inadequate.² For this poetry of feeling, heart and soul, of *intuition*, of the expression of the ecstatic, the ethereal, the intangible, a verse of such over-definite precision and mathematical accuracy was an impossible medium of expression. He needed a verse of greater variability and adaptability, and, above all, freedom from the fetters of rhyme. All these qualities he saw in the classical metres which he employed and adapted. Going still further, he created for himself verse in which he was bound by no set scheme at all;

¹ For the previous history of the hexameter in German, cf. W. Wackernagel, "Geschichte des deutschen Hexameters und Pentameters bis auf Klopstock." *Kleine Schriften*, 2, 1 ff.

² Cf. Saran, "Deutsche Verslehre," pp. 324-325.

by nothing in fact but the promptings of his own rhythmical feeling, the Free Rhythms. Thus he advanced along the path of rhythmical freedom till he approached the border line which divides verse from prose.

The unique and essential importance of Klopstock's practical as well as theoretical services to German poetry lies in his emphasis of the relation of the rhythm to the thought expressed. Rhythm is a means of expression, and conversely the sense gives the rhythm, and it, and it alone, can determine the properties of the speech material of the individual line. In this perception is contained the essential truth that we have not to do in verse with *absolute* linguistic properties of the word, whether of length or stress or pitch, but that accent, in the broader sense in which we have defined it above (Book I, Chap. V) is, for the word in its living context, dependent on psychological factors.

Klopstock recognized that the set scheme of the classical hexameter,

$$- \cup\cup - \cup\cup - \cup\cup - \cup\cup - (\cup\cup) - \cup$$

with its equation $- : \cup = 2 : 1$, was not to be taken literally ; that it represented only a theoretical standardization of values, and that in practice classical longs and shorts differed widely in value. He found in Homer's hexameter long, longer and longest, short, shorter and shortest syllables. He did not hunt anxiously after spondees, like Voss, and he recognized that in the German hexameter *the trochee* also has to be employed as an equivalent of the classical dactyl and spondee. If then $-\cup\cup$, $-$, and $-\cup$ are to stand as equivalents in the same line, and if at the same time the fundamental principle of all German verse, the equality in principle of the rhythmical units, is to be preserved, it is obvious that these longs and shorts cannot stand in any rational proportion to one another, but can only represent syllables longer or shorter or approximately equal, a *various distribution of the bulk of the whole foot between its different parts*. Understood in this sense, those three formulæ do undoubtedly represent roughly actual varieties of possible and

existing feet, which are capable of producing perfectly distinct and characteristic rhythmical effects. The difference between – 00 and – 0 is that in the second case the first syllable takes up more of the time and weight of the foot, as is obvious in the fifth foot of the following line of the “Messias” (I, 33) in the versions of 1748 and 1799 respectively :

Aber umsonst. Sie kannten den nicht, den sie | König | nannten
 Aber umsonst. Sie kannten ihn nicht, den | König sie | nennten

The “spondee” represents a greater or less degree of approximation to an equal distribution of the bulk of the foot between its two parts. Whether the “*gleichgewogene Spondeen*,” upon which so much controversy turned, are actually attainable is another question ; but that a very distinct rhythmical effect, one of arrestation and retardation, can be achieved, even by an *approximation* to such “equal balance,” is beyond question. The effect is especially marked at the end of the line, and the difference is palpable between the rhythmical close of the two following lines (“Messias,” I, 9, 1748 and 1799) :

Darf sich die Dichtkunst auch wohl aus dunkler Ferne dir nähern ?
 Darf aus dunkler Ferne sich auch dir nahen die Dichtkunst ?

Even in the body of the line a distinct effect is produced by the “spondees,” though it is doubtful whether there is ever in actual practice even as close an approximation to “equal balance” there as at the end of the line. The effect aimed at, and to some extent achieved, will be seen by a comparison of the following pairs of lines (“Messias,” I, 6 and 10, 1748 and 1799).

Satan wider den göttlichen Sohn ; um | sonst stand Ju | däa
 Satan gegen den göttlichen Sohn ; um | sonst stand | Juda

Weihe sie, Geist Schöpfer, vor dem ich im | stillen hier | bete
 Weihe sie, Geist Schöpfer, vor dem ich hier | still an | bete

Voss took much trouble with his spondees, and sometimes gave his hexameters a laboured and rather pedantic effect by the exaggerated use of them. In the following example we have final spondees in three successive lines ;

Nun mag brechen das Auge, da dich wir gesehen im Amtsrock,
 Sohn, und dich ihm vermählt, du frisch aufblühendes Herzblatt!
 Armes Kind, wie das ganze Gesicht roth glühet vom Ostwind!
 Der siebzigste Geburtstag, ll. 206-208.

In the hexameter, whose specific rhythmical effect depends upon the diversified movement of the more rapid trisyllabic and the slower disyllabic feet, the "spondees" with their emphatic retardation, when properly used, undoubtedly add weight and dignity to the line. Especially in his "Ilias" Voss often uses them with good effect, and his translation as a whole would not gain if it were "lightened" by their removal.

Aber zumeist den Atreiden, den zween Heerfürsten der Völker
 Ilias, I, 16.
 Gehe denn, reize mich nicht; dasz wohlbehalten du heimkehrst
 Ilias, I, 32.
 Unglücksseher, der nie ein gedeihliches Wort mir geredet
 Ilias, I, 106.

As an instance of the admirable effects which Voss often achieves with his hexameters we might quote the following lines, the third of which is a wonderful piece of sound-painting:

Als nun fern aus dem Hause des Organisten der Schimmer
 Leuchtete, hört' er den mutigen Hall der Trompeten und Hörner
 Und hellklingender Geigen, durchtönt von dem polternden Brumm-
 basz.
 Luise, III, ll. 564-6.

We have intentionally begun here with the traditional symbols, in order to show that the hexameter can, after all, to some extent be expressed in terms of - ∪ ∪, --, and - ∪, though with the emphatic proviso that no rational proportion between the long and the short is to be assumed.

The dactyls themselves are of various types. Köster¹ distinguishes three types according to the weight of the syllables of the dip:—

A. Those in which the third syllable is heavier than the second: Felsenkluft, trennet sich (genuine dactyls).

¹ "Deutsche Daktylen," Z.f.d.A., 46, 113 ff.

B. Those in which the second syllable is heavier than the third : Waldvögel, Schöpfungen (spurious dactyls).

C. Those in which the second and third syllables are equal in weight, and which will fit into either scheme.

He quotes Goethe's "Reineke Fuchs" and "Hermann und Dorothea" as examples of poems in which the "genuine" and "spurious" hexameters respectively predominate.

Köster's theory has been widely accepted. Kaufmann¹ takes it over wholesale. Saran² refers to him and gives a similar classification of the "genuine" dactyls. Paul³ considers his distinction of the various types of trisyllabic feet valuable, but while not denying the possibility of hexameters being composed of "spurious" dactyls, does not believe that such exist in German literature. Baesecke⁴ thinks there is nothing more in it than what we already know, namely, that the feet of one poet are more lightly, those of another more heavily filled.

Köster has certainly formulated characteristic differences of movement in the various types of dactyls, but that is his only contribution of value, while his musical notation is only calculated to obscure the actual facts.

Klopstock not only carried the hexameter from the experimental stage, and made of it the classical verse of the German epic, but he also in his "Odes" won for German poetry some of the most important classical strophic forms. He demonstrated especially the possibility of reproducing in German the characteristic effects of the Alcaic and the Asclepiadaic strophes, and his success gave them a definite place in German literature. In the odes the same rhythmical problems are presented as in the hexameter. The longs and shorts of the classical metres are not there reproduced in German by any *rational* distribution of the time of the whole foot any more than in the hexameter. All the same, the general movement of the lines is dominated by a *similar* relation of the parts of the separate feet to one another as in the classical models, and Klopstock produced,

¹ "Neuhochdeutsche Metrik," 2nd ed., p. 210.

² "Deutsche Verslehre," p. 329.

³ "Grundriss," II, 2, p. 99.

⁴ Z.f.d.Ph., 41, pp. 103 f.

under the conditions of a very different linguistic material, strophes of a very similar rhythmical effect. We have only to read his fine ode, "Der Zürcher See," to convince ourselves that the strophe there employed achieves in his hands an independent national existence, and does not merely remain a learned shadow of its classical prototype.

As he proceeded, Klopstock devoted more and more attention to the reproduction of the classical form in a legitimate fashion, i.e. without doing violence to the natural accentual properties of the German language. How successful he was in this is shown by a comparison of many lines of his well-known Alcaic ode, "An meine Freunde" (1747) with the later version, "Wingolf" (1798). Lines 1 and 3 of the first and line 3 of the second of the following strophes will serve to illustrate the point :

Stolz mit Verachtung sah er die Ewigkeit
 Von Zeus' Palästen : "Einst wirst du Trümmer sein,
 Dann Staub, dann des Sturmwind's Gespiele,
 Du Kapitol, und du Gott der Donner !"

Voll sichren Stolzes, sah er die Ewigkeit
 Des hohen Marmors : "Trümmer wirst einst du seyn,
 Staub dann, und dann des Sturms Gespiele,
 Du Kapitol ! und du Gott der Donner !"

Sing, Freund, noch Hermann. Jupiters Adler wacht
 Beim Lied von Hermann schon voll Entzückung auf ;
 Sein Fittich wird breiter, der Schlummer
 Wölkt sich nicht mehr um sein feurig Auge.

Sing noch Beredtsamkeiten ! die erste weckt
 Den Schwan in Glor schon zur Entzückung auf !
 Sein Fittig steigt, und sanft gebogen
 Schwebet sein Hals mit des Liedes Tönen !

He did not, however, content himself with naturalizing classical strophes : he modified existing strophes and even created new ones. Some of the latter are of very complicated form, and Klopstock condemned them himself by printing before them the scheme by which they were to be read, and

on which they depend for an understanding of their intended rhythm. As they do not bear their rhythm within themselves, they have no independent rhythmical existence.

As an extreme instance we may take Lied XXVI in the twentieth canto of the "Messias":

- 0 0 0 -, - 0 0 0 -, 0 0 -,
 - 0 0 0 -, - 0 0 0 0 -, - 0 -,
 - 0 -, 0 0 -, 0 0 0 -,
 - 0 0 0 0 -, - 0 0 -, - 0 0 0 -.

Schwinge dich empor, Seele, die der Sohn zu des Lichts
 Erbe sich erschuf! selige, die versöhnt Jesus hat!
 Sing' ins Chor der Vollendeten am Thron!
 Stammelten sie nicht auch Laute, wie du, bebenden Gesang?

For certain subjects Klopstock required a greater rhythmical freedom than was given even by the most varied of his self-invented strophes. He wanted a form in which the rhythm would be bound to no set scheme whatever, but would merely follow the impulse of his own impassioned feeling. This he found in his *Free Rhythms*, which, though highly rhythmical, have no definite measurable scheme, i.e. are not metrical.

What fine effects Klopstock was able to achieve with his new rhythmical creation is seen, for instance, in his magnificent ode, "Die Frühlingsfeier" (1759), the ecstatic fervour and the inspired imagination of which could hardly have found free play in any other form. Here the sweep of the line and the imaginative impulse are one; matter and form, thought and rhythm each condition the other. The wide range in the length of the lines is not arbitrary, but represents the varying range of impulse in the sweep of the poet's thought.

Klopstock's Free Rhythms furnished a form of expression for which the age was ripe. They were very popular with the poets of the Storm and Stress, to whom, with their repudiation of all the fetters of form, and glorification of the untrammelled freedom of individual genius, they were bound to make a strong appeal. Goethe took them up and used them in masterly fashion, though on the whole with less freedom of

range and more homogeneity of rhythmical movement than their creator. They have since been used by many poets.

Thus Klopstock, who twice already had enriched native poetry by the naturalization of foreign forms, added to its widening range, in permanent possession, this new instrument of his own. He reconquered the old Germanic heritage, freedom from the restraint of syllabic regularity and rhyme, and at the same time employed, often in most effective fashion, another feature of the ancient Germanic verse, *Alliteration*. Sometimes it is used as a binding element in the strophe in a way that almost reminds us of its constructive function in the Alliterative Verse. A striking instance is seen in the opening strophe of "Der Zürcher See":

Schön ist, Mutter Natur, deiner Erfindung Pracht
 Auf die Fluren verstreut, schöner ein froh Gesicht,
 Das den groszen Gedanken
 Deiner Schöpfung noch einmal denkt.

Here the first two lines are bound together by the *f*-alliteration, the last two by the *d*-alliteration, apart from other subsidiary features. Interesting, too, are the following strophes of the same poem:

Reizvoll klinget des Ruhms lockender Silberton
 In das schlagende Herz, und die Unsterblichkeit
 Ist ein groszer Gedanke,
 Ist des Schweiszes der Edlen wert!

Durch der Lieder Gewalt, bei der Urenkelin
 Sohn und Tochter noch sein; mit der Entzückung Ton
 Oft beim Namen genennet,
 Oft gerufen vom Grabe her,

Dann ihr sanfteres Herz bilden und, Liebe, dich,
 Fromme Tugend, dich auch gieszen ins sanfte Herz,
 Ist, beim Himmel! nicht wenig!
 Ist des Schweiszes der Edlen wert!

Ö, so bauten wir hier Hütten der Freundschaft uns!
 Ewig wohnten wir hier, ewig! Der Schattenwald
 Wandelt' uns sich in Tempe,
 Jenes Thal in Elysium!

Contemporaneously with the great innovations of Klopstock, the new freedom of German verse had been extended in another direction, notably by Wieland. Wieland's position in the history of German versification is in some respects a peculiar one. He was, like Klopstock, a great master of form, but while he is in certain directions an innovator, he represents in others a reaction against the tendencies of his day.

Just as his intellectual world is a very different one from that of Klopstock and the poets of the Storm and Stress, who were more or less his contemporaries, his metrical form, too, shows a great contrast to theirs. The ideas he had to express required none of that ever-changing, subtle range of form, that constant, impulsive adjustment of the thought and its rhythmical garment which Klopstock had sought. Wieland's verse would be utterly incongruous in the Free Rhythms of Klopstock and Goethe.

There are very few half lights with Wieland. His ideas are more precise, more at home in the full noon-day light; they could in most cases have been expressed very well in prose. His verse he handles with the ease and naturalness of prose, and for his light, graceful, pointed style rhyme is no fetter and restraint, but a convenient adjunct of poetical expression.

Thus, if Wieland also in a way advances in the direction of prose, it is a very different prose from that in which Klopstock's "Frühlingsfeier" might conceivably have been written.

The liberties which he allows himself are of a two-fold nature:—

(a) He continues the admixture of disyllabic and trisyllabic feet in the same line, the renewal of which, in opposition to Opitz' legislation, we have already traced.

(b) He makes great use of the Free Verses which the disciples of La Fontaine, Hagedorn and Gellert, had already made familiar, and even employs them in strophes of such fixed structure as the *Ottava Rima*.

An excellent instance of both characteristics, and of Wieland's easily cantering style in general, is seen in the first stanza of "Oberon":

Noch einmal sattelt mir den Hippogryphen, ihr Musen,
 Zum Ritt ins alte romantische Land!
 Wie lieblich um meinen entfesselten Busen
 Der holde Wahnsinn spielt! Wer schlang das magische Band
 Um meine Stirne? Wer treibt von meinen Augen den Nebel,
 Der auf der Vorwelt Wundern liegt?
 Ich seh', in buntem Gewühl, bald siegend, bald besiegt,
 Des Ritters gutes Schwert, der Heiden blinkende Säbel.

We spoke at the end of the preceding chapter of the way in which Goethe took up the *Knittelvers* in the late sixties and early seventies, and gradually came to use it for higher purposes.

The *Mixed Verses* received still further support from the *Folk-Song*. One of the most important features of the great national movement known as the *Storm and Stress* was the revival of interest in that other poetry which throughout the ages had run parallel to the poetry of culture and of books.

Moreover, not only the German fount was drawn upon for these waters of rejuvenation. Many lands were ranged, but it was above all from England, and especially from those collections, at least as important for Germany as for England, Percy's "Reliques" and Ossian's Poems, that the new inspiration came. The whole trend of the national movement from Klopstock onwards had prepared the way for Herder, with the fiery, impassioned message of his epoch-making essays. Herder's "Über Ossian" and "Shakespeare" only appeared in the year 1773, in the collection entitled "Von deutscher Art und Kunst. Einige fliegende Blätter," but they were written earlier, probably in 1771. The voice is that of the Herder of the Strasburg winter (1770-71), when he revealed to Goethe his gospel of the beauty of the primitive and spontaneous, the national and indigenous in art. He wrote in his "Ossian":—

"Der Rest der ältern, der wahren Volksstücke mag mit der sogenannten täglich verbreiterten Kultur ganz untergehen, wie schon solche Schätze untergegangen sind—wir haben ja Metaphysik und Dogmatiken und Akten—und träumen ruhig hin.

Und doch, glauben Sie nur, dasz, wenn wir in unseren Provinzialliedern, jeder in seiner Provinz, nachsuchten, wir

vielleicht noch Stücke zusammenbrächten, vielleicht die Hälfte der Dodsleyschen Sammlung von "Reliques," oder die derselben beinahe an Wert gleichkäme! Bei wie vielen Stücken dieser Sammlung, insonderheit den besten schottischen Stücken, sind mir deutsche Sitten, deutsche Stücke beigefallen, die ich selbst zum Teil gehöret.—Haben sie Freunde im Elsass, in der Schweiz, in Franken, in Tirol, in Schwaben, so bitten Sie—aber zuerst, dasz sich diese Freunde ja der Stücke nicht schämen; denn die dreisten Engländer haben sich z.E. nicht schämen wollen und dürfen."

Of such songs he gave plentiful examples in his collection of 1774, and in the famous "Volkslieder" ("Stimmen der Völker") in 1778-79. At his instigation Goethe entered upon the collection of Alsatian folk-songs, while he shows the fruit of Herder's teaching, and the force of the living examples, in his own poems, some of the most famous of which have caught in so wonderful a degree the very spirit of the folk-song. In the "König in Thule" (1774) we already hear the true ring.

Of the remaining important events of metrical history, the greatest is the introduction of *Blank Verse*, which was definitely accomplished with the appearance of Lessing's "Nathan der Weise" in 1779. Of its history and development we shall speak at length in the following Book.

After the two great classicists, Goethe and Schiller, had, towards the end of the century, abandoned the turbulent fervour of youth and the dust of strife for the creation of a series of great works, presenting, not only in contents but also in form, the calm and dignity of conscious power and achievement, there broke out again, as in the Storm and Stress, a reaction against all restraint, whether in personality or in art. This was accompanied by a conscious attempt to replace the stereotyped uniformity and monotony, into which the great poets of Weimar were held to have fallen, by the widest range and variety both of subjects and of metrical forms.

The Romantic Movement was, above all, a revolt against the every-day, the common-place, the *known*, and the poets ranged all foreign lands and far-off times for poetical subjects and forms.

Consequently, we see an inrush of new metres of various kinds, especially from Romance and from Oriental sources. Blank Verse was not banished, it is true, but its pride of place was challenged by the astonishing wealth, variety, and complexity of the new metrical forms introduced. It is like a revival of the Middle High German delight in sheer poetic artistry.

Spanish Trochees, which were employed by Herder in his "Cid" (1805) without either rhyme or assonance, became in the hands of the Romanticists the verse of the serious epic (Schlegel, Platen, etc.) and then of the mock-heroic (Arnim, Heine and later Scheffel, etc.). They were also employed by the Romanticists in the drama, usually with assonance, and later by the *Schicksalsdichter*. Various combinations of assonance, rhyme and strophic arrangement are found.

The following passage from Müller illustrates one form of such vowel play, the separate pairs of rhymes forming a kind of assonance with each other :

Leben gleicht der Töne Beben
 Und der Mensch dem Saitenspiel :
 Wenn es hart zu Boden fiel,
 Kehrt der rechte Klang nicht wieder,
 Und sein Miszlaut stört die Lieder,
 Die aus reinen Saiten schweben.

Solche That, wie ich gethan,
 Stecket mit dem Wahnsinn an,
 Der sie zeugte.—Um ein Haar,
 Und mein blut'ger Frevel war
 Zweimal wiederholt zur Stelle.

Wo ein Mörder weilet, mag
 Keiner widerstehn der Hölle.

Die Schuld, IV, 8, ll. 2374 ff.

Again, we find occasional assonances and some rhymeless lines in passages where the majority of the lines have normal rhyme :

Oh ! hätt' ich ihn nie gesehn
 In dem lang verschloszenen Sarg,
 Der das Grausende verbarg !
 Ist es—ist es nicht geschehen ?—

Einerlei ! Für mich ist's da,
 Was mein innres Auge sah,
 Als der Deckel war gehoben,
 Und der Mantel weggezogen !

Eine Hand auf seiner Wunde,
 Und den rechten Arm gespannt,
 Niederwärts, die Faust geballt,
 Und der Augen hohe Bogen
 Wie im Zorn herabgezogen,
 Schien der stumme Mund zu sagen :
 " Räche mich ! ich bin—erschlagen ! "

Die Schuld, II, 5, ll. 1005 ff.

This play on assonance and rhyme and their permutations and combinations was not, of course, peculiar to the Spanish Trochees, but is one of the characteristic features of Romantic verse generally. Thus, with another "*Schicksalsdichter*," the first and best of them, Zacharias Werner, we find a passage of more than thirty successive lines containing nothing but assonancing rhymes on *a* in a most curious concatenation :

Horch auf!—Als ich heut' abends kam gegangen
 Von Leuk, und man den Alpenpasz gewann,
 Der immer höher, steiler sich, wie Schlangen,
 Im Zickzack dreht!—Du weizt : ich bin ein Mann,
 Und fürchte nichts, als Schmach!—Auch hab' ich diesen Gang
 Wohl tausendmal, bei Tag und Nacht, gethan ;
 Doch heute, wie es immer so entlang
 Und wieder rückwärts ging, und stets die Felsenwand
 Kein Ende nahm—da ward mir's, wie soll ich sagen, bang!—
 Mein ganzes Leben drehte sich, wie ein Klippenband,
 Um mich herum, wie'n Alpenpasz der Qual,
 Aus dem ich Ausweg, immer suchend, nimmer fand !

Der vierundzwanzigste Februar, ll. 192 ff.

Uhland, again, furnishes some curious and interesting examples. In his "Romanze vom Rezensenten" all the even lines throughout the poem rhyme in pairs either on short *o* or long *o* :

Rezensent, der tapfre Ritter,
 Steigt zu Rosse kühn und stolz,
 Ist's kein Hengst aus Andalusien,
 Ist es doch ein Bock von Holz.
 Statt des Schwerts die scharfe Feder
 Zieht er kampfbereit vom Ohr,
 Schiebt statt des Visiers die Brille
 Den entbrannten Augen vor.

In his "Taillefer" the four-lined strophe is normally rhymed *a a b b*, but in several strophes the same vowel is found, though not always with the same length, in all four lines, thus forming a kind of assonance between the two pairs of rhymes:

Und als er ritt vorüber an Fräuleins Turm,
 Da sang er bald wie ein Lüftlein, bald wie ein Sturm.
 Sie sprach: "Der singet, das ist eine herrliche Lust:
 Es zittert der Turm, und es zittert mein Herz in der Brust."

Rückert's "Barbarossa" is perhaps the best-known poem which reflects this dalliance of the Romantics:

Und wenn die alten Raben
 Noch fliegen immerdar,
 So musz ich auch noch schlafen
 Verzaubert hundert Jahr.

Along with the "Spanish" Trochees we find also Five-Foot Trochees (both as rhymed and unrhymed or "Serbian" Trochees), and the Octonarius or Trochaic Tetrameter.

Romance Strophes were freely employed. The *Sonnet* enjoyed a period of great popularity, even Goethe being for a time carried away by the "*Sonnettenwut*." The *Stanza (ottava rima)* was much beloved of the Romantics, who even used it in the drama. In his "Leben und Tod der heiligen Genoveva," Tieck has a scene (Wüste)¹ which is written entirely in stanzas, some having Goethe's modified form, some the original Italian arrangement, and some neither one nor the other. Some are even dramatically distributed between various speakers.

¹ Ed. G. L. Klee, Leipzig, 1892, I, pp. 339 ff.

The *Terza Rima* (*Terzine*) was also a favourite form, and was, like the Stanza, used in the drama; cf. Tieck's "Genoveva" ("Schloß, Nacht"). Again, as with the Stanza, we have a dramatic distribution of the strophe:

Pilgrim

Des Herren Friede sei mit diesem Hause.

Siegfried

Und bis in alle Ewigkeiten, Amen.
Was kommt Ihr noch so spät in meine Klausur?

Pilgrim

Ich hörte, was Euch Gott's Gerichte nahmen,
Drum komm' ich, Euch den süßen Trost zu bringen.

Siegfried

Gesegnet sei'n die Füsz', die dazu kamen . . .

Other favourite strophes of the Romanticists were the Italian *Ritornelle* and *Madrigal*; the Spanish *Dezime*, *Gloss* and *Canzion*; the French *Triolet*; and of Oriental forms the *Ghazel*, which was extensively employed by Rückert, Platen, and others.

The verse of the Romanticists presents then a very variegated metrical picture. Even their plays, though certainly not to the increase of their purely dramatic effectiveness, are often perfect galleries of prosodic art. Such a play is Tieck's "Genoveva" (1799), in which we have various rhymed and unrhymed iambic and trochaic measures, intermingled with lyrics and with prose, with *ottava rima* (of three different forms) and *terza rima*, while the whole ends with a sonnet. The metrical variety of the Second Part of Goethe's "Faust," which in this respect is a thoroughly romantic play, is a well-known instance.

With the younger "Heidelberg" Romanticists we find a renewed emphasis of the national spirit in literature, which recalls the Storm and Stress. The interest in the Folk-song reawakened, and to it a great monument was erected in the famous collec-

tion of Arnim and Brentano, "Des Knaben Wunderhorn" (1805 and 1808).

As an outcome of this aspect of Romanticism, there followed with the brothers Grimm and others the study of the older German language and literature. From the metrical point of view, the new movement was important as furnishing another influence in support of freedom from the rigours of syllabism. The old Germanic freedom, especially seen in the absence of the dip or its polysyllabic use, was vindicated by translators and imitators of the older verse.

The *Nibelungen Strophe* was revived in two forms, a more archaic and a modernized form. In the latter it was employed by the Romanticists in the lyric and also in the drama, e.g. by Tieck in "Kaiser Octavian," and was made famous by the ballads of Uhland from 1815 onwards, e.g. "Des Sängers Fluch."

Finally the old Germanic *Alliterative Verse* was revived in modified forms, notably by W. Jordan and Richard Wagner.

This point we may fitly choose as the conclusion of our study of ten centuries of metrical evolution. It is not on account of the intrinsic importance of these revivals, or because the evolution of German verse here comes to an end, but because the possibility of employing successfully a modern equivalent of the very oldest verse strikingly shows to what an extent all narrow conceptions of the metrical possibilities of modern German have been swept aside.

We have traced the gradual reaction from the attenuating severity of the Opitzian code. We have seen how the range and variety of metrical form has been increased, until not only is a large measure of the old Germanic rhythmical and syllabic freedom recovered, but German poetry has been enriched by countless forms unknown to the indigenous verse. As an instance of the catholicity of modern German poets we might quote Hamerling, who in his three epic poems "Ahasver in Rom" (1866), "Der König von Sion" (1869), and "Homunculus" (1888), employs respectively Blank Verse, the Hexameter and the Spanish Trochee.

We cannot perhaps visualize more clearly the progress of the centuries that have elapsed since Opitz issued his Olympian decree than by recalling at the end of our story his famous words :

“Nachmals ist auch ein jeder vers entweder ein iambicus oder ein trochaicus” !

BOOK III

THE CHIEF MODERN GERMAN LINES

CHAPTER I

SYLLABIC VERSE

THE main object of the present work is to give a systematic exposition of metrical principles and a connected history of the evolution of German verse forms. The clearness and continuity of the historical part would have suffered if we had turned aside to give a detailed account of each new verse on its appearance. This part is intended to furnish a brief, supplementary account of the most important and characteristic lines, those with a distinct individuality and usually a distinctive name of their own. Even here no attempt will be made to give a complete catalogue of *all* the various lines employed in German poetry, as such mere enumeration would only add to the bulk of the book without compensating advantage.

Only the verse of the modern period, that of the last chapter of Book II, will be dealt with. From one point of view it might be thought that non-syllabic verse should precede syllabic. The oldest German verse was non-syllabic, and modern national non-syllabic verse is either a survival in modified forms of the original national verse, like the *Knittelvers* and the *Folk-Song*, or, like the *Free Rhythms*, created in the spirit of that verse, and in vindication of the national metrical characteristic, the freedom from syllabic fetters.

Regarded, however, from the point of view of the period at which it played an important part in modern metrical history,

as recorded in Book II, it will be obvious that it must here follow and not precede syllabic verse. Accordingly we start with Opitz' "iambicus" and "trochaicus."

A. IAMBIC LINES

1. *The Alexandrine*

The Alexandrine¹ is a line of twelve or, with feminine rhyme, thirteen syllables, and has normally a fixed cæsure after the sixth syllable. The lines usually rhyme in alternate masculine and feminine couplets. It is of French origin and arose in the twelfth century. It received its name either from its use in poems dealing with the cycle of Alexander the Great, or from a poet of the name of Alexander, by whom it was employed. It made its way rapidly, and became, not only supreme in the drama, but the favourite metrical form for all classes of poetry. To write a history of the Alexandrine in France would almost be to write a history of French poetry.

It was introduced into Germany by Lobwasser and Melissus in the sixteenth century, and under Opitz' influence took the lead in all poetic forms, even in the Sonnet. Opitz says²: "Unter den Iambischen versen sind die zue föderste zue setzen, welche man Alexandrinische, von ihrem ersten erfinder,³ der ein Italiener soll gewesen sein, zue nennen pfeget, und werden an statt der Griechen und Römer heroischen verse gebraucht." In Germany, too, its history is a considerable one, and till after the middle of the eighteenth century it occupied there a position almost comparable with that which it enjoyed in France. We know how naturally Goethe fell into it in his youthful works.

On the page following the one quoted above, Opitz gives an example from his own works :

¹ Cf. H. Viehoff, "Der Alexandriner mit besonderer Rücksicht auf seinen Gebrauch im Deutschen." Trier, 1859.

² "Buch von der deutschen Poeterey" (Witkowski, p. 183).

³ Opitz had already given this mistaken explanation of the name in his "Aristarchus."

Dich hette Jupiter, nicht Paris, ihm erkohren,
 Und würd' auch jetzt ein Schwan wann dich kein schwan
 gebohren,
 Du heissest Helena, und bist auch so geziehrt,
 Und werest du nicht keusch, du würdest auch entführt.

The following is an example from Gottsched's "Cato"¹
 (1731):

Und wozu war dir wohl das Vaterland verbunden?
 Du hattest als ein Held viel Länder überwunden,
 Rom hatte triumphirt, doch das war deine Pflicht.
 Ein Bürger dient dem Staat, der Staat dem Bürger nicht.

With Opitz and his school strict alternation of lift and dip was a fundamental principle, and the adaptation of the French Alexandrine to their technique led inevitably to the stiffness and rigidity which is seen in the above examples. Even the French Alexandrine itself, which, for all its fixed cæsura and rhyming couplets, was yet fluid within the versicles, was found unbearably monotonous by the French Romanticists:

. . . Le vers, qui sur son front
 Jadis portait toujours douze plumes en rond,
 Et sans cesse sautait sur sa double raquette,
 Qu'on nomme prosodie et qu'on nomme étiquette.²

How much more so then the German Alexandrine, in which, along with the fixed features of its French prototype, we have three fixed points in each half-line.

In a letter to Goethe,³ in which he is speaking of French plays and the influence of their metrical form on the march and movement of the ideas expressed, Schiller has brilliantly described its pointed, antithetical nature and the monotonous regularity of its pendulum-like swing:

“Die Eigenschaft des Alexandriners sich in zwei gleiche Hälften zu trennen, und die Natur des Reims, aus zwei Alexandrinern ein Kouplet zu machen, bestimmen nicht bloß die

¹ “Der Sterbende Cato,” Act III, Sc. 3, ll. 875-878.

² Victor Hugo, “Réponse à un Acte d’Accusation.”

³ Briefwechsel, 15th October, 1799.

ganze Sprache, sie bestimmen auch den ganzen inneren Geist dieser Stücke. Die Charaktere, die Gesinnungen, das Betragen der Personen, alles stellt sich dadurch unter die Regel des Gegensatzes, und wie die Geige des Musikanten die Bewegungen der Tänzer leitet, so auch die zweischenklige Natur des Alexandriners die Bewegungen des Gemüts und die Gedanken. Der Verstand wird ununterbrochen aufgefordert, und jedes Gefühl, jeder Gedanke in diese Form, wie in das Bette des Prokrustes gezwängt."

We have seen how the liberation from the fetters of the Alexandrine was accompanied by the deliverance of the literature itself from the bonds of French supremacy. After being used in the transition stage in modified and adapted forms, it came to be replaced, in the Epic by the Hexameter and in the Drama by Blank Verse. Yet, though its supremacy was for ever gone, it underwent a certain revival in the nineteenth century in comedy, and still more in lyric and didactic poetry (Körner, Rückert, Geibel, etc.).

Freiligrath's use of the Alexandrine is especially noteworthy and interesting. With him it breaks its fetters, as it had done in the hands of the French Romanticists. To quote the lines of Victor Hugo which immediately follow those given above, the verse—

Rompt désormais la règle et trompe le ciseau,
Et s'échappe, volant qui se change en oiseau,
De la cage césure. . .

Like them, Freiligrath often gets a frankly ternary line. He also combined the Alexandrine with shorter iambic lines, and thus formed the *Freiligrath Strophe*. All these features are seen in the poem in which he characterizes the Alexandrine itself. He has in fact modified the original so much that it has become essentially a different verse and one to which the name, with its definite classical connotation, can no longer properly be applied. He himself declares as much in the lines below. There was little of the "Wüstenrosz" and "Wildling" about the real Alexandrine.

Der Alexandriner.

Spring an, mein Wüstenrosz aus Alexandria !
 Mein Wildling !—Solch ein Tier bewältigt kein Schah,
 Kein Emir und was sonst in jenen
 Östlichen Ländern sich in Fürstensätteln wiegt ;—
 Wo donnert durch den Sand ein solcher Huf? wo fliegt
 Ein solcher Schweif? wo solche Mähnen ?

Wie es geschrieben steht, so ist dein Wiehern : Ha !
 Ausschlagend, das Gebisz verachtend, stehst du da ;
 Mit deinem losen Stirnhaar buhlet
 Der Wind ; dein Auge blitzt, und deine Flanke schäumt—
 Das ist der Renner nicht, den Boileau gezäumt
 Und mit Franzosenwitz geschulet !

Der trabt bedächtig durch die Bahn am Leitzaum nur ;
 Ein Heerstraszgraben ist die leidige Cäsar
 Für diesen feinen, saubern Alten.
 Er weisz, dasz eitler Mut ihm weder ziemt noch frommt ;
 So schnäufelt er und hebt die Hüflein, springt und kommt
 Ans andre Ufer wohlbehalten.

Doch dir, mein flammend Tier, ist sie ein Felsenrisz
 Des Sinai;—zerbrecht, Springriemen und Gebisz !
 Du jagst hinan, da klafft die Ritze !
 Ein Wiehern und ein Sprung ! Dein Hufhaar blutet, du
 Schwebst ob der Kluft ; dem Fels entlockt dein Eisenschuh
 Des Echos Donner und des Kiesels Blitze !

2. The Five-foot Iambic.

Among all the many verse-forms which our modern Western world has adapted or itself invented, it has found none so suited to its needs as the iambic line of five feet. The five-foot iambic has appeared in various forms in different European countries, but all go back to a common source—the old French *vers commun*.

(a) *The Vers Commun*.—This old decasyllabic line first appears in a Provençal poem on Boethius in the first half of the tenth century. It is the verse of the “Chanson de Roland” in

the eleventh. We are not able to trace it back to any classical line; we can only say that it was probably the ordinary metre of the Romance epic and spread from France to other countries.

It had originally a fixed cæsure after the fourth syllable, and a fixed accent only on the fourth and tenth syllables. It could have an additional final syllable (feminine ending) and also originally an additional syllable in the cæsure (epic cæsure).

x x x / (x) | x x x x x / (x)

With a freer treatment of the cæsure, that after the sixth syllable being frequently found along with the normal cæsure after the fourth, the *vers commun* was the leading verse of the French Renaissance poetry (Ronsard's "Franciade," etc.), till it was supplanted by the Alexandrine.

The *vers commun* had been attempted in Germany in the sixteenth century, but it owed its real introduction to Opitz, who at first made considerable use of it, though he later neglected it for the Alexandrine. He himself describes it as follows¹:—

"Die reimen deren weibliche versz eilff sylben, und die männlichen zehen haben, nennen die Frantzosen *vers communs* oder gemeine verse, weil sie bey ihnen sehr im brauche sind. Wie aber die Alexandrinischen verse auff der sechsten sylben, so haben diese auff der vierdten ihren abschnitt. Als :

Im fall du wilt was Göttlich ist erlangen,
So lasz den leib in dem du bist gefangen.
Auff, auff, mein Geist, und du mein gantzer sinn,
Wirff alles das was welt ist von dir hin.

Opitz used the verse for two of his Sonnets, all the others being written in Alexandrines.² It was employed by his followers and others in the seventeenth, and to some extent in the eighteenth century, but finally became entirely overshadowed by the Alexandrine.

(b) *The Hendecasyllable (Endecasillabo)*.—We shall consider the hendecasyllable before Blank Verse, because, although

¹ "Buch v. der d. Poeterey" (Witkowski, p. 186).

² Cf. H. Welti, "Geschichte des Sonetts in der deutschen Dichtung." Leipzig, 1884, pp. 72 ff.

established in Germany later, it remained more true to the French prototype of which we have spoken.

It is a line of eleven syllables and consequently with feminine ending. It has normally a masculine cæsura after the fourth syllable, as in the old French line from which it sprang. The cæsura after the sixth syllable is also found, and even feminine cæsura after the fifth or seventh syllables. Its commonest form is then :

× / × / | × / × / × / ×

The hendecasyllable is essentially a lyrical verse, even though also found in non-lyrical poems. It has been mainly employed in German in those stanzas for which it was used in its native land, i.e. the *ottava rima* and the *terza rima*. Wieland employed it, with many liberties, in his "Oberon" (1780). Heinse, in the stanzas appended to his "Laidion" (1774), kept much more closely to the Italian original, and he was followed by Goethe in his use of the verse. In the first poem of importance in which the latter used the form, "Miedings Tod" (1782), we find syllabic regularity, and the cæsura usually after the fourth, less frequently after the sixth syllable. At the same time the endings are masculine throughout, and so we have lines of ten syllables and not, properly speaking, hendecasyllables at all :

Wo ist er? sagt ! Ihm war die Kunst so lieb,
 Dasz Kolik nicht, nicht Husten ihn vertrieb.
 "Er liegt so krank, so schlimm es nie noch war !"
 Ach Freunde ! Weh ! Ich fühle die Gefahr ;
 Hält Krankheit ihn zurück, so ist es Not,
 Er ist nicht krank, nein, Kinder, er ist tot !

Later, in his two *Zueignungen*, etc., Goethe established his well-known adaptation of the *ottava rima* (cf. Book IV, chap. ii), employing a line in which the cæsura after the fourth syllable predominates.

The Romanticists, who made free use of the hendecasyllable in their Italian stanzas, preferred on the whole a line with feminine ending and without any definitely fixed cæsura.

(c) Blank Verse.

The French *vers commun* invaded not only Italy, but also England, where it was destined to make a veritable conquest, attaining in its rhymed, and later in its rhymeless form, such a supremacy as it never knew in the country of its birth. Both forms must be here considered, though it is chiefly of importance for German poetry in its rhymeless form, as Blank Verse.

In its rhymed form it was introduced into England in the second half of the thirteenth century, and since its use by Chaucer has been one of the favourite lines. As employed in rhymed couplets in narrative poetry it is famous under the title of "Heroic Verse." About 1540, the Earl of Surrey used the line without rhyme for his translation of the Second and Fourth Books of the "Æneid."

The first attempt to introduce English Blank Verse into Germany¹ was made by Johannes Rhenanus in 1615. The first translation of Milton, "Das verlustigte Paradies," which appeared at Zerbst in 1682, was in Blank Verse. Gottsched recommended it, Bodmer and Wieland experimented with it, and in the performance of the latter's "Johanna Gray" in 1758 the verse was for the first time heard in the German theatre.

Quite independently of these influences, Johann Elias Schlegel had chosen Blank Verse for his "Braut in Trauer" in 1745. Lessing in 1758 wrote his "Kleonnis" in the same metre, and there followed a number of other experiments in the fifties, sixties and seventies, by Klopstock, Brawe, Weisse, Gotter, and others. It was, however, only with the appearance of Lessing's "Nathan der Weise" (1779) that it became established as the classical verse of the German drama.²

Blank Verse in itself can be, and sometimes is, the most monotonous of lines. If we compare it, for instance, with two of the most important lines of the world's literature, the Hexameter and the Alexandrine, we find it lacking in the variety of

¹ Cf. A. Sauer. "Über den fünffüszigen Iambus vor Lessings Nathan." Wien, 1878.

² Cf. Fr. Zarncke. "Über den ff. Iambus mit besonderer Rücksicht auf seine Behandlung durch Lessing, Schiller und Goethe." L., 1865.

internal structure of the one and in the rhyme of the other. Hence it depends all the more on the various forms of metrical variation. It shares with all verse the infinite possibilities of melodic variation. The *cæsura*, or *cæsuras*, may occupy various positions in the line; they may be either masculine or feminine, or the *cæsura* may be absent altogether. The lines may have masculine or feminine endings, be end-stopped or run-on. There may be suspension or even inversion of accent. Finally, the five lifts, instead of being equal, may, and generally do, vary greatly in their relative strength. Some of the five are nearly always subordinated to the rest, and thus a higher rhythm is superimposed upon the formal rhythm of the set-type.

This form of metrical variation is of supreme importance. It has been dealt with at length by Zitelmann¹ in his work, "Der Rhythmus des fünffüszigen Iambus," and though we may not agree with all his conclusions, e.g. as to the necessary position of the chief *cæsura*, or the predetermined number of chief lifts in the line, and may find his classifications too rigorous, yet there is no doubt that he has formulated some of the chief characteristic movements of this "higher rhythm."

He says (p. 9): "Die natürliche rhythmische Gliederung des fünffüszigen Iambus ist die, dasz er in zwei Doppeltakte und einen Einzeltakt zerlegt wird: die wiederholende oder umkehrende Nachahmung des Rhythmus des ersten Doppeltaktes in dem zweiten bildet das Grundgesetz des fünffüszigen Iambus."

His four fundamental types are those with descending, ascending, descending-ascending and ascending-descending rhythm, the terms being applied to describe the relative position of the "betonte Hebung" and the "unbetonte Hebung," i.e. the chief and the subordinated lift, in each "Doppeltakt." The "Einzeltakt" may be either at the beginning or end of the line, or may stand between the two "Doppeltakte."

The following typical examples will serve as illustration:

(a) "Absteigender Rhythmus mit Zwischentakt,"

1 + 2 || 3 || 4 + 5.

So steigst du denn, | Erfüllung, || schönste Tochter

¹ E. Zitelmann. Leipzig, 1907.

(b) "Aufsteigender Rhythmus mit Vortakt,"

$$\overset{1}{1} \mid \overset{2}{2} + \overset{3}{3} \parallel \overset{4}{4} + \overset{5}{5}.$$

Denn ách, | mich trennt das Meer || von den Geliebten

(c) "Ab- und aufsteigender Rhythmus mit Nachtakt,"

$$\overset{1}{1} + \overset{2}{2} \parallel \overset{3}{3} + \overset{4}{4} \mid \overset{5}{5}.$$

Doch immer bin ich, || wie im ersten, | fremd

(d) "Auf- und absteigender Rhythmus mit Nachtakt,"

$$\overset{1}{1} + \overset{2}{2} \parallel \overset{3}{3} + \overset{4}{4} \mid \overset{5}{5}.$$

Ich bin ein Mensch ; || und besser ist's, | wir enden.

Zitelmann draws nearly all his examples from Goethe's "Iphigenie." Hettich,¹ following Zitelmann's technique, applies a similar treatment to the other dramas of Goethe in Part II of his work ("Höherer Rhythmus," pp. 177-213). Both works are of great interest, and will well repay a closer study.

By the use of all these means the fundamental type, the self-contained line of ten syllables with fixed cæsure,

$$\parallel \times / \times / \mid \times / \times / \times / \parallel$$

becomes a thing of infinite variety.

With all the possible permutations and combinations, it is obvious that two verses need rarely be rhythmically identical. The type can be so modified that it is capable of expressing the most varied emotions. It can be lyrical in its more regular and harmonious forms, dramatic when more broken and irregular. No verse depends more on the æsthetic deviation from the type,² and in none can we more profitably study the manifold forms of this metrical variation.

It is only gradually that the possibilities of Blank Verse are realized in German. At first the development is one from undue rigidity towards greater freedom and even excessive variation of the type. Later variation comes to be used with more conscious aim at a definite effect. With Lessing, himself, we

¹ See Bibliography at end of this chapter.

² Cf. G. Freytag, "Die Technik des Dramas," 10th ed. Leipzig, 1905. Chap. V (Vers u. Farbe), pp. 282-283.

can trace the development plainly, and by his own pronouncement concerning the verse of Nathan he has removed the possibility of any doubt we might have had as to his intentional use of a definite type of verse in that poem.

Blank Verse replaced the Alexandrine in German. Hence there was a natural tendency towards the self-contained, end-stopped line.

In his "Kleonnis" (1758) Lessing has nothing but masculine endings, and although we have to a certain extent a division of lines between two or more speakers, and also enjambement, sometimes of a striking nature, and dramatic liveliness, yet the integrity of the line is on the whole clearly preserved, even in such an agitated passage as the following :

Euphaes

Dich hören? Kann ich?—Sieh! Er ist umringt!
 Wo nunmehr durch? Sich Wege hauen, Kind,
 Erfordert andre Nerven! Wage nichts!
 Doch wag es! Hinter dich! Bedecke schnell
 Die offne Lende! Hoch das Schild!—Umsonst!
 In diesem Streiche rauscht der Tod auf ihn
 Herab. Erbarmung, Götter!—Ströme Bluts
 Entsieszen der gespaltnen Stirn; er wankt;
 Er fällt; er stirbt!—Und ungerächet? Nein!
 Philäus, fort! Ich kenn' den Mörder! Komm!

In his "Nathan der Weise" (1779) Lessing deliberately set out to write Blank Verse of a special type. He did not wish his verse to have a lyrical, musical character; rarely does a line ring out clear and true, as a self-contained metrical unit. We have long periods in which the verse, as it were, tosses restlessly on the billows of the rhythm.

As Erich Schmidt¹ points out, Lessing has, consciously or unconsciously, followed in detail the programme laid down by Herder in his "Fragmente" in 1768 for the use of Blank Verse in place of the Alexandrine. "Wollen wir nicht lieber die

¹ Lessing, "Geschichte seines Lebens und seiner Schriften.," 3rd ed. Berlin, 1909, II, p. 405.

vorgeschlagenen Iamben wählen, die weit mehr Stärke, Fülle und Abwechslung in sich schlieszen, sich mehreren Denk- und Schreibarten anschmiegen und ein hohes Ziel der Deklamation werden können. Nur freilich werden sich dieselben, je mehr sie sich den Motiven anschmiegen, je mehr auch freie Sprünge, und Kadenzen erlauben, nicht sich beständig in Iamben jagen, nicht in einerlei Cäsuren verfolgen, nicht in einerlei Ausgängen auf die Hacken treten, nicht werden sie sich in das theatralische Silbenmasz einkerkern . . .”

It was in this sense that Lessing wrote, in a letter to his brother Karl:—

“Meine Prose hat mir von jeher mehr Zeit gekostet als meine Verse. Ja, wirst du sagen, als solche Verse!—Mit Erlaubnis, ich dünkte, sie wären viel schlechter, wenn sie viel besser wären.”

In “Nathan” then we have an extreme case of that metrical variation of which we have spoken above. Suspension and inversion of accent are, it is true, comparatively rarely found; less, indeed, than with many later writers of more “musical” Blank Verse. Practically all other forms of variation are freely employed. The most casual glance at the printed pages of “Nathan” shows one outstanding feature, the division of a considerable proportion of the lines between two or more speakers.

An examination of the most famous passage of all, the Parable of the Rings (III. 7) will serve as an illustration of most of the distinctive features, though in this narrative passage the verse is naturally less “shattered” than elsewhere:

Vor grauen Jahren lebt ein Mann in Osten,
 Der einen Ring von unschätzbarem Wert
 Aus lieber Hand besaz. Der Stein war ein
 Opal, der hundert schöne Farben spielte,
 Und hatte die geheime Kraft, vor Gott
 Und Menschen angenehm zu machen, wer
 In dieser Zuversicht ihn trug. Was Wunder,
 Dasz ihn der Mann in Osten darum nie
 Vom Finger liesz und die Verfügung traf,
 Auf ewig ihn bei seinem Hause zu
 Erhalten? . . .

There is only one self-contained line in the passage, and that is, characteristically enough, the one with which it and the whole parable begins.¹

But after the type has once been given, we find it varied in the most diverse ways.

1. The enjambement is of the most extreme kind: ein—Opal, Gott—und Menschen, zu—erhalten. We see the article torn from its noun, *zu* from its infinitive, and the separation of two nouns joined by *und*. Further than this enjambement cannot go.

2. The position of the cæsure varies widely, while some lines have no natural break at all. Taking the lines in order, the cæsuras occur after the following syllables:—

(5), (4), 6, 2, 8, 9, 8, —, 4, —.

Truly a wide and varied range for ten lines of verse!

3. Seven of the lines have masculine, three feminine endings.

4. Gradation of accents.² In some lines, notably the regular, almost typical opening line, with its comparatively even flow, there is little differentiation between the five accents, but generally there is a clear gradation. Very frequently two or three of the five completely dominate the line. The fourth line furnishes a very good example of metrical emphasis. It has five full accents, but that of *Opal* dominates the whole line and might be described as a “super-accent.” The word is strongly emphasized by the violent enjambement and the unusual position of the cæsure.

5. The only possible case of inversion of accent is that at the beginning of the second line.

¹ It is worth noting that, just as the set type, the underlying rhythm, is here given at the beginning of the parable, it is given at the beginning of the whole play by four consecutive lines:

Daja

Er ist es! Nathan!—Gott sei ewig Dank,
Dasz Ihr doch endlich einmal wiederkommt.

Nathan

Ja, Daja; Gott sei Dank! Doch warum *endlich*?
Hab' ich denn eher wiederkommen wollen?

² Cf. E. Zitelmann, *op. cit.*

It is useless to seek some æsthetic purpose in all these cases of metrical variation, and in the use of enjambement in particular. Kettner¹ goes almost too far in this direction. Enjambement certainly is used to emphasize a word (Cf. *Opal* above), but it is often only one of the necessary means for making the verse "schlechter." It is, for instance, obviously not employed in order to emphasize the word *erhalten* in the passage quoted above. It is most instructive in this connection to compare the prose of the "Entwurf" of 1778 with the finished play:

"So seid Ihr es doch ganz und gar, mein Vater. Ich glaubte, Ihr hättet nur Eure Stimme vorausgeschickt."

So seid Ihr es doch ganz und gar, mein Vater?

Ich glaubt', Ihr hättet Eure Stimme nur

Vorausgeschickt.

I, 2, 169-171.

"Ihr seid nicht ertrunken: ich bin nicht verbrannt."

. . . Doch ihr seid

Ja nicht ertrunken: ich, ich bin ja nicht

Verbrannt.

I, 2, 184-186.

In the former of these two passages we see how the enjambement presented itself naturally in the course of the versification. In the latter the poet obviously avoided the end-stopped line:

Ja nicht ertrunken: ich bin nicht verbrannt.

Perhaps this is a genuine case of emphasis by means of enjambement. At any rate he obtained a more broken, almost staccato effect at the expense of repetition of the word—a device with which this particular passage abounds.

As a consequence of this extreme variation, we sometimes get lines within the lines. In ll. 2272 and 2273, we even get two such *internal lines* in succession:

. . . Kurz: (gesteht es mir nur gleich,

Dasz Ihr sie liebt), (liebt bis zum Unsinn; und

Ich sag' Euch was).

¹ G. Kettner, "Lessings Dramen im Lichte ihrer und unserer Zeit." Berlin, 1904. (Der Vers, pp. 499-511.)

The fact is that the division of the lines in "Nathan" is often hardly recognizable at all by the hearer. They would often seem to him nothing but continuous prose in iambic rhythm, but for the arresting effect of the feminine endings. Had Lessing intended the work in the first place to be heard instead of to be read, he would probably not have gone so far.

Other striking instances of daring enjambement are to be found in the lines immediately preceding those quoted above, while for the splitting up of the lines between various speakers the last scene provides abundance of illustration. Line 3750 is even shared by four speakers :

Nathan

Ihr Bruder !

Srladin

Rechas Bruder ?

Nathan

Ja !

Recha

Mein Bruder ?

In his first verse play, "Don Carlos" (1787), Schiller plainly shows the influence of "Nathan." Of the opening lines the first seven all have enjambement, and only with the eighth do we come to a full metrical stop :

Die schönen Tage in Aranjuez
Sind nun zu Ende. Eure königliche Hoheit
Verlassen es nicht heiterer. Wir sind
Vergebens hier gewesen. Brechen Sie
Dies rätselhafte Schweigen. Öffnen Sie
Ihr Herz dem Vaterherzen, Prinz. Zu teuer
Kann der Monarch die Ruhe seines Sohns—
Des einz'gen Sohns—zu teuer nie erkaufen.

As he proceeds, however, Schiller tends more and more to preserve the integrity of the verse. End of phrase and line tend more and more to coincide and we find many more self-contained lines. This is already noticeable in "Wallenstein," leaving aside,

of course, the Prologue. There the verse is of an entirely undramatic type, and in fact reminds us of Goethe's more lyrical use of the metre. We have seldom a group of more than two lines before the metre comes to rest, and often even a succession of self-contained lines :

Hier stirbt der Zauber mit dem Künstler ab,
 Und wie der Klang verhallet in dem Ohr,
 Verrauscht des Augenblicks geschwinde Schöpfung,
 Und ihren Ruhm bewahrt kein dauernd Werk.
 Schwer ist *die* Kunst, vergänglich ist ihr Preis,
 Dem Mimen flicht die Nachwelt keine Kränze.

Even in the play itself the integrity of the line has advanced very greatly. The only form of variation which shows an increase is the suspension and inversion of accent. We can see already the beginning of Schiller's employment of it for metrical emphasis and conscious æsthetic effect.

So in "Wallensteins Tod," III, 13 (ll. 1786-1790), where the antithesis of *jetzt* and *da* is emphasized by this means :

Du hast's erreicht, Octavio!—Fast bin ich
 Jetzt so verlassen wieder, als ich einst
 Vom Regensburger Fürstentage ging.
 Da hatt' ich nichts mehr als mich selbst—doch was
Ein Mann kann wert sein, habt ihr schon erfahren.

"Maria Stuart" shows still further advance in this direction. Metrical variation, especially inversion and suspension of accent, are effectively employed for purposes of rhetorical emphasis. Thus in the very opening lines, Paulet's indignation is well reflected in the inversions of the metre :

Fluch über Weiberlist!
 Trotz meiner Aufsicht, meinem scharfen Suchen
 Noch Kostbarkeiten, noch geheime Schätze!

And in l. 843 :

Wann hätt' ich das gewollt? Wo sind die Proben?

But, on the whole, in this most rhetorical of all Schiller's plays, parallelism and dramatic antithesis often tend towards

something approaching the balance of the classical French Alexandrine.

So at the end of Act I, Scene 7 :

Ich bin die Schwache, sie die Mächt'ge—wohl !
 Sie brauche die Gewalt, sie töte mich,
 Sie bringe ihrer Sicherheit das Opfer.
 Doch sie gestehe dann, dasz sie die Macht
 Allein, nicht die Gerechtigkeit geübt.
 Nicht vom Gesetze borge sie das Schwert,
 Sich der verhaszten Feindin zu entladen
 Und kleide nicht in heiliges Gewand
 Der rohen Stärke blutiges Erkühen.
 Solch Gaukelspiel betrüge nicht die Welt !
 Ermorden lassen kann sie mich, nicht richten !
 Sie geb' es auf, mit des Verbrechens Früchten
 Den heil'gen Schein der Tugend zu vereinen,
 Und was sie ist, das wage sie zu scheinen !

Here the lines are so balanced that they pass over almost imperceptibly into the rhymes which Schiller was coming more and more to employ, not only at the close of the scene, but even, for special purposes, in the body of the play.

In the "Braut von Messina" and "Wilhelm Tell" the same tendencies continue. The lines are rarely divided between different speakers, the pause at the end of the line becomes more frequent, and the number of self-contained lines is greatly increased. "Wilhelm Tell," indeed, opens with five such lines :

Mach' hurtig, Jenni ! Zieh' die Naue ein !
 Der graue Thalvogt kommt, dumpf brüllt der Firn,
 Der Mythenstein zieht seine Haube an,
 Und kalt her bläst es aus dem Wetterloch ;
 Der Sturm, ich mein', wird da sein, eh' wirs denken.

I, I, 37-41

In Act II, Sc. 2 (ll. 1324-1335) we have twelve in succession. Goethe's blank verse is, on the whole, of a much more regular, musical character. The cæsura is more definite and the end of

the line more strongly marked. The verses are either self-contained, or the full pause is generally restored at the end of the second line.

In "Iphigenie" we still occasionally get as many as five successive enjambements :

So haben mich die Götter ausersehn
 Zum Boten einer That, die ich so gern
 Ins klanglos-dumpfe Höhlenreich der Nacht
 Verbergen möchte? Wider meinen Willen
 Zwingt mich dein holder Mund ; allein er darf
 Auch etwas Schmerzlichs fordern und erhält's.

III, 1, 1003-1008.

In "Tasso" the number of self-contained lines is very great, and there is a marked tendency to form periods of two or three lines. The following typical passage illustrates these features :

Irr' ich mich nicht, so wirst du bald, O Fürst,
 Den Tadel in ein frohes Lied verwandeln.
 Ich sah ihn heut von fern ; er hielt ein Buch
 Und eine Tafel, schritt und ging und schrieb.
 Ein flüchtig Wort, das er mir gestern sagte,
 Schien mir sein Werk vollendet anzukünden.
 Er sorgt nur, kleine Züge zu verbessern,
 Um deiner Huld, die ihm so Viel gewährt,
 Ein würdig Opfer endlich darzubringen.

I, 2, 250-258.

The difference between these verses and those of Lessing's "Nathan" is very great indeed. At the same time, in spite of the musical nature and the even flow of such passages as the above, it is going too far to maintain, as does Zarncke, that Goethe's blank verse is not properly speaking blank verse at all, but the lyrical *endecasillabo* of the Italians. A comparison of the most regular passages even of "Iphigenie" and "Tasso" with those poems in which Goethe was avowedly employing the hendecasyllable (e.g. "Zueignung der Gedichte") shows such a difference with regard to the essential criterion, the fixed *cæsura*,

that no number of self-contained lines in the Blank Verse would ever make us take it for the *endecasillabo*. It is true we have, even in Goethe's "Zueignungen," a number of lines without cæsura, but we have all the same enough lines with the characteristic, clear-cut cæsura after the fourth syllable to mark them out as what they are.

Of the fourteen strophes of the "Zueignung der Gedichte," eight begin with such a line :

Der Morgen kam ; es scheuchten seine Tritte

 Und wie ich stieg, zog von dem Flusz der Wiesen

 Bald machte mich, die Augen aufzuschlagen

 Kennst du mich nicht ? sprach sie mit einem Munde

 Ja ! rief ich aus, indem ich selig nieder

 Dich nenn' ich nicht. Zwar hör' ich dich von vielen

 Und wie ich sprach, sah mich das holde Wesen

 Ich kenne dich, ich kenne deine Schwächen

Space precludes an examination of the blank verse of Schiller's successors. For a number of poets we have special studies, as will be seen from the Bibliography below. A few words may be said in conclusion on Kleist and Grillparzer, with whom the verse shows very characteristic forms. Kleist is especially interesting for the bold use he makes of metrical emphasis. Moreover, partly by the frequent division of the verse between several speakers, but still more by his bold play on the five accentual keys of the line, he achieves a vivid, nervous rhythm, as far removed from the even flow of Goethe's and much of Schiller's later blank verse as is the verse of Lessing's "Nathan." At the same time it is just as far from resembling the latter in its total effect and in the principal means employed :

Kottwitz

Wen holt?—Wen ruft?—

Hennings

Ihn selber?

Graf Truchsz

Nein, unmöglich!

Kurfürst

Von wem ist diese zweite Zuschrift hier?

Hohenzollern

Von mir mein Fürst!

Kurfürst (liest)

“ Beweis, dasz Kurfürst Friedrich
Des Prinzen That selbst” . . . Nun, beim Himmel!
Das nenn' ich keck!

Was! Die Veranlassung, du wälzest sie des Frevels,
Den er sich in der Schlacht erlaubt, auf mich?

Hohenzollern

Auf dich, mein Kurfürst; ja; ich, Hohenzollern!

Prinz Friedrich von Homburg, V, 5, 1620 ff.

Grillparzer, again, forms a complete contrast to Kleist. He, the musical son of Vienna, writes a verse that is unsurpassed for its melody and its harmonious flow. The use of enjambement is very strictly limited; and the integrity of the verse and its rhythmical symmetry help to make of it often a thing of almost lyrical beauty and grace:

Sammlung? Mein Kind, sprach das der Zufall bloz?

Wie, oder fühltest du des Wortes Inhalt,

Das du gesprochen, Wonne meinem Ohr?

Du hast genannt den mächt'gen Weltenhebel,

Der alles Grosze tausendfach erhöht

Und selbst das Kleine näher rückt den Sternen.

Des Helden Tat, des Sängers heilig Lied,

Des Sehers Schaun, der Gottheit Spur und Walten,

Die Sammlung hat's getan und hat's erkannt,

Und die Zerstreuung nur verkennt's und spottet.

Des Meeres und der Liebe Wellen, Act III, 946 ff.

3. *Iambic Trimeter*

The six-foot Iambic (Senarius), commonly called the Trimeter, because it contained three dipodies or *metres*, was the verse of the ordinary dialogue of the Greek drama. It is distinguished from the masculine Alexandrine by the absence of a fixed cæsura in the middle of the line, in place of which it most frequently has a feminine cæsura after the fifth or seventh syllable. Other cæsuras occur, but that after the sixth syllable should be avoided, as a division into two equal parts is opposed to the very nature of the verse. The admixture of anapæsts with the iambics is generally admitted; sometimes only at fixed positions in the line.

The first experiments with the verse were made in Germany by J. E. Schlegel, and after him by Ramler. The most famous trimeters are those of Goethe in the Helena scenes of the Second Part of "Faust," and of Schiller in the "Jungfrau von Orleans" and the "Braut von Messina." Of the trimeters written by the Romanticists, those of Platen in his Aristophanic comedies, "Die verhängnisvolle Gabel" and "Der romantische Ödipus," are among the best known.

Bewundert viel und viel gescholten, Helena,
 Vom Strande komm' ich, wo wir erst gelandet sind,
 Noch immer trunken von des Gewoges regsamem
 Geschaukel, das vom phrygischen Blachgefeld uns her
 Auf sträubighohem Rücken, durch Poseidons Gunst
 Und Euros' Kraft, in vaterländische Buchten trug.

Faust II. III, 1, 3876 ff.

Wo soll ich hinfliehn? Feinde rings umher und Tod!
 Hier der ergrimte Feldherr, der, mit drohn'dem Schwert
 Die Flucht versperrend, uns dem Tod entgegentreibt.
 Dort die Fürchterliche, die verderblich um sich her
 Wie die Brunst des Feuers raset—Und ringsum kein Busch,
 Der mich verbärge, keiner Höhle sichrer Raum.

Die Jungfrau von Orleans, II, 6, 1552 ff.

Ortsrichter nennt mich dieses Land Arkadien,
 Drum werd' ich streng handhaben auch Gerechtigkeit:
 Was weisz Sie Näheres über Ihr Entwendetes?

.

Zur Sache, Frau! Wir leben hier in Arkadien
 Und kennen kaum dem bloszen Namen nach das Wort
 Umschweif, wiewohl als einen technischen Schulbegriff
 Der deutschen Trauerspiele wir's von dort entlehnt.

Die verhängnisvolle Gabel, ll. 1-7.

4. *Other Iambic Lines*

Lines longer and shorter than the above are also employed, though they are not to be compared with them in importance, nor do they present any special difficulties.

The Seven-Foot and Eight-Foot Iambics (Septenarius and Octonarius) were introduced into Germany in the seventeenth century, and have been employed intermittently ever since. Both have a fixed caesura after the fourth foot, and are thus in their first half identical:

$$\begin{array}{cccc|cccc} \times & / & \times & / & \times & / & \times & / & \times & / & (\times) \\ \times & / & \times & / & \times & / & \times & / & \times & / & (\times) \end{array}$$

Examples of both are found among the Parabases of Platen's comedies:

Wie kommt es, liebes Publikum, dasz du die gröszten Geister
 So oft verkennst und stets verbannst die sonst berühmten Meister?
 So ist bei dir der Kotzebue in Miskredit gekommen,
 Der sonst doch ganz allein beinah die Bretter eingenommen:
 Du klatschtest seinen Herr'n und Frau'n, du liebtest seine Späsze;
 Er war dein Leib- und Herzpoet, der dir allein gemäze.

Die verhängnisvolle Gabel, Parabasis of Act II
 (Septenarius).

So sprang ich denn zu euch herab und kam so ziemlich gut davon;
 Doch wag' ich nicht euch anzuflehn, zu zollen mir ein Distichon!
 Auch bitt' ich, habt Geduld mit mir! An Lebensart und an Kostüm
 Gebricht es meiner Wenigkeit, ich bin ein heidnisch Ungetüm.
 Ich weisz, dasz hier verboten ist, ein biszchen derb zu sein und frei,
 Denn überall, wo Menschen sind, versteckt ihr eure Polizei!

Der romantische Ödipus, Parabasis of Act III
 (Octonarius).

Shorter lines of four, three and even two feet were obtained by the splitting up of the lines already discussed. The three-

foot iambic with feminine ending occupied a special position as one of the two favourite lines of the Anacreontics :

Anakreon, mein Lehrer,
Singt nur von Wein und Liebe ;
Er salbt den Bart mit Salben,
Und singt von Wein und Liebe ;
Er krönt sein Haupt mit Rosen,
Und singt von Wein und Liebe ;
Er paaret sich im Garten,
Und singt von Wein und Liebe ;
Er wird vom Trunk ein König,
Und singt von Wein und Liebe.

Gleim, Anakreon.

They were combined with one another in various strophic arrangements. As an example may serve the best-known of all ; the combination of the four-foot masculine with the three-foot feminine in the so-called *Ballad Metre* :

Es war ein Kind, das wollte nie
Zur Kirche sich bequemen,
Und Sonntags fand es stets ein Wie
Den Weg ins Feld zu nehmen.

Goethe, Die wandelnde Glocke.

B. TROCHAIC LINES

The importance of trochaic verse for German literature is not to be compared with that of iambic verse. Yet three trochaic lines have played intermittently a more or less important part.

I. *Four-foot Trochees*

The four-foot trochees are by far the most important of all trochaic lines. In accordance with their two chief spheres of importance, one may describe them as the *Anacreontic* and *Spanish Trochees*.

(a) Their use by the Anacreontics, one of whose two favourite lines they were, was due to the influence of the so-called Greek Anacreontic verse. As thus employed they are rhymeless, and show their full, non-catalectic form :

Brüder, trinkt : es trinkt die Sonne,
 Und sie hat schon tausend Ströme
 Ohne Bruder ausgetrunken !
 Brüder, trinkt : es trinkt die Erde ;
 Seht, sie durstet, seht, wie durstig
 Trinkt sie diese Regentropfen !
 Seht, dort um den Vater Bacchus
 Stehn die Reben frisch am Berge ;
 Denn es hat das Nasz der Wolken
 Ihren heiszen Durst gelöscht.
 Brüder, seht, das Nasz der Reben
 Wartet in den vollen Gläsern :
 Wollt ihr euren Durst nicht löschen ?

Gleim, Trinklied.

(*b*) The Spanish Trochees were introduced for epic purposes through Herder's use of them in his "Cid." He employs them without assonance or rhyme. The catalectic masculine line is generally used only to mark the end of a period :

Trauerndtief sasz Don Diego,
 Wohl war keiner je so traurig ;
 Gramvoll dacht' er Tag' und Nächte
 Nur an seines Hauses Schmach,

An die Schmach des edlen alten
 Tapfern Hauses der von Lainez,
 Das die Inigo's an Ruhme,
 Die Abarko's übertraf.

Der Cid, ll. 1-8.

Following Herder's example, the Romanticists employed the verse for the serious epic, and later for the parody and the mock-heroic (Heine, Immermann, Scheffel, etc.) :

Ronceval, du edles Thal !
 Wenn ich deinen Namen höre,
 Bebt und duftet mir im Herzen
 Die verschollene blaue Blume !

Heine, Atta Troll. Kaput IV.

Groszen Steinkrug jetzt erhub der
 Pfarrherr, und er füllt' die Gläser
 Und begann zum Gast zu sprechen :
 " Nach vollbrachtem Mahle ziemt sich's,
 Dasz der Wirt den Gastfreund frage :
 Wer er sei ? woher der Männer ?
 Wo die Heimat und die Eltern ?
 Im Homerus las ich, dasz der
 König der Phäaken selber
 So den edlen Dulder fragte."

Scheffel, Der Trompeter von Säkkingen,
 II, 471 ff.

It was used by them also in the drama, and in that by-product of the Romantic tragedy, the "Schicksalstragödie." Grillparzer followed the "Schicksalsdichter" by employing it in his "Ahnfrau" (1817), and also in "Der Traum, ein Leben" (begun in 1817, finished 1834). The verse as employed by them showed many varieties and combinations of assonance and rhyme :

Eine Nacht. Es war ein Traum.
 Schau', die Sonne, sie, dieselbe,
 Älter nur um einen Tag,
 Die beim Scheiden deinem Trotze,
 Deiner Härte Zeugnis gab,
 Schau', in ihren ew'gen Gleisen
 Steigt sie dort den Berg hinan,
 Scheint erstaunt auf dich zu weisen,
 Der so träg in neuer Bahn ;
 Und mein Sohn auch, willst du reisen,
 Es ist Zeit, schick' nur dich an !

Der Traum; ein Leben, ll. 2622 ff.

2. *Serbian Trochees*

/ x / x / x / x / (x)

The five-foot trochee had been used in Germany from the seventeenth century onwards, with rhyme and usually in

strophic form, and continued to be so employed by Goethe, Schiller and others in the eighteenth and nineteenth centuries.

It received, however, a new and distinctive form in the rhymeless verse used in the translation of Serbian ballads and folk-songs. It was introduced by Herder: e.g. "Die Fürstentafel":

Wer ist jene, die auf grüner Heide
Sitzt in Mitte von zwölf edeln Herren?
Ist Libussa, ist des weisen Kroko
Weise Tochter, Böhmenlandes Fürstin,
Sitzet zu Gericht und sinnt und richtet.

Volkslieder (Stimmen der Völker), II, 2, 30.

Goethe early employed it (1775) in his translation from the Morlackian, "Klaggesang von der edlen Frauen des Asan Aga":

Was ist Weiszes dort am grünen Walde?
Ist es Schnee wohl, oder sind es Schwäne?
Wär' es Schnee, er wäre weggeschmolzen;
Wären's Schwäne, wären weggeflogen.
Ist kein Schnee nicht, es sind keine Schwäne,
's ist der Glanz der Zelten Asan Aga.
Niederliegt er drin an seiner Wunde.

II. 1-7.

The fixed cæsura after the fourth syllable of the Serbian verse is not observed by Goethe, nor by those who followed him in the employment of the line (Platen, Geibel, etc.). Other liberties, such as trisyllabic feet, are also found with them.

3. *The Trochaic Tetrameter* (Octonarius)

/ x / x / x / x | / x / x / x / (x)

To justify its name, the line should properly consist of four dipodies:

/ x \ x | / x \ x | / x \ x | / x \ (x)

In modern German, however, the gradation of the accents is not so definite as to give a genuinely dipodic rhythm, and the

line usually consists merely of eight independent trochaic feet. It has a fixed cæsura after the fourth foot, is employed both in the full and in the catalectic form, and with or without rhyme. Various modifications are to be found, but they present no special features which require detailed investigation.

The line was popular as early as the seventeenth century, and in later times was especially favoured by the Romantics. One of the best known examples is Platen's ballad: "Das Grab im Busento":

Nächtlich am Busento lispeln bei Cosenza dumpfe Lieder;
Aus den Wassern schallt es Antwort, und in Wirbeln klingt es
wieder!

Und den Flusz hinauf, hinunter ziehn die Schatten tapfrer Goten,
Die den Alarich beweinen, ihres Volkes besten Toten.

Platen uses it in its catalectic form in the Parabases of the first and fourth Acts of "Die verhängnisvolle Gabel":

Wiszt ihr etwa, liebe Christen, was man Parabase heiszt,
Und was hier der Dichter seiner Akte jedem angeschweiszt?
Sollt' es keiner wissen, jetzo kann es lernen jeder Thor:
Dies ist eine Parabase, was ich eben trage vor.
Scheint sie euch geschwätzig—laszt sie! denn es ist ein alter
Brauch:

Gerne plaudern ja die Basen, und die Parabasen auch.

Parabasis of Act I.

The character which Platen in the last two lines ascribes to the Parabasis is generally regarded as being that of the verse there employed, and so the two are happily matched.

4. *Other Trochaic Lines*

Other shorter trochaic lines of two and three feet are also found, often in strophic combination with one another and with other longer lines. The shorter lines were especially favoured by the Anacreontics:

Tochter der Natur,
 Holde Liebe !
 Uns vergnügen nur
 Deine Triebe.
 Gunst und Gegengunst
 Geben allen
 Die beglückte Kunst
 Zu gefallen.

Hagedorn, An die Liebe.

C. ANAPÆSTIC LINES

Anapæstic verse has played a comparatively unimportant part in German literature ; considerably less important, for instance, than in English poetry. Moreover, what anapæstic verse we find is rarely "pure," but mixed to a greater or less extent with iambic feet. The latter are especially common at the beginning of the line. Lines of pure trisyllabic feet do not seem suited to the genius of the German language, as even since the relaxation of Opitz' canonical authority they have never thriven freely. Only two anapæstic lines have been used with any frequency :

(a) The *Dimeter*, or four-foot Anapæst,

(x) x / x x / x x / x x / (x)

Ich will euch erzählen ein Märchen, gar schnurrig ;
 Es war mal ein Kaiser, der Kaiser war kurrig.
 Auch war mal ein Abt, ein gar stattlicher Herr ;
 Nur schade ! sein Schäfer war klüger als er.

Bürger, Der Kaiser und der Abt.

It was first employed in the drama by A. W. Schlegel in his "Ion" (1803), and after him by Goethe among the many metres of his "Pandora" (1807) :

Der Seligkeit Fülle die hab' ich empfunden !
 Die Schönheit besaz ich, sie hat mich gebunden ;
 Im Frühlingsgefolge trat herrlich sie an.
 Sie erkannt' ich, sie ergriff ich, da war es gethan !
 Wie Nebel zerstiebt trübsinniger Wahn,
 Sie zog mich zur Erd' ab, zum Himmel hinan.

Goethe, Pandora.

(b) *The Tetrameter*, or eight-foot Anapæst, usually employed in a catalectic form,

(x) x / x x / x x / x x / | x x / x x / x x / x

It was used in the choruses of the Greek drama, and Platen so employs it in his comedies, though with an admixture of disyllabic feet :

(Nun beginnt, ihr Anapæste !)

Sein Abschiedswort thut euch durch mich der Komödienschreiber
zu wissen,

Der oftmals schon, im Laufe des Stücks, vortrat aus seinen
Kulissen :

Überseht huldreich die Gebrechen an ihm, laszt euch durchs Gute
bestechen !

Man liebt ein Gedicht, wie den Freund man liebt, ihn selbst mit
jedem Gebrechen ;

Denn, wolltet ihr was abziehen von ihm, dann wär' es derselbe ja
nicht mehr,

Und ein Mensch, der nichts zu verzeihen vermag, nie seh' er ein
Menschengesicht mehr !

Die verhängnisvolle Gabel Parabasis of Act V.

D. DACTYLIC LINES.

The most important of all "dactylic" lines, the Hexameter, and with it the Pentameter, we shall consider later. They are of course far from being pure dactylic lines, though they have a dactylic basis.

We have seen (Book II, Chap. VI) that Buchner's introduction of the dactyl was an epoch-making step in the reaction against the Opitzian dispensation. Since his day dactylic verses of two to eight feet are to be found, though from the end of the seventeenth century they again become rare. They are generally catalectic, the last foot consisting only of two syllables, or even of one.

A famous dactylic poem of the seventeenth century is "Anke van Tharaw" by Simon Dach (1605-59) :

Anke van Tharaw öss, de my geföllt,
Se öss mihn Lewen, mihn Goet on mihn Gölt.

Anke van Tharaw heft wedder eer Hart
Op my geröchtet ön Löw' on ön Schmart.

Or, in Herder's version of the original *Plattdeutsch* :

Ännchen von Tharaw ist, die mir gefällt ;
Sie ist mein Leben, mein Gut und mein Geld.

Ännchen von Tharau hat wieder ihr Herz
Auf mich gerichtet in Lieb und in Schmerz.

Volkslieder (Stimmen der Völker), Book I, 20.

Both Goethe and Schiller have written dactylic verse. In the closing lines of the Second Part of "Faust" we have a short two-foot dactylic line with many variations. The final dactyls of the odd lines, with their gliding rhyme and the repetition of the same two final syllables in all four, has a strange, haunting effect :

Alles Vergängliche
Ist nur ein Gleichnis ;
Das Unzulängliche,
Hier wird's Ereignis ;
Das Unbeschreibliche,
Hier ist's getan ;
Das Ewig-Weibliche
Zieht uns hinan.

E. MIXED VERSES AND FREE VERSES

To avoid any possibility of confusion with the non-syllabic verse of the following chapter, it may be well to conclude with a brief account of the above terms.

Mixed Verses are those in which we have an admixture of different feet, e.g. trisyllabic feet in a disyllabic metre, or vice-versa. At the same time all the feet are homogeneous, i.e. either all in ascending or all in descending rhythm (iambic-anapæstic, trochaic-dactylic, etc.). Generally the line has a definite basis of feet of the one kind, while the others stand out by contrast as a variation of the underlying type.

We have already seen that such verses represented an even more open revolt against the Opitzian code than the mere use of trisyllabic feet in themselves. It is of such verses, representing a modification of definite syllabic metres, and not of frankly non-syllabic verse of a purely national type, that the term "mixed verses" is properly to be employed.

In the case of many of the lines spoken of in the preceding sections of this chapter, we have noted that trisyllabic feet were found among the disyllabic and vice-versa. Sometimes the irregular feet were found only at fixed positions in the line, e.g. in the strophe created by Uz for his ode, "Der Frühling." Of the other type, in which the irregular feet are not confined to any fixed positions, we have an excellent instance in Wieland's "Oberon."

Free Verses, the *vers libres* of the French, best known in the Fables of La Fontaine, are not to be confused with the Free Rhythms, of which we shall speak in the next chapter. Their characteristic feature is the combination of lines of different length at the discretion of the poet, and not according to any fixed strophic arrangement. It is immaterial whether the individual lines are regular or "mixed"; the essential feature is their relative length.

They have been employed in Germany at various times since the seventeenth century, especially in translations of La Fontaine, and in fables upon his model (Gellert, Lessing, etc.).

The following example contains lines of five different lengths, and only in one case are the rhyming lines equal :

Ein Kutschpferd sah den Gaul den Pflug im Acker ziehn
 Und wieherte mit Stolz auf ihn.
 "Wenn," sprach es, und fing an, die Schenkel schön zu heben,
 "Wenn kannst du dir ein solches Ansehn geben?
 Und wenn bewundert dich die Welt?"
 "Schweig," rief der Gaul, "und lasz mich ruhig pflügen;
 Denn baute nicht mein Fleisz das Feld,
 Wo würdest du den Haber kriegen,
 Der deiner Schenkel Stolz erhält?"

Gellert, Das Kutschpferd.

BLANK VERSE.

- G. Freytag. "Die Technik des Dramas." Leipzig, 1863. (Chapter V. Vers und Farbe.)
- A. Sauer. "Über den fünffüszigen Iambus vor Lessings Nathan." Wien, 1878.
- F. Zarncke. "Über den fünffüszigen Iambus mit besonderer Rücksicht auf seine Behandlung durch Lessing, Schiller und Goethe." Leipzig, 1865.
- E. Belling. "Die Metrik Lessings, . . . Goethes . . . Schillers." (See the Bibliographical Note.)
- G. Kettner. "Lessings Dramen im Lichte ihrer und unserer Zeit." Berlin, 1904. (Der Vers. : pp. 499-511.)
- A. Koch. "Der Versbau in Goethes Iphigenie." Programm, Stettin, 1900.
- "Über den Versbau in Goethes Tasso und Natürlicher Tochter." Prog. Stettin, 1902.
- E. Zitelmann. "Der Rhythmus des fünffüszigen Iambus." Leipzig, 1907. (Chiefly on Goethe's "Iphigenie.")
- L. Hettich. "Der fünffüszige Iambus in den Dramen Goethes." Ein Beitrag zur Geschichte und Methodik der Verslehre. Heidelberg, 1913. (Reviewed by Siegfried Behn. *Euphorion*, 46, 312 ff.)
- H. Füser. "Der reimlose fünffüszige Iambus bei Kleist." Diss. Münster, 1911.
- K. Böhn. "Zu Grillparzers Metrik." Nikolsburg, 1894-95 and 1895-96.
- W. Rube. "Der fünffüszige Iambus bei Hebbel." München, 1910.
- A. Appelmann. "Der fünffüszige Iambus bei O. Ludwig." Münster, 1911.
- K. Kessler. "Der fünffüszige Iambus bei Chr. D. Grabbe." Diss. Münster, 1913.
- P. Lambertz. "Der fünffüszige Iambus in den Dramen Fr. Halms." Diss. Münster, 1913.
- C. A. Krause. "G. Hauptmann's treatment of blank verse." Diss. New York, 1910.

CHAPTER II

NON-SYLLABIC NATIONAL VERSE

I. THE FOLK-SONG.

WE have already seen in Book II that the national verse never died out, even in periods when foreign influences were the most powerful, and on the surface the literary verse appeared to be sole and undisputed master of the field. Even in the days of the Meistersinger the folk-song was still to be heard; it influenced the literary verse, and Luther's hymns were based upon its rhythm. In the great national movement of which Herder was the most important champion, it played a very great part.

It is well known with what fervour he extolled in his essay, "Über Ossian und die Lieder alter Völker" (1771?), the beauties of the naive, spontaneous "Lieder des Volks . . . die selbst in ihrem Mittel gedacht, ersonnen, entsprungen und geboren sind, und die sie daher mit soviel Aufwallung und Feuer singen und zu singen nicht ablassen können."

Fired by Ossian and Percy's "Reliques" he urged his countrymen to rise from their apathy and save the national songs before it was too late.

It is impossible to overestimate the importance for German poetry of the movement which Herder here with prophetic eye foresaw and largely helped to determine. Its importance did not even lie chiefly in the rescue of the folk-songs, which he directly advocates, and of which his own "Volkslieder" ("Stimmen der Völker in Liedern"), "Des Knaben Wunderhorn" of Arnim and Brentano, and Uhland's "Alte hoch-und niederdeutsche Volkslieder" are the most notable examples.

Even more important than the preservation of such collections was the permeation of German song with the spirit of the *Volkslied* in this and the following century.

Herder's greater pupil, Goethe, obeyed the summons and sought for folk-songs in Alsace. As a result he sent Herder a number for his collection, among them one, "Röschen auf der Heide," which was practically his own, as it owed little beyond its refrain to an Alsatian folk-song. The freshness, simplicity and spontaneity which he thus learnt to appreciate in the popular poetry Goethe reproduced in his own songs. Thus we find, for instance, in "Willkommen und Abschied," probably written in the same year, 1771, qualities which reveal a profound difference from his Leipzig verse.

The same interaction between the collection and study of folk-songs and original poetic creation continues through this and the following century. Not only have we many notable instances of original poems which themselves became the possession of the whole people, but we see existing folk-songs re-cast by poets steeped in the spirit of folk poetry, till they attain a final form which wins universal acceptance. A notable instance of the creation of a folk-song is "Die Lorelei," in which a story invented by Clemens Maria Brentano, after passing through several hands, received its final form in Heine's version.

When we consider the immediate *vitalizing* influence thus exercised by the folk-song, we cannot do other than conclude that its spirit was very perfectly appreciated by the poets in question. Jackson¹ asks, "How can one understand thoroughly the folk-song forms without considering also their musical rhythm, their melodic aspect?" He points out that in the "re-awakening of interest in the songs of the people, it was not, properly speaking, an interest in their songs, but in the *texts* of their songs; in *Volksdichtung* rather than *Volkslieder*. The collectors, from Herder on, rent melody and words asunder, discarded the former, and presented the latter as folk-songs.

¹ "The Rhythmic Form of the German Folk-songs." See Bibliography.

And it was these printed tuneless poems that became, in the main, the source of inspiration for the lyricists." And he reminds us that the famous collections of Herder, Arnim and Brentano, Uhland, etc., contained not a note of music. This is all perfectly true, but where so much was gained, there seems to be an air of unreality in the note of regret. Did the poets after all miss so much as appears here to be suggested? Is not the answer to be found in the fact that those poems did, if not in the literal sense in which Jackson intends it, yet in the sense with which Sievers¹ has made us familiar, bear their own "musical rhythm, their melodic aspect" within themselves?

Yet the attempt to consider the folk-songs together with their melodies cannot fail to be of the greatest value. As Jackson says, "conditions are changing. Music notation is now printed in moveable type. The melodies which are found in most of the more recent collections of folk-songs divide the attention of students with the texts, though as yet the division has been unequal. And the study of the form of the folk-songs, in the light of these melodies, has started."

Thus it is that he undertakes "what none of them, musician or philologist, has yet attempted—to make a comprehensive analysis of the folk-song forms." To his attempt, which is carried out in the spirit of Saran and employs his terminology, to the kindred works which he quotes, and to Böhme's "Deutscher Liederhort," on which he bases his researches, we will refer readers for further enlightenment on this aspect of a supremely important department of German poetry.

2. THE KNITTELVERS

We have already discussed in Book II the gradual rehabilitation of the *Knittelvers*, from its employment for burlesque purposes to that for more serious subjects, and culminating in the achievement of "Wallensteins Lager." It is the *one* national line

¹ Cf. Book II, Chap. VI.

employed in the drama, the others having been imported from France, England, Spain, Greece, etc.

The modern *Knittelvers* has very little in common with the verse made famous by Hans Sachs, and is indeed a new and independent line. Whatever our interpretation of that verse, the one feature about which there can be no dispute is the presence of a fixed number of syllables in the line. With the modern *Knittelvers*, on the contrary, the outstanding feature is the combination of syllabic freedom with a fixed number of accents. The normal line is by its very history essentially a four-lift line, and it is better to confine the term to this definite type of verse. Owing to the absence of any fixed foot, or syllabic regularity, the accents must be strong enough to dominate the linguistic material. The greater the syllabic irregularity, the stronger the accents must be. The lines are not only rhymed in pairs, as with Hans Sachs, but various other rhyming arrangements are found.

The modern *Knittelverse* are rhythmical lines of legitimate metrical structure, and hence the retention of the old contemptuous name is in a sense unfortunate. The only English translation is "doggerel." That word might serve very well as a rendering of the term in the sense in which it was originally employed, i.e. *bad verses* of any kind, verses, that is to say, which offended against the Opitzian code. As applied to the later specialized "classical" *Knittelverse*, the English word is grossly misleading. Hence the retention of the German word in its technical sense appears inevitable. A bold suggestion has been made by Eduard Engel¹: "Man höre auf, vom Knittelvers des Faust zu sprechen, denn mit diesem Wortklang verbindet sich unwillkürlich etwas Geringschätziges. Man sage fortan: deutscher Vers, und sei sich bewusst, dasz man damit sagt: freier, reichster Vers aller Literaturen."

One of the closest approximations, under the changed conditions, to the form and style of the verse of Hans Sachs is to be found in Goethe's poem, "Hans Sachsens Poetische Sendung" (1776):

¹"Goethe, Der Mann und das Werk," Berlin, 1909.

Die spricht : Ich habe dich auserlesen
 Vor vielen in dem Weltwirrwesen,
 Dasz du sollst haben klare Sinnen,
 Nichts Ungeschicklichs magst beginnen.
 Wenn andre durcheinander rennen,
 Sollst du's mit treuem Blick erkennen ;
 Wenn andre bärmlich sich beklagen,
 Sollst schwankweis deine Sach' fürtragen :

ll. 39 ff.

Very different is the case in "Wallensteins Lager." As Minor¹ points out, the most daring of all Knittelverse are to be found in the "Kapuzinerpredigt." The national accentual principle here holds unfettered sway, and it requires very vigorous accents indeed to dominate some of these lines. The dip may be absent altogether, or may consist of one, two or three syllables. Once even we have a four-syllabled dip :

Wie máchen wir, dasz wir kómmen in Ábrahams Schósz.

Anacrusis may likewise be absent, or may consist of one, two, three, and even four syllables :

Das aus eurem | úngewáschenen Múnde géht.

Consequently the length of the lines varies widely, ranging from the minimum number of 8 syllables to 12 or even 13, as seen in the lines quoted above.

The archaic effect is added to by the naive and sometimes punning rhymes, and by inversion of accent, which in some cases is vouched for by the rhyme. :

Und die Scham, der wird nicht viel fínden,
 Thát' er auch húndert Latérnen anzúnden.

Alliteration also plays a considerable rôle :

Verleugnet, wie Petrus, seinen Meister und Herrn,
 Drum kann er den Hahn nicht hören kráhn.

¹ "Neuhochdeutsche Metrik," 2nd ed., p. 365.

The following passage will well serve to illustrate the various characteristic features, especially the bold use of internal rhymes and newly-coined words :

Der Rheinstrom ist worden zu einem Peinstrom,
 Die Klöster sind ausgenommene Nester,
 Die Bistümer sind verwandelt in Wüsttümer,
 Die Abteien und die Stifter
 Sind nun Raubteien und Diebesklüfter,
 Und alle die gesegneten deutschen Länder
 Sind verkehrt worden in Elender—
 Woher kommt das? Das will ich euch verkünden :
 Das schreibt sich her von euern Lastern und Sünden,
 Von dem Greuel und Heidenleben,
 Dem sich Offizier und Soldaten ergeben.

ll. 515 ff.

3. FREE RHYTHMS.

We have already spoken of two forms in which the metrical freedom of the national verse was recovered in modern usage. We have now to consider the creation of a new form of verse based upon the national principle, but not derived, like them, from any existing type.

The inventor of the Free Rhythms was Klopstock, who first employed them in his Ode, "Die Genesung" (1754). They first appeared in print in the Ode, "Dem Allgegenwärtigen" in 1758, and did not become generally known till the publication of his "Sammlung der Oden" in 1771. Since then they have remained a living poetical form.

Lessing in the 51st "Literaturbrief" (1759) spoke with enthusiasm of the Ode, which had appeared the year before in the "Nordische Aufseher," though without full appreciation of the importance of this "Quasi-Metrum."

"Aber was sagen Sie zu der Versart, wenn ich es anders eine Versart nennen darf? Denn eigentlich ist es weiter nichts als eine künstliche Prosa, in alle kleinen Teile ihrer Perioden aufgelöst, deren jeden man als einen einzeln Vers eines besondern Silbenmaszes betrachten kann."

Herder described the new form, in the "Fragmente über die neuere deutsche Literatur" (1767), as "die natürlichste und ursprünglichste Poesie." Goethe was inspired by the new verse, and employed it both in translations and in original odes, especially in the seventies, e.g. "Wandrer's Sturmlied" (1772), "Mahomets Gesang" (1772), "Prometheus" (1774), "Gesang der Geister über den Wassern" (1779).

The "Stürmer und Dränger," Lenz, Klingler, etc, welcomed the "freedom" of the new verse, not only for the lyric, but also for the drama. From that time onward the Free Rhythms played an important part, but we can here only consider briefly, along with Klopstock and Goethe, their greatest successor in this field, Heine.

Free Rhythms are not to be confused with Free Verses. They may and usually do have a varying number of lifts in the individual lines, but their essential characteristic is the *freedom within the line*. The number of unaccented syllables between the lifts varies at will, or the dip may be absent altogether. They have no fixed strophic form, the line itself being the largest unit, though both Klopstock and Goethe tend towards an arrangement in periods of a more or less equal number of lines. Yet even with them there is no equivalence between the corresponding lines of the groups. The structure is thus entirely free of any set scheme, and depends solely on the ear and inspiration of the poet. They have no written code and visible rule, but are subservient only to emotional necessity, to the slower or more rapid march of the poet's thought. They are, in short, the most subjective of all poetic forms. They so far resemble the *Knittelverse* as both are based on the national accentual system and have no fixed number of syllables. They differ from them in possessing even greater freedom, for while the *Knittelverse* have generally a fairly definite rhythm, usually iambic, and normally four lifts to the line, and are rhymed, the Free Rhythms are not bound by rhyme, length or any definite rhythm.

With Klopstock the number of lifts varies between 1 and 7, the lines with 4 being the most common, and forming a kind of

basis or norm, half way between the two extremes. With him the range is often very great, even between adjacent lines, and still more so between different periods. Thus in "Die Frühlingsfeier" (1759), where the whole poem presents a very diversified picture. It is one of the most ecstatic of Klopstock's Odes, and the ebb and flow of the poet's religious enthusiasm is well reflected in the rhythm :

Nicht in den Ozean der Welten alle
Will ich mich stürzen, schweben nicht,
Wo die ersten Erschaffnen, die Jubelchöre der Söhne des Lichts,
Anbeten, tief anbeten und in Entzückung vergehn.

.....
Wer sind die tausendmal Tausend, wer die Myriaden alle,
Welche den Tropfen bewohnen und bewohnten? Und wer bin ich?
Halleluja dem Schaffenden! Mehr wie die Erden, die quollen,
Mehr wie die Siebengestirne, die aus Strahlen zusammenströmten!

Aber du, Frühlingswürmchen,
Das grünlichgolden neben mir spielt,
Du lebst; und bist vielleicht
Ach, nicht unsterblich!

.....
Mit tiefer Ehrfurcht schau' ich die Schöpfung an,
Denn Du,
Namenloser Du!
Schufest sie!

.....
Siehe, nun kommt Jehovah nicht mehr im Wetter,
In stillem, sanftem Säuseln
Kommt Jehovah,
Und unter ihm neigt sich der Bogen des Friedens.

Goethe's Free Rhythms present a far less diversified picture. With him the number of lifts ranges between 1 and 6, and the vast majority of lines have either 2, 3 or 4.

Thus in "Prometheus" (1774), which can be taken as an example of one of the less regular of his odes :

Bedecke deinen Himmel, Zeus,
 Mit Wolkendunst,
 Und übe, dem Knaben gleich,
 Der Disteln köpft,
 An Eichen dich und Bergeshöhn ;
 Muszt mir meine Erde
 Doch lassen stehn,
 Und meine Hütte, die du nicht gebaut,
 Und meinen Herd,
 Um dessen Glut
 Du mich beneidest.

.

Hier sitz' ich, forme Menschen
 Nach meinem Bilde,
 Ein Geschlecht, das mir gleich sei,
 Zu leiden, zu weinen,
 Zu genießen und zu freuen sich
 Und dein nicht zu achten,
 Wie ich !

Heine's *Free Rhythms* in the "Nordseebilder"¹ show a still smaller range than those of Goethe. We have lines of 2, 3 or 4 lifts, with very few of one. The music sways forward on these longer and shorter waves of rhythm, with a haunting suggestion of some rhythmical system in their succession, that yet ever eludes us. The only definite and palpable feature is the use of the shorter lines to some extent for emphasis, and generally for the close of a period.

We may take as an example "Sonnenuntergang":²

Jetzt am Tage, in einsamer Pracht,
 Ergeht sich dort oben der Sonnengott,
 Ob seiner Herrlichkeit
 Angebetet und vielbesungen
 Von stolzen, glückgehärteten Menschen.

¹ Cf. Remer's work quoted in the Bibliography at the end of this chapter.

² "Sämtliche Werke," ed. Ernst Elster. Leipzig, 1890 Vol. I., p. 165.

Aber des Nachts
 Am Himmel wandelt Luna,
 Die arme Mutter,
 Mit ihren verwaisten Sternenkindern,
 Und sie glänzt in stiller Wehmut,
 Und liebende Mädchen und sanfte Dichter
 Weißen ihr Thränen und Lieder.

THE FOLK-SONG

Herder. "Volkslieder" (Stimmen der Völker in Liedern). 1778-79.

Anim und Brentano. "Des Knaben Wunderhorn." 1805-8.

Uhland. "Alte hoch-und niederdeutsche Volkslieder." 1844-45.

A. von Liliencron. "Die historischen Volkslieder der Deutschen, vom 13. bis 16. Jahrhundert." Leipzig, 1865-69.

F. M. Böhme. "Deutscher Liederhort." 3 vols. Leipzig: Breitkopf u. Härtel, 1893.

E. Stolte. "Metrische Studien über das deutsche Volkslied." Program. Crefeld, 1883.

E. K. Blümml. "Das kärntner Schnaderhüpfel, eine rhythmische Studie." P.B.B., XXXI (1905).

C. Rotter. "Der Schnaderhüpfel-Rhythmus" (= Palæstra 90). Berlin, 1912.

G. Brandsch. "Ein Beitrag zur Entwicklungsgeschichte des neueren deutschen Volksliedes." Archiv des Vereins für siebenbürgische Landeskunde, XXXIV (1907).

G. P. Jackson. "The Rhythmic Form of the German Folk-Songs." I and II. Modern Philology, 13 and 14, 1916.

Max Freiherr von Waldberg. "Goethe und das Volkslied." Berlin, 1889.

J. Suter. "Das Volkslied und sein Einflusz auf Goethes Lyrik." Aarau, 1897.

Georg Hassenstein. "Ludwig Uhland, seine Darstellung der Volksdichtung und das Volkstümliche in seinen Gedichten." Leipzig, 1887.

Paul Beyer. "Über die frühesten Beziehungen Heinrich Heines zum deutschen Volksliede." Euphorion XVIII.

A. W. Fischer. "Über die volkstümlichen Elemente in den Gedichten Heines." Breslau, 1905.

J. H. Heinzemann. "The Influence of the German Volkslied on Eichendorff's Lyrik." Leipzig, 1910.

P. S. Allen. "Wilhelm Müller and the German Volkslied." Journal of Germanic Philology, II, 3; III, 1 and 4.

THE KNITTELVERS

O. Flohr. "Geschichte des Knittelverses vom 17. Jahrhundert bis zur Jugend Goethes." Berlin, 1893.

G. Fittbogen. "Der lyrische Knittelvers des jungen Goethe." Z.D.U., XXIV, pp. 297 ff.

E. Feise. "Der Knittelvers des jungen Goethe." Leipzig, 1909.

W. C. Haupt. "Die poetische Form von Goethes Faust" (mainly confined to the Knittelvers of the "Urfaust"). Leipzig, 1909.

E. Feise. "Der Knittelvers in Wallensteins Lager." Euphorion XVII, pp. 583 ff.

Sigmar Mehring. "Der dramatische Knittelvers." L.E., XVI., 4.

FREE RHYTHMS

L. Benoist-Hanappier. "Die freien Rhythmen in der deutschen Lyrik, ihre Rechtfertigung und Entwicklung." Halle, 1905.

R. M. Meyer. "Das Gesetz der freien Rhythmen." Euphorion XVIII, 273 ff. (Deals with the distinction between free rhythms and prose—the rhythm of the former only to be determined from the whole period, not from the single line.)

G. Fittbogen. "Die sprachliche und metrische Form der Hymnen Goethes." Halle, 1909.

P. Remer. "Die freien Rhythmen in Heinrich Heines Nordseebildern." Heidelberg, 1889.

CHAPTER III
CLASSICAL LINES

1. *The Hexameter*

THE German hexameter and its importance for the evolution of metrical theory in the classical period have already been dealt with at some length in Book II. The writings of the poets themselves and their contemporaries, Klopstock, Voss, Humboldt, A. W. Schlegel, on the theory and practice of the hexameter, can be found in the editions of their works. A very full examination of the theoretical basis and the problems connected with the hexameter is to be found in the "Studien zu den älteren deutschen Grammatiken" by M. H. Jellinek.¹ We shall not re-open here the question of the quantitative distribution within the foot, the problem of dactyl, spondee and trochee, but deal rather with the form and balance of the line as a whole.

The classical Greek and Latin hexameter is a Catalectic Dactylic Hexameter :

- ˘ ˘ | - ˘ ˘ | - ˘ ˘ | - ˘ ˘ | - ˘ ˘ | - ˘

It is a line with an underlying dactylic rhythm, in which the first four trisyllabic feet may normally be replaced by quantitatively equivalent disyllabic feet. The essential individuality of the line is due to the way in which the rapid march of the dactylic rhythm is arrested by the slower movement of the halting spondees, while the last two feet resolve this composite of dissimilar elements in the harmony of a uniform final cadence.

In German, too, it is not enough to have only dactyls in the

¹ Z.f.d.A., 48, pp. 272-312.

first four feet; whole lines of them can be quite easily written. The problem is how to get the peculiar effect produced when the disyllabic feet are placed in line with the trisyllabic as their equivalent.

Hence the manner and proportion of their admixture will obviously form one of the chief objects of our study when considering various types of hexameters. In this respect Greek and Latin hexameters differ considerably. The Greek hexameter has a larger proportion of dactyls and is in consequence lighter and more tripping, while the Latin hexameter is slower and more weighty.

Drobisch¹ and Götzinger² have compiled statistics as to the proportion of trisyllabic and disyllabic feet in the Greek, Latin and German hexameter. They arrived at the following figures for the under-mentioned poets, basing their examination on 1000 lines of each: Homer, 68 : 32; Virgil, 40 : 60; Klopstock's "Messias," 61 : 39; Voss' "Homer," 60 : 40; Voss' "Luise," 65 : 35; Goethe's "Reineke Fuchs," 49 : 51; "Hermann und Dorothea," 51 : 49.

It will thus be seen that in this respect the German works considered lie between the Greek and the Latin, though, with the exception of Goethe, nearer to the Greek. Goethe, with the virtual equality of both the works examined, stands more or less half-way between the great preponderance of trisyllabic feet of Homer and the almost equally great preponderance of disyllabic feet of Virgil. The ratio with these poets is roughly, 2 : 1, 2 : 3 and 1 : 1 respectively. In this, as in other respects, it is not safe to take that best known of all German poems in hexameters, "Hermann und Dorothea," as typical of German hexameters in general.

Taking the separate lines as our unit, instead of the individual feet, we have the following percentage of lines in which (*a*) the "spondees" preponderate, (*b*) the "dactyls" preponderate, (*c*) the two are equally divided:—

¹ "Sitzungsberichte der sächsischen Gesellschaft der Wissenschaften," Vol. XVIII (1866) and Vol. XX (1868).

² "Fleckeisens Jahrbücher," Vol. C. (1869).

	(a)	(b)	(c)
Homer	7	61	32
Virgil	40	20	40
Klopstock's "Messias"	13	47	40
Voss' "Homer"	12	44	44
„ "Luise"	6	57	37
Goethe's "Reineke Fuchs"	32	24	44
„ "Hermann und Dorothea"	27	28	45

Goethe is again nearer to the Latin than to the Greek type, and has in the one case an almost exact and in the other an approximate equality between the two types of lines.

Lines in which all the first five feet are "dactyls" (333332) are naturally comparatively rare. It follows from what has been said as to the distinctive character of the hexameter that such lines can only be regarded as exceptional, and could not be freely employed without destroying the characteristic movement.

We should also expect from what has been said above that they would be most frequently found with the Greeks and least often with the Romans. The actual figures are as follows: Homer, 18 per cent; Voss' "Luise," 11 per cent; Klopstock, 10 per cent; Voss' "Odyssee," 9 per cent; Goethe's "Reineke Fuchs," 4 per cent; "Hermann und Dorothea" 3 per cent, and even less with Virgil and Horace.

It follows even more strongly from the above considerations that, although lines containing several "spondees" may be not infrequently found, lines consisting entirely or even preponderatingly of "spondees" will be very rare. Such lines would not only lose the characteristic movement of the hexameter, but, if the "spondees" even approximated to an even balance, would be of such a weighty, dragging, over-emphatic nature, that they could only be employed for very special onomatopoeic or other purposes. Minor (p. 289) gives the following instances:

Wo sich des Bergs Glutstrom unhemmbar langsam fortwältzt
 Dort wo des opfernden Volks Prachtzug langsam bergauf wallt
 Schwermutsvoll wehklagt beim Abschiedsfest Vorahnung.

The Final Cadence.—The so-called *versus spondiaci*, i.e. with a spondee in the fifth foot, can be only exceptionally employed, as the unity of the hexameter amid all its variety depends, as we have seen, on the virtual inviolability of its final cadence. Strangely enough, they are more frequent with Homer than with Virgil. Goethe's light and lively "Reineke Fuchs" has no single instance. Klopstock's "Messias," with its lyrical and emotionally-coloured verse, has about 5 per cent of such lines. Goethe's "Hermann und Dorothea" has '6 per cent. The following are instances from that poem :

Meiner seligen Mutter, wovon noch nichts verkauft ist. II, 90.
 Hatte der Ahnherr einst, der würdige Bürgemeister IV, 21.
 Meine Gefühle verstecken, die mir das Herz zerreißen. IV, 141.
 Euch des lebendigen Säuglings, der schon so gesund Euch an-
 blickt. VII, 165.

For the sixth foot either spondee or trochee is permissible. There was consequently no necessity on any grounds to avoid the use of trochees at this place in the German hexameter, whatever views might be held as to the admissibility of the trochee at other places in the line. All the same the line would undoubtedly lose something of its distinctive character if the weighty, arrestive, impressive spondee *never* stood at the end of the line, as it had done in the classic prototype.

A series of lines, for instance, ending in nothing but mute *e* would undoubtedly sacrifice much of the force of the line. Even Goethe, who in general troubles little about "spondees" and "trochees," rarely employs them. In the first 100 lines of "Hermann und Dorothea" we have only 14 such endings (*Habe, Hengste, Ecke*, etc.), while he varies even the less pronounced trochees from time to time by a weighty "spondee," and certainly with excellent effect. Twice even we find them in successive lines (*Hausfrau, Leinwand*, ll. 22 and 23), *Ehpaar, Thorweg* (ll. 65 and 66).

The examples just quoted are all compounds of the type favoured by Voss. These hundred lines give us also several instances of the other type of spondee which Voss so frequently

employed—those ending with a monosyllabic word: *Sohn fort, vorbei sein, Schweisz ab, weil nicht, Korn schon, froh macht, geführt wird, Natur gab, vermag oft, werth macht.*

With Voss, as we have seen (p. 177), final spondees are even found in three successive lines.

In a long line like the hexameter the *Cæsura* naturally plays an important part. And here one essential principle has to be noted at the outset. The hexameter must not be cut into two “halves”; any such bisection of the six feet is fatal to the line. Indeed, in any doubtful cases, with lines, for instance, which lie on the border line between the Alexandrine and the hexameter, such bisection will lead us to pronounce the lines in question to be no true hexameters. Wherever the *cæsura* may be—sixteen different varieties are possible and instances of all are to be found—that at the end of the third foot must be avoided.

The favourite *cæsuras* are those which lie near, but not actually at, the middle of the line, i.e. in the two middle feet, the third and the fourth. These are the so-called *Penthemimeres* and *Hepthemimeres* (i.e. “after the fifth half” and “after the seventh half”). The former is especially common. Instances of both occur freely in the opening lines of “Hermann und Dorothea”:

Penthemimeres

Was die Neugier nicht thut ! So rennt und läuft nun ein Jeder	I, 4.
Guter fliehender Menschen, die nun mit geretteter Habe	I, 9.
Dieses fruchtbaren Thals und seiner Krümmungen wandern	I, 12.

Hepthemimeres

Möcht' ich mich doch nicht rühren vom Platz, um zu sehen das Elend	I, 8.
Trefflich hast Du gehandelt, O Frau, dasz Du milde den Sohn fort	I, 13.

If the *cæsura* falls near either the end or the beginning of

the line, it is often accompanied by another cæsura nearer the middle of the line, or is itself only a secondary cæsura. Instances from "Hermann und Dorothea" are :

Ist doch die Stadt wie gekehrt, | wie ausgestorben ! | Nicht
 füngzig I, 2.

Leider das übrerrheinische Land, | das schöne, | verlassend
 I, 10.

Sehr gut nimmt das Kütschchen sich aus, | das neue ; | bequemlich
 I, 17.

2. *The Pentameter*

Im Hexameter steigt des Springquells flüssige Säule,
 Im Pentameter drauf fällt sie melodisch herab.

Schiller.

In the hexameter rises the fountain's silvery column,
 In the pentameter aye falling in melody back.

Coleridge.

The pentameter¹ is not employed independently, but only in conjunction with the hexameter to form the distich. In the above example Schiller poetically describes the relation of the two lines to one another.

The Elegiac Distich is of great antiquity, having arisen some 2600 years ago among the poets of Greece. The name pentameter is due to the old theory that the first two feet were dactyls or spondees, the third always a spondee and the fourth and fifth anapæsts :

Una dies Fabios ad bellum miserat omnes
 Ad bel | lum mis | sos per | didit u | na dies.

Whether this was true or not, and it seems a very unnatural reading, the German pentameter at any rate is of the form :

∠ ∪ ∪ | ∠ ∪ ∪ | ∠ || ∠ ∪ ∪ | ∠ ∪ ∪ | ∠

Thus it is not in German, strictly speaking, a pentameter at all, but a line of six feet, of which the third and sixth are monosyllabic.

¹ Cf. L. Bellermann, "Die stilistische Gliederung des Pentameters bei Schiller," Euphorion XII, 516 ff.

In the second half of the line no disyllabic feet are allowed, while in the first half "spondees" may take the place of the "dactyls." The stricter versifiers never transgress this rule. With others, who were less rigorous, or perhaps ignorant of the classical norm, we find disyllabic feet in the second half as well as in the first.

With Goethe and Schiller the dactyl predominates in the second foot of the first half-line, thus giving a dactylic cadence here as well as at the end of the second half. In the first foot the dactyl and "spondee" are found with them in approximately equal numbers.

Like the hexameter, then, it vindicates its dactylic rhythm towards the close. The great and essential difference between the two is that the pentameter has a fixed *cæsura*, dividing it into two equal but dissimilar halves. It is this linking of two six-foot lines of similar basic rhythm, which are yet in some respects so dissimilar, that constitutes the peculiar charm of the distich.

The following distich of Platen, "Napoleons Landhaus auf Elba," shows a pentameter in which all possible feet are dactylic:

Harmlos sitzt auf hoher Terrasse die säugende Pächtrin,
Wo der Eroberer einst kühne Gedanken gedacht.

A typical instance of the use of the second spondee by one of the strict metricists is seen in Platen's famous distich on "Hermann und Dorothea":

Holpricht ist der Hexameter zwar ; doch wird das Gedicht stets
Bleiben der Stolz Deutschlands, bleiben die Perle der Kunst.

3. *The Choriambus*

The choriambic line is rarely found, though the choriambic foot is frequently employed as a constituent of certain classical lines, e.g. the Asclepiad. The form of the classical choriambus is - ∪ ∪ -. The question whether choriambus are actually present in the German Asclepiad is discussed later in connection with the Fourth Asclepiadaic strophe.

An example of genuine choriambic verse is to be found in the well-known Choriambic Dimeters of Goethe's "Pandora":

Mühend versenkt ängstlich der Sinn
Sich in die Nacht, suchet umsonst
Nach der Gestalt. Ach! wie so klar
Stand sie am Tag sonst vor dem Blick.

Schwankend erscheint kaum noch das Bild;
Etwa nur so schritt sie heran!
Naht sie mir denn? Faszt sie mich wohl?—
Nebelgestalt schwebt sie vorbei.

4. *The Asclepiads*

The Asclepiads have a choriambic base, with a disyllabic initial and final foot. They are rarely used independently, as the metre of a whole poem, though frequently employed as constituents of a strophe.

(a) The only Asclepiadaic line of importance in German is the *Lesser Asclepiad*, consisting of two choriamb, preceded by a trochee and followed by an iambus:

- ◡ - ◡◡ - - ◡◡ - ◡ -

It is not only employed in the well-known strophes which bear its name, the Third and Fourth Asclepiads, but is also occasionally found as an independent line.

(b) The *Greater Asclepiad* differs only by the presence of an additional choriamb.

The first foot can be either a trochee or spondee. It was employed by the Romanticists. Platen wrote in it his ode, "Serenade," and gives the scheme as follows:

-- ◡◡ -, - ◡◡ -, - ◡◡ - ◡ -

Schönheitszauber erwirbt keiner so leicht ohne der Sprödigkeit
Mitgift. Dieses erfuhr jeder, und ich, Klagender, weisz es auch!

5. *Ionic Verse*

The *Ionicus a minore* (◡◡ ◡ ◡) is employed by Goethe in "Pandora":

Meinen Angstruf,
 Um mich selbst nicht—
 Ich bedarfs nicht—
 Aber hört ihn !
 Jenen dort helft,
 Die zu Grund gehn :
 Denn zu Grund ging
 Ich vorlängst schon.

6. *The Third Pæon*

A somewhat similar line is the third of the Pæons, i.e. the one with the "accented" syllable at the third place in the foot :

∪ ∪ / ∪

This tripping, dancing verse has been rarely employed. Chamisso attempted it in his poem, "An Caroline" :

Caroline, Caroline, die du lohntest hold dem Dichter.

Much as he is helped by the repetition of the name at the beginning of the poem, the most we may say is that the lines *can* be read as pæons. They can certainly be read more easily as simple trochees, and would in fact be so taken by the uninitiated reader.

7. *The Choliambus*

The Choliambus ("lame, limping, halting iambus," *Hinkvers*) or Scazon, the iambic verse of Hipponax, was a line in which the iambic rhythm was reversed in the final foot. Its commonest form was that of five iambs followed by a trochee.

A good example of the Choliambus in German is seen in the lines in which A. W. Schlegel characterizes the metre and at the same time suggests its most appropriate use :

Der Choliambe scheint ein Vers für ^xKun[/]st[\]rich^xter,
 Die immerfort voll Naseweisheit mitsprechen
 Und eins nur wissen sollten : dasz sie nichts wissen.
 Wo die Kritik hinkt, musz ja auch der Vers lahm sein.
 Wer sein Gemüt labt am Gesang der Nachteulen,
 Und wenn die Nachtigall beginnt, sein Ohr zustopft,
 Dem sollte man's mit scharfer Dissonanz abhaun.

The characteristic feature of the verse is the sudden "jolt," or, as Schlegel puts it, dissonance, and this effect can also be obtained in a similar way in trochaic verse by dropping the unaccented syllable of the penultimate trochee. The end of the line consists then of $\sphericalangle \sphericalangle \cup$, which becomes in fact $\sphericalangle \sphericalangle \cup$, or a kind of trisyllabic foot. That this is so is shown by the tendency to rhyme all three final syllables, as in the following lines of Platen :

Wolltest gern im Dichten deine Lust suchen,
 Kleiner Pustkuchen !
 Da dirs nicht gelungen, muszt du Leid tragen,
 Kleiner Neidkragen !
 O du Neidkragen ! O du Pustkuchen

8. *Hendecasyllabics*

The Hendecasyllabic or Phalæcian Verse had in its classical form the scheme :

- \cup - $\cup \cup$ - \cup - \cup - \cup

It was thus a trochaic line, with the substitution of a dactyl for the second trochee and an alternative spondee in the first foot. It was a favourite metre of Catullus. English readers will remember Tennyson's interesting experiment :

O you chorus of indolent reviewers,
 Irresponsible, indolent reviewers,
 Look, I come to the test, a tiny poem
 All composed in a metre of Catullus.

Hard, hard is it, only not to tumble,
 So fantastical is the dainty metre.

It was employed in Germany in the sixteenth and seventeenth centuries, but its more extensive use dates only from the middle of the eighteenth. It is most frequently found in narrative and occasional poetry.

Himmelschlüsselchen ist genannt ein goldnes
 Feingebildetes Blümchen auf der Wiese,
 Weil den Himmel auf Erden sieht die Unschuld
 Aufgeschlossen im Frühling unter Blumen.
 Himmelschlüsselchen nenn' ich, sprach ein Jüngling,
 Dich mit eigenem Rechte, weil ein Himmel
 Mir auf Erden, ein Herz sich aufgeschlossen,
 Ein geliebtes, im Frühling, als zum ersten
 Kranz ich schüchtern dich wand mit andern Blumen.
 Himmelschlüsselchen ! den mir aufgeschloss'nen
 Himmel schliesze mir jeden Frühling neu auf.
 Still verschliesz' ihn vor jedem Blick des Neides,
 Jedem Anderen aber sei ein andrer
 Himmel offen, den ich nicht ihm beneide.

Rückert, Himmelschlüssel.

9. *The Pherecratic Verse.* [- ∪ - ∪ ∪ - ∪]

10. *The Glyconic Verse.* [- ∪ - ∪ ∪ - ∪ -]

These verses are rarely employed independently. They are best known in German as the third and fourth lines respectively of the fourth Asclepiadaic strophe :

Knaben, rudert geschwind (haltet den raschen Takt !)
 Jener Insel dort zu, welche der Lenz bewohnt,
 Wo die Grazien tanzen
 Bei Apollos gefäll'gem Spiel.

Novalis, Die Kahnfahrt.

W. Wackernagel. "Geschichte des deutschen Hexameters und Pentameters bis auf Klopstock." Berlin, 1831. Kleine Schriften, II., 1.

H. Drobisch. "Über die Formen des deutschen Hexameters bei Klopstock, Voss und Goethe." Verhandlungen der sächsischen Gesellschaft der Wissenschaften, 1868 and 1875.

J. Pawel. "Beiträge zu Klopstocks Zeitmessung." Programm, St. Pölten, 1903.

A. Heusler. "Deutscher und antiker Vers." QF. 123.

BOOK IV

MODERN STROPHIC FORMS

CHAPTER I

CLASSICAL STROPHES

IN this book, too, the same general principle will be followed, namely, to avoid mere tabulation and the statement of the obvious and to lay stress on essentials and points of difficulty. This part of the subject will be dealt with very briefly. Many of the comments on strophic forms frequently found in metrical works are mere truisms, or observations which each can make for himself. We shall not deal here with the simple strophes in common use, which form the main stock of all purely national and popular strophic poetry. Our attention will be confined to the more or less exotic strophes, whose history and form require special elucidation, and whose importance for German literature is sufficient to justify special consideration within the scope of the present work.

1. *The Alcaic Strophe*

Of the various classical strophes which have been attempted in German, the Alcaic strophe is the one which has found most favour and been most widely employed. It was early introduced, but only became of real importance with Klopstock. It was his favourite, as it was that of Horace, and he employed it in seventeen of his Odes. Hölderlin, Platen and other poets have also made frequent use of the form. The name is derived from Alcæus, a lyric poet of Mitylene, who flourished about 600 B.C.,

but the German Alcaic strophe, like the Sapphic, is not derived directly from the Greek, but from Horace.

The classical scheme was :

u	-	u	-	u		-	u	-	u	u
u	-	u	-	u		-	u	u	-	u
u	-	u	-	u		-	u	-	u	-
u	-	u	-	u		-	u	-	u	-
u	-	u	-	u		-	u	-	u	-
u	-	u	-	u		-	u	-	u	-

The rhythm was trochaic-dactylic, with anacrusis in the first three lines.

The German Alcaics follow the classical model with varying degrees of fidelity, the tendency being on the whole to employ the lighter syllable in the cases where the alternative is offered.

The characteristic nature of the strophe is due to the alternation between the slower movement of the dissyllabic and the more rapid movement of the trisyllabic feet. Thus, after the slower opening part of each of the first two lines, the second part rushes off with dactylic rhythm. The whole of the third line stands in a similar relation to the opening of the fourth. This characteristic of alternate acceleration and retardation can be still further emphasized by the addition of some of the ten possible "stops," i.e. the alternative long or heavy syllables at certain fixed places in the lines.

If the German Alcaics do not always very closely follow the classical model, they nevertheless depend entirely upon the above characteristic feature for their effect. Even the extra "stops" are often consciously attempted, and frequently achieved with success. The effect obtained is undoubted and is not affected by the question of the degree in which the feet do actually form the equivalents of their classical prototypes.

In this respect it is very interesting and instructive to compare Klopstock's famous Ode, "An des Dichters Freunde" (1747) with the later setting of the same Ode under the title of "Wingolf" (1798).¹ Apart from all questions of literary value and of the wisdom of substituting German for classical mythology,

¹ Cf. "Klopstocks Werke," ed. R. Hamel, D.N.L., Vol. III, pp. 4 ff., where the two versions are printed on opposite pages.

the closer approximation to the classical model and the greater integrity of the strophe in the later version is beyond all doubt.

The following strophes of Hölderlin and Platen illustrate the reproduction of the Alcaic strophe by "classical" metricists :

Froh kehrt der Schiffer heim an den stillen Strom
 Von fernen Inseln, wo er geerntet hat ;
 Wohl möcht' auch ich zur Heimal wieder ;
 Aber was hab' ich, wie Leid, geerntet ?

Hölderlin, Die Heimat.

In a later variant of the poem the second line begins "Von Inseln fernher," the metrical purpose of the change being obvious. This is the more striking as Hölderlin usually only considers the "stops" at the beginning of the first and the end of the first and second lines.

Aus deiner Ahnherrn blühendem Reiche zogst
 Umblickend oft auf lässigem Zelter du,
 O zehnter Karl, von deiner Söhne
 Frauen umjammert, der letzte Ritter !

Nicht lehrte Weisheit dich das erblich'ne Haar !
 Nicht sendet nach weichherzige Seufzer dir
 Frankreich, es weint dir nicht des Mitleids
 Gastliche Thräne der stolze Brite.

Platen, An Karl den Zehnten.

2. *Asclepiadaic Strophes*

There were several Asclepiadaic strophes, and we find with Horace five different varieties, but only two have been at all frequently employed in German.

(a) The Third Asclepiad consists of three minor Asclepiads followed by a Glyconeus :

- ∪ - ∪ ∪ - | - ∪ ∪ - ∪ ∪
 - ∪ - ∪ ∪ - | - ∪ ∪ - ∪ ∪
 - ∪ - ∪ ∪ - | - ∪ ∪ - ∪ ∪
 - ∪ - ∪ ∪ - ∪ ∪

Horace employed it in nine of his Odes. Klopstock used it once only, in his Ode, "Friedrich der Fünfte" :

Welchen König der Gott über die Könige
 Mit einweihendem Blick, als er geboren ward,
 Sah vom hohen Olymp, dieser wird Menschenfreund
 Sein und Vater des Vaterlands !

(b) The Fourth Asclepiad consists of two minor Asclepiads followed by a Pherecrateus and a Glyconeus :

- u - u u - | - u u - u u
 - u - u u - | - u u - u u
 - u - u u - u
 - u - u u - u -

Horace wrote seven Odes in this strophe. Klopstock employed it nine times, while it was Hölderlin's favourite among all classical strophes. Voss, and later Platen, also frequently employed it, striving consciously after an exact approximation to the classical model. Meticulous care is least of all necessary in the case of this particular strophe. Thanks to the strong individual character of the choriamb, especially when found in groups as here, the strophe is very well able to take care of itself. Great technical skill is required to preserve the character of the Alcaic strophe, but the nature of the Asclepiad remains unmistakable, even in the hands of those poets who trouble little about the modern equivalent of classical length.

Minor¹ describes the first two lines, quite erroneously in our opinion, as consisting of monosyllabic, dissyllabic, and trisyllabic feet :

× × | × × × | × || × × × | × × | ×

Such a reading underestimates entirely the "rolling" effect of the choriamb, which impresses its characteristic stamp upon the strophe. The total effect is very different from that of the pentameter, to which Minor makes it very closely approximate.

The following are examples of the strophe :

Schön ist, Mutter Natur, deiner Erfindung Pracht
 Auf die Fluren verstreut, schöner ein froh Gesicht,
 Das den groszen Gedanken
 Deiner Schöpfung noch einmal denkt.

¹ "Neuhochdeutsche Metrik," 2nd ed., p. 361.

Von des schimmernden Sees Traubengestaden her,
 Oder, flohest du schon wieder zum Himmel auf,
 Komm in rötendem Strahle
 Auf dem Flügel der Abendluft.

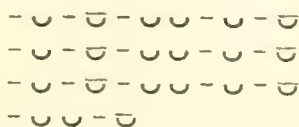
Klopstock, *Der Zürchersee*.

Schönes Leben ! du liegst krank und das Herz ist mir
 Müd' vom Weinen, und schon dämmert die Furcht in mir ;
 Doch, doch kann ich nicht glauben,
 Dasz du sterbest, solang du liebst.

Hölderlin, *Der gute Glaube*.

3. *The Sapphic Strophe*

This strophe, properly speaking the Minor Sapphic, well-known for its use by Horace, who employed it in twenty-six of his Odes, was probably invented by Alcæus, though named after the poetess Sappho. Its classical form was :



The three long lines are called the lesser Sapphic, and the final line the Adonius. With Sappho the second foot was a trochee, but Horace always made it a spondee. This Horatian feature was imitated by the classicist Platen. Those who followed Klopstock in ignoring the fixed position of the trisyllabic foot obviously could not preserve the second spondee, though the stricter metricists endeavoured to compensate for it in a way by introducing spondees at other places in the line, notably in the first foot.

The strophe has a long history in German, beginning in the late Middle Ages, and like other classical strophes it was long used with end-rhyme.

The Anacreontics in the eighteenth century made considerable use of it and banished the rhyme. Klopstock employed it several times, and made a fundamental change, in which he has been followed with variations by the majority of his successors. In the classical form the trisyllabic foot is at a fixed place,

namely in the middle of the line; to give variety to the strophe Klopstock placed it successively in the first, second and third feet of the first three lines:

- 0 0 - 0 - 0 - 0 - 0
 - 0 - 0 0 - 0 - 0 - 0
 - 0 - 0 - 0 0 - 0 - 0
 - 0 0 - 0

Heiliger Luther, bitte für die Armen,
 Denen Geistes Beruf nicht scholl, und die doch
 Nachdolmetschen, dasz sie zur Selbsterkenntnis
 Endlich genesen!

Klopstock, Die deutsche Bibel.

Platen and others returned to the stricter classical model, and even to the Horatian spondee in the second foot:

Stets am Stoff klebt unsere Seele, Handlung
 Ist der Welt allmächtiger Puls, und deshalb
 Flötet oftmals tauberem Ohr der hohe
 Lyrische Dichter.

Platen, Los des Lyrikers.

4. *Pseudo-classical Strophes.*

The "classical" poets, notably Klopstock and Platen, besides employing a number of existing classical strophes, and in some cases modifying and adapting them (e.g. the Sapphic strophe above), invented fresh strophic forms of a classical type. Of these, few achieved any notable success, and it would be quite outside the scope of the present work to investigate or even to enumerate them.

As an example may serve the strophe invented by Klopstock for his Ode: "Der Eislauf," because it so well serves to illustrate at the same time that welding of matter and form which was the great guiding principle of Klopstock's metrical theory and practice:

Vergraben ist in ewige Nacht
 Der Erfinder groszer Name zu oft!
 Was ihr Geist grübelnd entdeckt, nutzen wir:
 Aber belohnt Ehre sie auch?

Wer nannte dir den kühneren Mann,
 Der zuerst am Maste Segel erhob ?
 Ach, verging selber der Ruhm dessen nicht,
 Welcher dem Fusz Flügel erfand !

Unsterblich ist dein Name dereinst !
 Ich erfinde noch dem schlüpfenden Stahl
 Seinen Tanz ! Leichterem Schwungs fliegt er hin,
 Kreiset umher schöner zu sehn .

Zur Linken wende du dich, ich will
 Zu der Rechten hin halbkreisend mich drehn ;
 Nimm den Schwung, wie du mich ihn nehmen siehst :
 Also ! Nun fleug schnell mir vorbei !

So gehen wir den schlängelnden Gang
 An dem langen Ufer schwebend hinab.
 Künstle nicht ! Stellung, wie die, lieb ich nicht,
 Zeichnet dir auch Preisler nicht nach.

The metrical scheme is as follows :

$$\begin{array}{cccc} \cup & | & -\cup & | & -\cup & | & -\cup\cup & - \\ \cup\cup & | & -\cup & | & -\cup & | & -\cup\cup & - \\ -\cup & - & | & -\cup\cup & - & | & -\cup & - \\ & & & -\cup\cup & - & | & -\cup\cup & - \end{array}$$

The Ode, the purpose of which the poet declares to be to invent the rhythmic movement of the skate-dance, for which his friend (Claudius) is to create the melody, receives its characteristic effect from the choriambus upon which it is based. The roll and sweep of the skating is admirably suggested in the movement of the rhythm.

C. H. A. Brückner. "Über die Nachahmung der Rhythmen und Silbenmasse der griechischen und lateinischen Dichter in der deutschen Sprache." Schweidnitz, 1852.

E. Henschke. "Über die Nachbildung griechischer Metra im Deutschen." Leipzig, 1885.

CHAPTER II

ROMANCE STROPHES

SEVERAL Romance strophes have at various periods played an important part in German poetry. German poets, too, have felt the charm which resides in the very "fetters" of these elaborate forms, and especially in those of the sonnet, the most famous of them all.

A. ITALIAN STROPHES

1. *The Sonnet*

Natur und Kunst, sie scheinen sich zu fliehen,
Und haben sich, eh' man es denkt, gefunden ;
Der Widerwille ist auch mir verschwunden,
Und beide scheinen gleich mich anzuziehen,
Es gilt wohl nur ein redliches Bemühen !
Und wenn wir erst in abgemess'nen Stunden
Mit Geist und Fleisz uns an die Kunst gebunden,
Mag frei Natur im Herzen wieder glühen.
So ist's mit aller Bildung auch beschaffen ;
Vergebens werden ungebundne Geister
Nach der Vollendung reiner Höhe streben.
Wer Groszes will, musz sich zusammenraffen ;
In der Beschränkung zeigt sich erst der Meister,
Und das Gesetz nur kann uns Freiheit geben.
Goethe, Natur und Kunst.

Zwei Reime heisz' ich viermal kehren wieder,
Und stelle sie, geteilt, in gleiche Reihen,
Dasz hier und dort zwei eingefaszt von zweien
Im Doppelchore schweben auf und nieder.
Dann schlingt des Gleichlauts Kette durch zwei Glieder
Sich freier wechselnd, jegliches von dreien.
In solcher Ordnung, solcher Zahl gedeihen
Die zartesten und stolzesten der Lieder.

Den werd' ich nie mit meinen Zeilen kränzen,
 Dem eitle Spielerei mein Wesen dünket
 Und Eigensinn die künstlichen Gesetze :
 Doch wem in mir geheimer Zauber winket,
 Dem leih' ich Hoheit, Füll' in engen Grenzen
 Und reines Ebenmasz der Gegensätze.

A. W. Schlegel, Das Sonett.

The sonnet is of Italian origin, though it did not come to Germany directly from Italy, but by way of France and Holland. The Italian name *sonetto* is a diminutive of *suono*, a sound. In imitation of his Dutch models Opitz tentatively suggested the introduction in German of the name *Klinggedicht*.

“Wann her das Sonnet bey den Frantzosen seinen namen habe, wie es denn auch die Italiener so nennen, weisz ich anders nichts zue sagen, als dieweil *Sonner* klingen oder wiederschallen, und *sonnette* eine klingel oder schelle heist, disz getichte vielleicht von wegen seiner hin und wieder geschrenckten reime, die fast einen andern laut als die gemeinen von sich geben, also sey getauffet worden. Und bestetigen mich in dieser meinung etzliche Holländer, die dergleichen *carmina* auff ihre sprache klinggetichte heissen : welches wort auch bey unns kan auffgebracht werden ; wiewol es mir nicht gefallen wil.”¹

The sonnet consists of fourteen lines, an octave followed by a sestet. These two parts stand in the same relation to each other as the *Aufgesang* and the *Abgesang* of the M.H.G. *Lied*. Moreover, the octave is divided into two equal parts, the quatrains, just as the *Aufgesang* into *Stollen*. This tripartition of the external form normally corresponds to the distribution of the contents of the sonnet, the octave serving as a two-fold exposition, while the sestet points the thought, or exploits the image or situation there elaborated. In the contents, however, the bipartition is more drastic than the tripartition, as the break in the sense at the end of the octave is normally absolute. The division of the sestet into tercets is reflected in the sense in varying degrees.

¹ “Buch von der d. Poeterey,” ed. Witkowski, pp. 186 .

The earliest sonnets, those of Piero delle Vigne (about A.D. 1220), had the rhyming scheme *abab, abab, cde, cde* (or *dcd*), but later *abba, abba, cde, cde*, became the standard form. The line was the favourite *endecasillabo*.

The sonnet was introduced into Germany by Fischart in 1556, and much favoured in the next century by Opitz and the Renaissance poets who followed him.

In these two centuries masculine as well as feminine rhymes were employed, and very many types of verse, iambic, trochaic, and even dactylic, though the Alexandrine was the favourite line. In the eighteenth century the sonnet fell into disuse, till revived by Bürger and A. W. Schlegel, the latter of whom did much to introduce it to the younger Romantic school. In the time of the "Sonnettenwut" at the turn of the century even Goethe fell for a time under its spell. In this period eleven-syllabled lines (iambics) became, as in Italian, the normal though not invariable type. The Italian rhymes were also followed in the octave, though those of the sestet displayed considerable variety, being usually three in number, with the order *cde, cde; cde, edc*, etc.

A *Sonnet-Cycle* (*Sonetti a corona, Sonettenkranz*) consists of fifteen sonnets, the last line of one sonnet forming the first line of the next, while the last of all, the Master-Sonnet (*Meister-sonetti*) consists of the first lines of all the preceding fourteen in the order of their occurrence. The form has been rarely employed in German.

A *Tailed-Sonnet* (*sonetto colla coda, Geschwänztes Sonett*) consists of a sonnet followed by a "tail," which is composed either of a single line or of one or more tercets. It was used for satirical purposes by the Italians, and bears the same character in German, where its use is rare and of no great importance.

2. *Ottava Rima* (*Ottave or Stanze*)

Stanze, dich schuf die Liebe, die zärtlich schmachtende. Dreimal
Fliehest du schamhaft und kehrst dreimal verlangend zurück.

Schiller, Die achtzeilige Stanze.

This famous strophe of Ariosto and Tasso consists in Italian, like the sonnet, of eleven-syllabled lines. The rhymes are *abababcc*. Like the sonnet it falls normally into two chief parts, the first six lines forming the exposition and the last two the conclusion. In its pure Italian form, or in various modifications, the most important being that of Goethe, it has played a not inconsiderable rôle in German poetry. In Italy it was epic in character; in Germany it is chiefly employed in lyric and elegiac moods.

The earliest German stanzas appeared in the seventeenth century in translations from the Italian, but they followed the original only in the arrangement of the rhymes, various lines being employed, and masculine as well as feminine endings. We have already seen (Book II, Chap. VII) that the strophes of Wieland's "Oberon" in the following century have nothing fixed beyond the number of lines and the more or less iambic rhythm.

Following Heinse in his "Laidion" (1774), and influenced by him, Goethe arrived at the fixed form of his stanza, in which the only deviation from the Italian model consists in giving masculine rhyme to the even lines of the sestet. His lines are then *fmfmfmff* with the rhymes *abababcc*. This is for German undoubtedly a great improvement, as the eight successive feminine endings, which in Italian contain full and varied vowels, are in German, with its invariable weak *e*, apt to be very monotonous. In this form he employed it in the "Zueignung der Gedichte," "Zueignung des Faust," "Die Geheimnisse" and the "Epilog zu Schillers Glocke."

The following is the first stanza of the "Zueignung des Faust" (1797):

Ihr naht euch wieder, schwankende Gestalten,
 Die früh sich einst dem trüben Blick gezeigt.
 Versuch' ich wohl, euch diesmal festzuhalten?
 Fühl' ich mein Herz noch jenem Wahn geneigt?
 Ihr drängt euch zu! Nun gut, so mögt ihr walten,
 Wie ihr aus Dunst und Nebel um mich steigt;
 Mein Busen fühlt sich jugendlich erschüttert
 Vom Zauberhauch, der euren Zug umwittert.

The Romantics, especially in the "Stanzenvut" at the end of the eighteenth century, made extensive use of the strophe, even in the drama, and at the same time approximated more closely to the Italian form in their preference for feminine rhymes.

The following is a striking example of the dramatic form of the stanza with Tieck :

Der Tod

Dein Stündlein ist, O Genoveva, kommen.
Du sollst nunmehr vor Gottes Thron erscheinen.

Genoveva

Hie bin ich.

Der Tod

Leicht wirst du der Erd' entnommen,
In Zukunft wirst du keine Thränen weinen.

Genoveva

So nimm mich fort.

Der Tod

Dein Leben ist verglommen,
Der Leib musz sich mit finst'rer Erde einen.

Genoveva

In Jesu Namen.

Der Tod.

Sense thut schon blinken,
Dein' Lebensstunden alle untersinken !¹

Later poets have usually returned to the modified form of the stanza employed by Goethe.

The *Siciliana* differs from the Ottava Rima only in the rhyme, the scheme of which is *abababab*. It was introduced by Röchert in 1820.

Ich sprach : "Warum mit Blicken wieder spielst du ?"

Sie sprach : "Weil ich dies Spiel allein verstehe."

Ich sprach : "Warum nach jenen andern schielst du ?"

Sie sprach : "Weil ich nach mir sie schielen sehe."

¹ "Tiecks Werke," ed. G. L. Klee. Leipzig, 1892. Vol. I, p. 354.

“Leichtsinnige ! auf mein Verderben zielst du !
 “Empfindsamer ! ist meine Lust dein Wehe ?
 “Ach, jedem, der so an dich sieht gefielst du,
 “Doch mir nicht jeder, den ich so ansehe.

Rückert, *Siciliana*.

3. *The Sestine*

This strophe of six eleven-syllabled lines was introduced into Italy from the Provençal by Dante, and from Italy into Germany in the seventeenth century by Opitz and his school. The Romanticists took up the form and, unlike their predecessors, who had employed the Alexandrine, etc., remained true to the original eleven-syllabled line. It occurs in a simpler and a more complicated form. In each the fundamental feature is the same, namely, a rhyme, not of the lines of the strophe among themselves, but of the strophes with one another. The last words of the six lines of the first strophe recur in a different order at the end of the lines of all the other strophes. Six strophes are required for the elaboration of this design, and the whole is completed by a three-lined strophe, in which the final words of the lines of the first strophe occur consecutively in their proper order at the middle and at the end of the three lines.

The following are the two systems :

(a) The simpler form takes the final word of the last line of each strophe as final word of the first line of the next, and the others then follow in the same order as in the preceding strophe :

a	b	c	d	e	f
f	a	b	c	d	e
e	f	a	b	c	d
d	e	f	a	b	c
c	d	e	f	a	b
b	c	d	e	f	a
		a			b
		c			d
		e			f

(b) The more complicated form has for each new strophe the final words of the preceding, taking them alternately from the end and the beginning of the strophe in the manner here indicated :

a	b	c	d	e	f
f	a	e	b	d	c
c	f	d	a	b	e
e	c	b	f	a	d
d	e	a	c	f	b
b	d	f	e	c	a
		a			b
		c			d
		e			f

It is obvious that such "rhyming" words will have to be chosen as are intimately bound up with the poem as a whole, and that they will run through the whole like some significant *Leitmotif*. The following extract from a sestina by Rückert will illustrate the more complicated type :

Wenn durch die Lüfte wirbelnd treibt der Schnee,
 Und lauten Fusztritts durch die Flur der Frost
 Einhergeht auf der Spiegelbahn von Eis ;
 Dann ist es schön, geschirmt vorm Winter-Sturm,
 Und unvertrieben von der holden Glut
 Des eignen Herds, zu sitzen still daheim.

O dürft' ich sitzen jetzt bei dir daheim,
 Die nicht zu neiden braucht den reinen Schnee,
 Die mit der sonn'gen Augen sanfter Glut
 Selbst Funken weisz zu locken aus dem Frost !
 Beschwören sollte sie in mir den Sturm,
 Und tauen sollte meines Busens Eis.

.

Mit Blütenschnee schmückt sich der kahle Frost,
 Das Eis wird Lichtkristall und Wohllaut Sturm,
 Wo ich voll Glut zu Dir mich denke heim.

Rückert, Sehnsucht.

4. *The Terza Rima or Terzine*

The same eleven-syllabled lines were used in the Italian strophe known as *Terza Rima*. The various strophes are linked together in an endless chain by the rhyming scheme, *aba, bcb, cdc, ded, efe*, while the whole ends with a four-lined strophe in which for once the second line finds a rhyme in its own strophe—*wxwx*.

The strophe was used in German as early as the sixteenth century, but only attained importance in the hands of the Romanticists, who made extensive use of it, even in the drama, e.g. Tieck in his "Leben und Tod der heiligen Genoveva." Like A. W. Schlegel, who brought it into favour through his translation of Dante, he employs masculine as well as feminine rhymes, e.g. in the above-mentioned play, from which the following lines are taken :

Pilgrim

Ich hatte jenseit alles schon erfahren,
Doch wuzt' ich auch, wie alles muszte schlieszen,
Und wer die Mörder deiner Ruhe waren.

So liesz ich denn die Zeit vorüberflieszen,
Geläutert erst von meinen ird'schen Sünden
Muszt' mir ein neuer Sinn im Geiste sprieszen.

Nun ging ich aus, dich und den Sohn zu finden,
Den ich in Sünden dir zu Schmach erzeugt,
Und dir von Gott den Frieden zu verkünden.

Der Golo, der zum Grabe dich gebeugt,
Derselbe ist mein Sohn aus schlimmer Ehe,
Er selber schlimm, wie er sich dir bezeigt.

Siegfried

Gar wunderbar ! Des Herren Will' geschehe,
Ich bete an die Wege sein im Dunkeln
Und danke selber für dies Herzenswehe :
Ich hoff' dereinst in seinem Licht zu funkeln.

Goethe employed the strophe in his "Betrachtungen über Schillers Schädel," and in the beautiful description of the sunrise at the beginning of the second Part of Faust :

Des Lebens Pulse schlagen frisch lebendig,
 Ätherische Dämmerung milde zu begrüßen ;
 Du, Erde, warst auch diese Nacht beständig
 Und atmest neu erquickt zu meinen Füßen,
 Beginnest schon mit Lust mich zu umgeben,
 Du regst und rührst ein kräftiges Beschließen,
 Zum höchsten Dasein immerfort zu streben.—

5. *The Ritornelle*

The Ritornelle is a three-lined strophe like the Terzine, but differs from it in the following respects :

(1) The various strophes are not bound together by rhyme. The middle line of each strophe is either entirely independent of the others or bound to them only by assonance.

(2) The first line is often only of half length or a shorter line of a different rhythm.

(3) Sometimes even the first and third lines are only connected by assonance.

The Ritornelle was introduced into German literature by Rückert, the following well-known poem by whom is a good illustration, the more so as an address to flowers, as seen in his shorter opening lines, is a characteristic feature of the form :

Blüte der Mandeln !
 Du fliegst dem Lenz voraus und streust im Winde
 Dich auf die Pfade, wo sein Fusz soll wandeln.

Zierliches Glöckchen !
 Vom Schnee, der von den Fluren weggegangen,
 Bist du zurückgeblieben als ein Flöckchen.

Bescheidnes Veilchen !
 Du sagest : " Wann ich gehe, kommt die Rose."
 Schön, dasz sie kommt ; doch weile noch ein Weilchen.

Glänzende Lilie !
 Die Blumen halten Gottesdienst im Garten ;
 Du bist der Priester unter der Familie.

The following, also by Rückert, shows his tendency to make the first line equal the others in length, and also to connect the middle line by various devices of rhyme and assonance with the two which enclose it :

Laszt Lautenspiel und Becherklang nicht rasten,
Solang' es Zeit ist zu der Jugend Festen,
Ist Frühling aus, so folgen dann die Fasten.

Laszt uns mit Rosen ein Gespräch anfangen,
Sie sind auf unsern Fluren heut erschienen,
Wer weisz? vor Morgen sind sie weggegangen.

O Herrin unbegrenzter Schönheitsreiche !
Ich messe meiner Liebe Himmelstriche,
Und fürchte nicht, dasz ich an Macht dir weiche.

Wenn ich's von dieser schönen Wang' erwerbe,
Dasz sie um mich anlegt der Trauer Farbe,
So soll man mich beneiden, wann ich sterbe.

Ich bin dir treu, die meines Lebens waltet,
Die mit dem Lächeln mir die Seele schmelzet,
Und mit dem Blicke mir den Busen spaltet.

6. *The Madrigal*

The madrigal,¹ originally a pastoral poem, Lat. *mandra*, fold, Ital. *mandria*, flock, is a monostrophic poem of somewhat intricate history and elusive form. The number of lines has ranged between 5 and 16, though 7 or 9 are the favourite numbers. One of its chief characteristics is the repetition of a small number of rhymes, usually two or three. It is, however, differentiated rather by its matter than its form, being usually the brief artless expression of some simple theme of nature or love.

O du geliebte, liebste Liebe
Machst meine Herde ja so klein !
Ich lasse sie oft ganz allein,
Und folge deinem Triebe

¹ Cf. K. Vossler, *Das deutsche Madrigal*. Weimar, 1898.

Zum Daphnis in den Hain,
 Mich da mit ihm zu freu'n ;
 Indessen müssen Wölf' und Diebe
 Der Herde Mörder sein.

Gleim, Klage an die Liebe.

B. SPANISH STROPHES

I. *The Decime*

This ten-lined strophe is of Spanish origin, the lines being the characteristic four-foot or "Spanish" trochees. In Spanish the lines are bound together by assonance, but in German this is replaced by rhyme. There are many variations in the arrangement of the rhymes. The commonest in German are *abbaa*, *ccddc*, and *ababa*, *ccddc*. The decime was familiarized by the Romanticists. The first to use it were the Schlegels, who employed it in their many glosses, and even in the drama. Examples of the decime are seen in the gloss below.

2. *The Gloss*

The Gloss consists in the elaboration and variation of the thoughts contained in some short strophe. Usually a well-known quatrain, either the poet's own, or that of another, is chosen as theme. Each line of this text is then "glossed" in a whole strophe and forms its concluding line. The decime is the strophe most commonly employed.

Such glosses were immensely popular with the Romanticists, and certain favourite quatrains were "glossed" over and over again by different poets. One of the best known is the gloss with which Tieck concludes the "Aufzug der Romanze," the beautiful Prologue of "Kaiser Oktavianus:"

Mondbeglänzte Zaubernacht,
 Die den Sinn gefangen hält,
 Wundervolle Märchenwelt,
 Steig' auf in der alten Pracht.

.

Liebe

Liebe läßt sich suchen, finden,
 Niemals lernen oder lehren ;
 Wer da will die Flamm' entzünden,
 Ohne selbst sich zu versehren,
 Musz sich reinigen der Sünden.
 Alles schläft, weil er noch wacht ;
 Wann der Stern der Liebe lacht,
 Goldne Augen auf ihn blicken,
 Schaut er trunken von Entzücken
Mondbeglänzte Zaubernacht.

Tapferkeit

Aber nie darf er erschrecken,
 Wenn sich Wolken dunkel jagen,
 Finsternis die Sterne decken,
 Kaum der Mond es noch will wagen,
 Einen Schimmer aufzuwecken.
 Ewig steht der Liebe Zelt,
 Von dem eignen Licht erhellt ;
 Aber Mut nur kann zerbrechen,
 Was die Furcht will ewig schwächen,
Die den Sinn gefangen hält.

Scherz

Keiner Liebe hat gefunden,
 Dem ein trüber Ernst beschieden ;
 Flüchtig sind die goldnen Stunden,
 Welche immer den vermieden,
 Den die bleiche Sorg' umwunden.
 Wer die Schlange an sich hält,
 Dem ist Schatten vorgestellt ;
 Alles, was die Dichter sangen,
 Nennt der Arme, eingefangen,
Wundervolle Märchenwelt.

Glaube

Herz, im Glauben auferblühend,
 Fühlt alsbald die goldnen Scheine
 Die es lieblich in sich ziehend
 Macht zu eigen sich und seine,
 In der schönsten Flamme glühend.
 Ist das Opfer angefacht,
 Wird's dem Himmel dargebracht ;
 Hat dich Liebe angenommen,
 Auf dem Altar hell entglommen
Steig' auf in der alten Pracht !

Allgemeines Chor

*Mondbeglänzte Zaubernacht,
 Die den Sinn gefangen hält,
 Wundervolle Märchenwelt,
 Steig' auf in der alten Pracht !*

C. FRENCH STROPHES

1. *The Quatrain*

The quatrain is a strophe of four lines of any length and type and with enclosing rhyme. It was widely used in the seventeenth and eighteenth centuries as an epigrammatic form. Opitz in his "Buch von der deutschen Poeterey" ¹ speaks of "Quatrains oder epigrammata." Three pages further on he says: "Quatrains oder quatrini, wie ausz dem namen zue sehen, sind vierverszichte getichte oder epigrammata," and he then proceeds to translate one of the 126 quatrains of "Herr von Pybrac":

Was man dir sagt solt du zum besten wenden,
 Und wie du kanst des nechsten seine schuldt
 Beiseite thun, und tragen mit gedult :
 Zum loben schnell, und langsam sein zum schenden.

He points out that a different arrangement of the rhymes, and also entirely masculine or entirely feminine endings may be used, and gives the following example :

¹ Ed. G. Witkowski. Leipzig, 1888, p. 186.

An meine Venus

Du sagst, es sey der Spiegel voller list,
 Und zeige dich dir schöner als du bist :
 Komm, wilt du sehn das er nicht lügen kan,
 Und schawe dich mit meinen augen an.

We give here another example from Logau :

Hoffnung

Auff was gutes ist gut warten,
 Und der Tag kommt nie zu spat,
 Der was gutes in sich hat ;
 Schnelles Glück hat schnelle Fahrten.

2. *The Triolet*

The triolet is an epigrammatic poem, consisting of a single strophe of eight iambic or trochaic lines. It has only two rhymes, and the first two lines, which contain the theme of the whole, are repeated at the end. The fourth line is also a repetition of the first :

1 2 3 1 4 5 1 2
 a b a a a b a b

Modifications of this strict form are also found, the most common consisting in the *variation* instead of the actual *repetition* of the first two lines, and the use of other rhymes, a b b a b a a b, etc.

The triolet was employed to some extent by the poets of the seventeenth and eighteenth centuries, usually in a more or less irregular form, but, like so many allied strophes, first seriously cultivated by the Romanticists.¹ As an example, and at the same time a literary curiosity, we may quote A. W. Schlegel's satirical triolet to Garlieb Merkel, who had mistaken the Terzinen in Tieck's "Genoveva" for triolets :

Mit einem kleinen Triolett
 Will ich dir, kleiner Merkel, dienen.
 Verwirrst du mächtige Terzinen
 Mit einem kleinen Triolett?

¹ Cf. F. Rassmann, "Triolette der Deutschen." Duisburg und Essen, 1815 and 1817.

Ei, ei, bei solchen Kennermienen !
 Einst wies ich schon dir das Sonett ;
 Mit einem kleinen Triolett
 Will ich dir, kleiner Merkel, dienen.

3. *The Rondel*

The rondel is very similar to the triolet and has in common with it the repetition of the first two lines. The main differences are its greater length, and the repetition of 1 and 2 in the middle and 1 only at the end, instead of 1 in the middle and 1 and 2 at the end, as in the triolet. It has only two rhymes and its normal length is 13 lines, arranged as follows :

1 2 3 4 | 5 6 1 2 | 7 8 9 10 11 (2)
 a b b a | a b a b | a b b a a (b)

It was much used in France in the fourteenth, fifteenth and following centuries. It was imitated in Germany in the seventeenth century, and was especially favoured by the Anacreontics in the eighteenth, though employed with many variations of form.

4. *The Rondeau*

The Rondeau (*Ringelgedicht*, *Rundgedicht*) is a similar poem of thirteen lines, or, counting the double refrain, fifteen, in three periods of five, three, and five lines respectively. The chief points in which it differs from the rondel are that the opening words only of the first line are repeated as a refrain after the eighth line and at the end, and that the refrain does not participate in the rhyme. It has only two rhymes, the one feminine and the other masculine. The strict arrangement of the lines and rhymes is :

1 2 3 4 5 | 6 7 8 | 1 | 9 10 11 12 13 | 1
 a a b b a | a a b | r | a a b b a | r

It was employed in Germany in the sixteenth, seventeenth and eighteenth centuries, though with great variations in the number of the lines, which range from ten to nineteen, and in

the number and arrangement of the rhymes. It is rarely found in the strict form.

E. Hugli. "Die romanischen Strophen in der Dichtung der Romantiker." Zürich, 1900.

H. Welti. "Geschichte des Sonettes in der deutschen Dichtung." Leipzig, 1884.

H. Fröberg. "Beiträge zur Geschichte und Charakteristik des deutschen Sonetts im 19. Jahrhundert." St. Petersburg, 1904.

K. Vossler. "Das deutsche Madrigal." Weimar, 1898.

CHAPTER III

ORIENTAL STROPHES

I. *The Ghasel*

OF the Oriental forms brought home by the Romanticists from their adventurous journeys in various ages and climes, the only one to attain any considerable degree of favour in Germany was the Ghasel.¹ It was introduced by Rückert in 1821 and was much used by the Romanticists, especially by Platen, who wrote a large number of Ghasels.

It is a short poem, usually of some ten or a dozen lines, but sometimes extending to twenty or even thirty, with variations of the same thought and repetition of words and rhymes. Any type of verse can be used. The poem opens with a rhymed couplet, in which frequently, in place of simple rhyme, the same word or even two or more identical words rhyme. The same rhyme is then repeated in each even line, while the odd lines remain unrhymed :

a a b a c a d a e a f a

The end of the unrhymed lines should not form an assonance with the rhymed lines, but should present as great a vowel-contrast as possible, while no syllable of the rhymeless line should have the same vowel as the corresponding syllable of the rhymed line. The following are examples from Platen, showing respectively simple rhyme and the rhyming of a whole phrase or refrain. In the second Platen attempts to express in a Ghasel the spirit of the Ghasel itself :

¹ Cf. H. Tschering, "Das Ghasel in der d. Dichtung u. das Ghasel bei Platen." *Blauer Beiträge zur Literaturgeschichte*. XI. Leipzig, 1907.

Wähnst du, dasz der Frommen
 Haus dich aufgenommen ?
 Bist du je des Zweifels
 Ungetüm entkommen ?
 Bist du je des Sehns
 Meere durchgeschwommen ?
 Hat dir je den Busen
 Liebesschmerz beklommen ?
 Hast du je des Todes
 Tiefen Sinn vernommen ?
 Bist du, hinzuopfern
 Irdisches, entglommen ?
 Offen stehn die Tore,
 Bist du's, magst du kommen !

Kein Verständ'ger kann zergliedern, was den Menschen wohlgefällt :

Etwas ist in meinen Liedern, was den Menschen wohlgefällt :
 Sollen eures Wortes Pfeile dringen in des Lebens Herz,
 Müszt ihr sie mit dem befiedern, was den Menschen wohlgefällt.
 Selbst der Herr des achten Himmels mochte diese Welt besehn,
 Mochte sich zu dem erniedern, was den Menschen wohlgefällt.
 Vor dem Hochaltar des Schönen neige sich das Gute selbst,
 Was den Herzen aller Biedern, was den Menschen wohlgefällt !
 Hat uns auch der Mai verlassen, Jugend ist im Winter Mai,
 Jugend zeigt in schönen Gliedern, was den Menschen wohlgefällt.

Countless other subtleties and intricacies of rhyme are to be found. Many of them can conveniently be studied in Platen's collection by those who are interested in the artistry of such work. Clever as much of it is, it tends in the mass to give the impression of misplaced ingenuity.

2. *The Casside*

This is identical in form with the Ghazel and distinguished from it only by its spirit and subject-matter, dealing as it does with serious, and above all, war-like themes.

A good instance is the following, addressed by Platen to the Emperor Napoleon :

Während Blut in reichen Strömen flosz dem Wahne, flosz der Zeit,
 Standst du, Held, auf beiden Ufern, ragend als Kolosz der Zeit !
 Tief zu sich herabgezogen alles Grosze hatten sie,
 Doch du kamst und herrschtest mächtig überm kleinen Trosz der
 Zeit.

Fürsten hielten dir den Bügel, Kaiser dir den Baldachin,
 Unter deinem Schenkel stöhnte das gezähmte Rosz der Zeit.
 Was nur Scheinverdienst erheuchelt, tratst du nieder in den Staub,
 Nahmst des Glücks Tribut zum Opfer, nahmst den Zoll und Schosz
 der Zeit :

Sei das Glück denn laut gepriesen, samt den Gaben, die's ver-
 schenkt ;

Wer's gewann, genosz des Lebens, wer's erfuhr, genosz der Zeit !
 Aber hütet euch, Beglückte ; denn die Menge rast um euch,
 Stets belagert sie den stolzen Kastellan im Schlosz der Zeit.
 Mancher Pfeil, O Held, durchbohrte deine starke Brust von Erz ;
 Aber Namen, grosz wie deiner, fürchten kein Geschosz der Zeit !

3. *The Persian Quatrain*

Like the French quatrain, this is a short epigrammatic poem. It differs from it in the rhyme, in the strict Persian form the first, second and fourth lines rhyming with one another, while the third is rhymeless. Modern poets do not, however, always follow this rule ; Rückert, for instance, in the majority of his "Vierzeilen," rhymes either aabb, or abab ; occasionally abba. The rhyme sometimes takes on extended forms similar to those which we have seen to be common in the Ghazel. The quatrain is not bound to lines of any particular type or length.

Wer sich am Süszen der Liebe will laben,
 Ohne das Bitt're genossen zu haben,
 Will im Tempel zu Mekka ruhn,
 Ohne das Pilgerkleid anzuthun.

Durch Schaden wird man klug,
 Sagen die klugen Leute.
 Schaden litt ich genug,
 Doch bin ich ein Tor noch heute.

Dies Leben ist mit seiner Lust ein eiliges,
 Mit allen seinen Freuden ein einstweiliges.
 Das Gnügende zum Abschlusz fehlt, und immer sucht
 Zu seinem Heil der Geist ein Ew'ges, Heiliges.

F. Rückert, Vierzeilen in persischer Form.

“Werke,” ed. L. Leistner, Stuttgart, 1895, II, 269,
 270 and 289.

(d) *The Makame*¹

The Makame (Arabic = a divan, and so the story told there) is a narrative in rhymed rhythmical prose. The lines or sections are of various length and of no fixed metrical form. The rhymes usually show all the artifice and subtlety which we have already seen in the Ghasel, and poems in the form of the Ghasel are frequently woven into the story.

It was introduced into German by Rückert in 1826 with his renderings of the Makamat of the Arabic poet Hariri of Basra (1054-1121). The following will serve as an illustration :

Die Verwandlungen des Abu Seid von Serug, oder
 Die Makamen des Hariri.
 Erste Makame
 Die Bibliothek von Basra.
 Hareth Ben Hemmam erzählt :

Es trieb mich, seit ich die Kinder-Amulette abgebunden—und den männlichen Turban umgewunden,—ein Verlangen nach Bildung und Sitte,—die ich mit scharfem Ritte—ging suchen durch aller Länder Mitte,—daz sie mir würde zu einem Schmuck vor dem Volke—vor Mittagsbrand zu einer Schattenwolke ;—und so begierig war ich, auf ihrer Trift zu weiden—und mich in ihr Gewand zu kleiden,—daz ich fragte bei Höhen und Niedrigen,—Befreundeten und Widrigen,—wo ihre Spur mir möchte begegnen,—wo ihre Milde mich möchte segnen—mit Tröpfeln oder mit Regnen. . . .

“Werke,” IV., 15.

¹ Cf. L. Jakoby, “Die deutsche Makame.” Zürich, 1883.

CHAPTER IV

OLDER NATIONAL STROPHES

WE have seen at the end of Book II how the revived interest in the national life and the national past led to the study of older German literature and to translation and imitation of the older national poems. This interest was reflected in the revival of certain of the metrical and strophic forms.

1. *The Nibelungen Strophe*

The M.H.G. *Nibelungen Strophe* was revived in two forms :

(a) The more archaic form attempted to reproduce the characteristic metrical features of the M.H.G. verse, especially its freedom in regard to anacrusis and dip. The use of the monosyllabic foot is its most striking feature. Usually, but not always, the strophe was modified in one important particular, the last half-line having, like the others, only three lifts, and not four, as in the original. It is used in this form by Simrock in his translation of the "Nibelungenlied," by Arndt and others :

Was blasen die Trompeten? Husaren, heraus !
Es reitet der Feldmarschall im fliegenden Saus,
Er reitet so freudig sein mutiges Pferd,
Er schwinget so schneidig sein blitzendes Schwert.
E. M. Arndt, Das Lied vom Feldmarschall.

The following strophes furnish an example of the retention of four lifts in the final half-line :

Noch einmal öffne rauschend, O Born der Melodie,
 Mir deine gold'nen Bronnen ; zu süszer Threnodie
 Beflügle dich noch einmal, meines Liedes Gang :
 Noch einmal töne klangfroh, wie dir's gebeut des Herzens Drang !

Still durch meine Seele weht ein Schwanenlied :
 Ahnung weht in Lüften ; Sehnsucht zieht
 Mich aus der engen Zelle mit weicher Lilienhand :
 Hell winkt mir aus der Ferne des Traumes Purpurwolkenstrand.

Auf San Marcos Zinnen stirbt der gold'ne Tag :
 Und wie um die Lagune der Möwe Flügelschlag,
 So weht um mich die blasse, holde Melancholei :
 Venedig ist des Meeres lockend süsze Lorelei !

Hamerling, Ein Schwanenlied der Romantik, strophes 1-3.

(b) The modernized form of the strophe has iambic rhythm and regular monosyllabic anacrusis.

This *New Nibelungen Strophe* was employed by the Romantics in the lyric and also in the drama, e.g. by Zacharias Werner in his "Söhne des Thals" (1803).

They were followed by many others, notably Uhland, who made it famous by the ballads which he wrote in the strophe from 1815 onwards, e.g. "Des Sängers Fluch" :

Es stand in alten Zeiten ein Schlosz so hoch und hehr,
 Weit glänzt' es über die Lande bis an das blaue Meer ;
 Und rings von duft'gen Gärten ein blütenreicher Kranz,
 Drin sprangen frische Brunnen in Regenbogenglanz.

2. *The Hildebrand Strophe (Hildebrandston)*

By rhyming the cæsuras of each pair of lines of the Nibelungen strophe and dropping the extra foot of the last half-line there was obtained an eight-lined strophe with alternate feminine and masculine endings, and the rhymes *ababcdcd*.

This modification of the old epic strophe became popular in the fourteenth century and has remained so ever since. It is used, for instance, by Uhland in several of his Ballads :

Zu Limburg auf der Feste,
 Da wohnt' ein edler Graf,
 Den keiner seiner Gäste
 Jemals zu Hause traf :
 Er trieb sich allerwegen
 Gebirg' und Wald entlang,
 Kein Sturm und auch kein Regen
 Verleidet' ihm den Gang.

Uhland, Der Schenk von Limburg.

3. *Alliterative Verse*

The old Germanic alliterative verse was also revived in modified forms. The two chief representatives are Richard Wagner in his "Ring des Nibelungen" (1853) and Wilhelm Jordan in his "Nibelunge" ("Sigfridsage," 1868, and "Hildebrants Heimkehr," 1874). They had, however, been preceded by others; Werner, Fouqué, Rückert, etc. Though Jordan followed Wagner, and was inspired by his example, we will consider his verse before that of Wagner, as he kept closer to the original form, even though far removed from a strict observance of its real structural principles.

(a) Jordan's verse has the greatest freedom in regard to anacrusis and dip. They may be absent altogether, or extend to as many as four syllables. Two half lines are united by alliteration to form a long-line of four lifts. Two, three or even all four lifts of the long-line can alliterate with one another. Very often both lifts of the first half alliterate with either the first or the second lift of the second half.

The chief stave (*Hauptstab*) is not the first lift of the second half, as in O.H.G., but the most strongly accented lift of the whole long-line. In fact, as will be seen from the lines given below, this third lift often does not participate in the alliteration at all. Cross alliteration is freely employed. Sometimes, as seen in the fifth line of the "Sigfridsage" below, there is no alliterative connection between the two halves of the line (*aabb*). Two or even more long-lines are occasionally bound together by the alliteration.

In addition to the consonantic alliteration possible in the

original verse, the narrow sibilant (*s*) and the broad sibilant (*sch*), both when standing alone and also before other consonants (*st*, etc.), can alliterate freely with one another :

Und silbernen Stühle im unteren Stockwerk (p. 15).

Gestellt und bestimmt sind die Schranken der Stürme (p. 17).¹

All vowels can alliterate with one another, as in the original verse :

Ihr Edlen alle, in denen die Ehrfurcht
Vor unserer Urzeit noch nicht veraltet (p. 10).

Am abgedachten östlichen Ende (p. 11).

Was irgend auf Erden aufhört und anfängt (p. 16).

The following lines from the opening of the "Sigfridsage" will show the freedom and variety of movement and the power of Jordan's verse :

Zu süszem Gesang, unsterbliche Sage,
Lasz mich nun dein Mund sein voll uralter Mären
Und leg' auf die Lippen das Lied von Sigfrid,
Dem herrlichen Helden mit furchtlosem Herzen,
Der den Hüter des Hortes den Lintwurm erlegte,
Durch die flammende Flur auf flüchtigem Rosse
Den Brautritt vollbrachte und Brunhild erweckte,
Die der zürnende Gott im Zaubergarten
Zu schlafen verdammt und mit Dornen umschlossen.
Auch melde die Mär von den Mächten des Unheils,
Vom schädlichen Schatze, vom Walten des Schicksals,
Das die sonnige Seele des Helden versuchte,
Bis er als Niblung dem Neide der Nornen
Fehlend verfiel ; denn die heilige Fessel
Gelobter Treue löst' er betrüglich.

(*b*) Wagner's alliterative short line has either two or three lifts, which can alliterate not only with one another, but also with those of the following line, or the next line but one. The lines of three lifts form, however, in a sense the close of a

¹ " Die Nibelunge." Frankfurt a M., 1875, Vol. I.

period, as they cannot alliterate with a line of two lifts which follows, but only with one which precedes. Wagner is obviously still farther removed than Jordan from an observance of the essential principles of the original verse. The following well-known passage from the end of "Götterdämmerung" will serve to illustrate the principle features :

Verging wie Hauch
 der Götter Geschlecht,
 lass' ohne Walter
 die Welt ich zurück :
 meines heiligsten Wissens Hort
 • weis' ich der Welt nun zu.—
 Nicht Gut, nicht Gold,
 noch göttliche Pracht ;
 nicht Haus, nicht Hof,
 noch herrischer Prunk :
 nicht trüber Verträge
 trüglicher Bund,
 noch heuchelnder Sitte
 hartes Gesetz :
 selig in Lust und Leid
 lässt—die Liebe nur sein !—

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