THE LYRIC POETRY OF DAVID SCHIRMER

by

Anthony J. Harper
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SUMMARY

After an introduction in which past literature on Schirmer is subjected to critical examination and the method and aim of the present work is stated the first part of this study then concentrates on an examination of Schirmer's lyric poetry in itself, in other words largely without reference to outside works. The examination is conducted as far as possible on a chronological basis which determines the sequence of chapters; in a series of statistical tables attention is paid to the variety of Schirmer's stanza-forms and to his handling of the Alexandrine; his contribution to the development of various poetic genres during the 17th century is considered; and the attempt is made to give a full and clear picture of his lyric poetry by the analysis of a variety of examples from the different stages and areas of his work, examples which are characteristic both formally and thematically. The first part concludes with a summary of the main findings.

The second part of this study attempts to put Schirmer's work into perspective by viewing it in relation to past tradition, contemporaries and successors. The traditions concerned are the Classics, Petrarch and Petrarchism, the Volkslied and the Humanist writers. The important contemporary influences on Schirmer are those of Opitz and the Opitzians, Paul Fleming and the Leipzig poets, and August Buchner, Zesen and the Nürnberg circle. Then comes Schirmer's own influence on various Leipzig and Dresden friends and finally his influence on later 17th century poetry and the lyric of the 18th century.

Individual chapters are devoted to all these important relationships and in every case examples are quoted, sometimes extensively, in
order to demonstrate the nature and extent of the relationship in question. Like the first part of this study, the second concludes with a summary of the main points.

**ADDENDUM**

After the presentation of this thesis, but before its final acceptance by the University of Edinburgh, the existence of the following work became known to me and I was able to examine it:


The dissertation is concerned with the question of imagery and much of it deals with 17th century poetry in general; of Schirmer’s work only the Marnia sonnets are examined in detail.

If it had come to my attention earlier it would have been included in Bibliography III A.

A. J. HARPER
INTRODUCTION
A. A review of past criticism.

Critical verdicts on the work of David Schirmer, like those on the work of most other 17th. century poets, tend to reflect the attitude towards 'Baroque' of the period in which they were written. Since Schirmer, however, is rarely assigned much critical space, such verdicts usually appear in highly compressed form. The preoccupations and the prejudices therefore appear more clearly than in the case of many other authors. The main purpose of this survey of secondary literature on Schirmer is not so much to show how the views expressed reveal the standpoint from which they were written, but rather to isolate and identify any important characterization or critical definition of Schirmer's work which appears in them, especially where these have a bearing on the present study.

The earliest critics are as aware of the Rauten-Gepüsche, Schirmer's occasional poetry, as they are of the nowadays more famous Rosen-Gepüsche. Erdmann Neumeister, writing in 1706, rejects the latter on grounds of harshness, and too much attention to form rather than content: "Duritieas ex carminum generibus quibusdam, quae suo sibi more quodam effinxit, valde oritur ingrata Rosarum folia verbis ut plurimum pista, raro colorata rebus."¹ It is probable that Neumeister is looking at the earlier collection from the point of view of the anti-Petrarchist, anti-bombastic writers of the early 18th. century and rejecting what seem to him rhetorical excesses in some of Schirmer's earlier poems. On the strength of the Rauten-Gepüsche, however, he is prepared to place Schirmer in the Hall of Fame, which is now open to Germans as well as to Classical authors: "In Rutaceis tamen illis
socco incedit ornatore. Ut nihil obstare videatur, quamobrem optimos inter Poetas referatur, locoque et numero sit aliquo in felici illa Poetarum insula, quam Vine Fabricius Aprositum finxit in Franso Parato, Latinis quidem ea fere propria at Germanicis haud prorsus deneganda."^2

Considerable acquaintance with the Rauten-Gepüsche is also revealed by Karl Förster, writing the introduction to an anthology of 1837 with a view to rescuing Schirmer from obscurity.³ Förster gives several examples from the Rauten-Gepüsche and has some kind words for Schirmer's 'Singspiele' and ballets, but he sets the pattern for later criticism by concentrating on the Rosen-Gepüsche. Unfortunately his remarks are vitiated by his assumptions about and negative criticism of the 17th. century; these are typical of the majority of 19th. century Positivist critics who seek post-Herderian originality stemming from personal experience and are unable to detect this in 17th. century literature. Koberstein's Grundriß is a typical example from early in the century; so too are the various works of Gervinus.⁴ In Förster's case he regrets the preoccupation with form rather than content and is constantly searching for expression of 'genuine' feeling breaking through the 17th. century conventions. Hence sentences like "Zu Leipzig⁵ ... machte die Liebe ihn zum Dichter im volleren Sinne des Wortes. Aber seine Marnia, die ihn zu vielen zärtlichen Liedern und einer Reihe von Sonetten, zum Teil der ächtsten Art, begeisterte, ward ihm nach kurzer Bekanntschaft durch den Tod entrissen."⁶ There are three interesting points made by Förster which are of importance: first, the assertion that Schirmer's poetry is occasionally
"volksmässig", for which Max Freiherr von Waldberg later provides more precise examples; \(^7\) secondly, he sees Schirmer as a predecessor of the Second Silesians, "einen Vorläufer der Hofmannswaldau-Lohensteinschen Verirrungen", \(^8\) so that we have an attempt which has been taken up since to relate Schirmer to later developments; and thirdly, he calls Schirmer, Zesen and Lund (the poets treated in his volume) the Wittenberger Schule under the influence of Buchner, and distinguishes their poetry from that of the Nürnberg circle of poets. \(^9\)

At first sight this merely seems to be an attempt to find a collective name to cover the work of three disparate poets, but it is at least of some significance that Förster stresses the link with the most important teacher of the three, August Buchner, and in contrast to later critics ignores the apparently more obvious connection of Schirmer with the Leipsig circle of poets.

This connection is in fact made by another well-known 19th-century critic, Gervinus, in the various versions of his history of German literature which appeared over a period of years. \(^10\) Indeed it is an obvious one, given Gervinus' geographical approach. The extent to which Schirmer's work can be related to that of Finckelthaus and Brehme has been of interest to several critics and is more controversial than Schirmer's well-known friendship with Schooch, which Gervinus also stresses. \(^11\) One main criticism of Gervinus’s is put rather curiously; although he admits that one cannot be sure whether Schirmer's style is bombastic or a parody of bombast he immediately goes on (associating himself with the point made by Förster) to place Schirmer as a forerunner of the Second Silesians: "Wenn man zu den
5.

Klagen ... über die schwülstige und hoch verstiegene Redeweise der neuen Poeten noch vor den Lohensteinern Belege haben will, so muß man Schirmer aufschlagen. The poem which Gervinus picks out as an example of bombast is "Seine tödlichen Schmertzen an Rosomene", an unusual poem in that logical meaning seems to be sacrificed in favour of something else - hence an uncharacteristic example to choose in a brief survey like that of Gervinus and a poem to which others give a different interpretation. It certainly seems difficult to accuse Schirmer of bombast if one takes his work as a whole and this criticism by Gervinus has not often been repeated. Gervinus' negative verdict on Schirmer's work befits a critic whose criteria are drawn largely from Weimar Classicism; his stress on the imitative nature of Schirmer's poetry - he mentions particularly poems in the manner of Opitz, Dach, the Italians and Dutch - is one which has been repeated constantly ever since. It is almost certainly reflected in Goedeke's comment in his Grundriß: "Seine [Schirmers] Gedichte sind steif, unselbständig, von Nachahmungen und Nachklingen erfüllt, wie die Gedichte der untergeordneten Poeten dieses Zeitalters im allgemeinen." One of the most knowledgeable critics of 17th. century poetry whose books are still valuable and informative today, despite their tendency - characteristic of the 19th. century - towards negative value-judgments, is Max Freiherr von Waldberg. Waldberg sees Schirmer as an individualist stifled by the spirit of the age, and he too claims to detect an "inneres Erlebnis" in Schirmer's love-poetry. He places Schirmer (Zesen also) as a transitional link between the
first and second Silesian schools, detecting the first traces of 'Marinismus' in Schirmer's work. He also mentions the influence of Schirmer's teacher Gueinte, himself a pupil of Buchner's. But the most important contribution of Waldberg's work is the way in which he is able to bring his deep knowledge of the Volkslied to bear on the Kunstdichtung of the period, and to show how snatches of Volkslieder enter the scholars' world of 17th. century poetry.

The other important work of the 1880's for our purposes is Georg Witkowski's Die Vorläufer der anacreontischen Dichtung in Deutschland und Friedrich von Hagedorn. Of all the 17th. century poets Witkowski finds Schirmer the closest to the spirit of 18th. century Anacreontic poetry, thus initiating an opinion which has had considerable influence. He rightly points out that Schirmer, like other 17th. century poets, understood the term Anacreontic as referring to formal qualities rather than to themes or imagery, and goes on to reject the 17th. century attitude towards the classics: "Taubmann und Schirmer glaubten anacreontisch zu dichten, wenn sie einen beliebigen Stoff in kurzen Versen mit häufiger Anwendung bestimmter Redefiguren behandelten. Nichts ist bezeichnender für das Verhältnis der deutschen Dichtung des 17. Jahrhunderts zum Altertum, als diese Auffassung eines nicht ganz unbegabten und verständnislosen Mannes. Und nichts beweist treffender, welchen Fortschritt es bedeutete, als endlich die ersten aufraten, die eine innerliche Beziehung zum Altertum gewannen. Auf dem Standpunkte Schirmers stehen im Grunde genommen alle Dichter seiner Zeit, nur spricht sich selten so deutlich die Außlichkeit ihrer Anschauung aus."
At least Witkowski is careful to explain what he understands by the Analectic element in Schirmer's work, which is not always the case with other critics.

The 1920's, the high period of Geistesgeschichte, were the time of the great revival of interest in the Baroque, with the work of Cysarz, Viozor and others. In connection with Schirmer the most important work of the period is Günther Müller's Geschichte des deutschen Liedes, where there is a serious attempt to characterize Schirmer's poetry, or at least the Rosen-Gepüsche. Some of the points Müller makes are not new; for example, he begins his comments by linking Schirmer with Zesen, as they had both been pupils of Gueints and Buchner; and he ends with a reminder that Schirmer's poetry is a foretaste of the Second Silesians, as far as imagery is concerned. The main point which Müller is at pains to stress is the virtuosity of Schirmer as a poet and his "systische Erotik" which is expressed through the sound of his lines. For both of these elements Müller gives examples, indeed the two are tentatively linked by him: "Man kann fast sagen, das Virtuosentum ... hat etwas wie Ausdruckswert." Although one may find Müller's comments a little exaggerated the fact remains that in a handful of pages he manages to give a very good impression of what Schirmer's poetry is like, in contrast to the misleading impression given by many other critics.

Although Herbert Cysarz must be credited with the fullest and best anthology yet of 17th century poetry, his remarks in the introduction (1937), which presumably reflect his considered opinion over a period of years, add little or nothing to our knowledge of Schirmer;
instead one can perceive, through the contorted style, many familiar preoccupations and prejudices: "Schirmer's Lyrik ist glatt und grell, Petrarkisch flackernd und sängelnd, eines beständigen Fortissimo der Gebärde beflossen. Die Liebesdichtung kreist augenscheinlich um ein erlebtes Gefühl. Gerade freilich, wo dieses Gefühl sich unverhüllt aussprechen, ausschreien möchte, gerät es in einen geschwollenen Bänkelton. Das nackte Persönliche dringt als Entgleisung in eine Kunst, die des regelnden und entgegenständlichenden Abstands bedarf. Immerhin werden hier Gipfel der Leidenschaft und Superlative der Form zu gatten versucht."

The old Positivist desire to detect personal experience reappears here in combination with generalizations, peculiar to the Geistesgeschichte period, about High Baroque art.

Paul Hankamer, also writing in the 1930's, takes up Witkowski's argument and characterizes Schirmer's poetry as "barocke Anakreontik", although it quickly becomes clear that he uses both terms in a pejorative sense. The emphasis on poetry as 'play' - which would provide possible links with either Zesen or the Nürnberger - is clearly something which fits well into this line of argument, and this, together with the light variation in Schirmer's work, is Hankamer's main theme. One shift of emphasis which is new and accords with Hankamer's general approach is the relating of Schirmer's poetry to the courtly background against which he spent the latter part of his life. This is a new trend in Schirmer criticism, though not in criticism of the Baroque in general, and one which fits in with the sociological interest fostered by East German critics more recently.

Despite the continued increase of interest in the 17th. century
after the Second World War, few of the most recent contributions add very much to our knowledge of Schirmer. Richard Newald's rather negative verdict on Schirmer in his history of German literature contains little that is new. He stresses the fact that Schirmer, like Zesen, was a pupil of Gueints and later of Buchner, and regards Schirmer as a predecessor of "galante Lyrik" as also of 18th. century Anaecrontic poetry. He mentions the lightness and grace of Schirmer's poetry and contrasts it with that of Gryphius. A phrase like "tündelnder Klingklang" shows his opinion of Schirmer's work. Similar views, and a fair summary of general opinion, are given in Faber du Faur's catalogue of German Baroque literature: "He [Schirmer], too, was touched by the spirit of Fleming's circle. His poems are characterized by brevity and lightness and by their suitability for singing, combined with enough imagery and fire to make them alive beneath all the Baroque disguises." Even the East German collective History of German Literature, despite its sociological approach and its tendency to reject Schirmer as an associate of the aristocracy, has little new to add in its placing of Schirmer in the 17th. century and in its descriptions of his work. The influence of Dach, Opitz and Finckelthaus is mentioned, and Schirmer is seen as a forerunner of Anaecrontic poetry. We are told that an "eigenes Erlebnis" underlies his love-poetry. Schirmer's nature poetry is compared with that of the Nürnberg poets by means of a rather controversial example.

Such is the sum of what the major critics of the last two centuries have had to say about Schirmer's poetry. Many of the comments can obviously be seen to be repetitive. The most important
points as far as literary history is concerned are first, that he is regarded as a successor or imitator of Opitz, Dach and Fleming and as a pupil of Guesitz and Buchner, like Zesen before him; secondly, he is associated with the Leipzig poets Finckelthaus and Brehme (and later Schoch); thirdly, he is held to have influenced the poetry of the Second Silesians; and lastly, he is linked with the Anacreontic poetry of the 18th. century. From the point of view of description and characterization of Schirmer's poetry the dominant opinions are that it is light, gracious, singable and shows variety and control. According to some it springs from personal experience, according to others it is stiff and follows the manner of the time. With the exception of the value-judgments and the question of personal experience all of these points will be critically examined in the course of this study.

Since Schirmer's place in the literature of the 17th. century has been determined primarily by the opinions of the critics named above we have so far deliberately ignored three specialized works devoted entirely to Schirmer. The first of these is the article by Kade which appeared in a Dresden periodical of 1892. Although Kade has a relatively low opinion of Schirmer's work it is clear that he regards his own article in some sense as a 'Rettung' and also as a clarification of biographical detail. He sees only limited biographical value in the poetry but is confident that he can detect where this lies: "Doch sind gerade bei Schirmer kleine Züge des wirklichen Lebens unverkennbar in die Reime hinein gelaufen und nunmehr zwischen den Zeilen herauszulesen." On this basis he then enters upon pure
speculation about Schirmer's travels, love-affairs, the surname of Marnia and so on. Kade then turns to Schirmer's later life and discusses Schirmer's conditions of employment and the termination of his post as librarian. His conclusion is that one should neither overrate nor underrate Schirmer and he stresses Schirmer's "Sanglichkeit" and lack of bombast. In terms of literary comment Kade's work is far less original and far-reaching than he claims and there are some astonishing omissions in the biography, for example his apparent lack of knowledge of Schirmer's Wittenberg period.

Because it reveals such depth of insight and breadth of information we include here for convenience Max Rubensohn's work *Griechische Epigramme*, although it is not a specialized work on Schirmer. In his introduction Rubensohn stresses the link between Schirmer and Zesen (he is the first to point out the reference to Zesen in Schirmer's Anacreontic Ode) and he also sees Schirmer as a link between the first and second Silesian schools. His text and notes are mainly concerned with those Schirmer sonnets and epigrams which are based on epigrams in the Greek Anthology. In his appendices Rubensohn resumes his comments on contemporary studies of 17th century literature. He criticizes Kade for false information about Schirmer's youth, lack of knowledge of Schirmer's stay in Wittenberg, and, most important of all, for over-extensive biographical deductions from Schirmer's pastoral poems. Rubensohn examines these biographical allusions much more circumspectly than Kade had done and allows some while dismissing others. Although it reveals some characteristic prejudices of the 19th century, Rubensohn's judgment on Schirmer's poetry is the most
interesting of his verdicts; he refers to the Marnia sonnets in the following words: "60 Sonette, deren Wert nicht eben groß ist, da einmal die Leidenschaft nicht sehr tief war und andererseits die Vorsüge der Schirmerschen Muse sich wohl im musikalischen Lied, aber nicht in steifen Alexandrinern bewähren konnten." A parallel can be found here between Rubensohn's verdict on Schirmer - preferring the poems in shorter lines to his Alexandrines - and that of so many critics on the poetry of Paul Fleming. Can such a verdict be substantiated or is it merely a reflection of 20th. century prejudice? These questions will be considered in the main body of this work.

The second specialized study of Schirmer is the dissertation by Erwin Kunath, *David Schirmer als Dichter und Bibliothekar*, which appeared in 1922. The work has all the advantages and disadvantages of the 19th. century Positivist method; for example, a large amount of painstaking research into biography and source-material has been undertaken, most of which is extremely valuable and some of which corrects earlier misconceptions; at the same time, however, Kunath indulges in the wildest subjective value-judgments which contrast with his valuable research-work elsewhere. Kunath begins with the longest bibliography yet compiled of Schirmer's works, although, as Sonnenberg has pointed out, many of the individual poems are included anyway in the *Rosen-Gepüsche* or the *Rauten-Gepüsche*. He then proceeds biographically, taking Schirmer's works as they fit in with the events of his life. Unfortunately it soon becomes apparent that the problem of dating Schirmer's poetry is only tackled by Kunath on the most undifferentiated view of the relationship between literature
and life. Kunath has no concept of the poet as playing a role and the word mask is only used by him in a pejorative sense to contrast with what is 'genuine'.44 This inevitably leads him to some doubtful verdicts about Schirmer's love-poetry,45 although he does express the need for caution over a too-literal approach to Schirmer's pastoral river-poems.46 The Marnia sonnets bring to the surface Kunath's weakness of subjective judgment - he finds in them "den echten Ausdruck eines Erlebens" but misses "den Geist freier Menschlichkeit", finally concluding "Mit Marnia blühte und starb Schirmers Dichten".47 One can easily discern the negative approach to the Baroque typical of 19th. century criticism behind such a remark as "Die Inhalte sind meist schon frei von der Manier der italienischen Sonettisten, aber gerade daß Schirmer hier sechzigmal das Sonett als Form wählte, hat den oft tiefempfundenen Gedichten sichtbaren Schaden getan durch die steifen Alexandriner, in denen sie ausgesprochen sind."48 Kunath seems to see Schirmer's work as a steady decline from the Dresden court period onwards, although he provides some interesting parallels and sources for some of the ballets in the Rauten-Gepüsche.49 He believes that Schirmer's emphasis on virtue - surely a standard concern of the century - contributed to his losing favour at court and being pushed aside into the post of librarian.50 About the librarianship itself Kunath unearths some interesting information which tends to rescue Schirmer's reputation, and he has some relevant details about the publication of Schirmer's collections in 1657 and 1663, as well as one new discovery, the ballet Verwundeter und wiedergeheilter Löwe (1658). His study concludes with an appendix on metrical and formal
aspects of Schirmer's poetry which cannot really compare with Sonnenberg's much more thorough work of a few years later. Kunath's literary comments and analyses are of little value to anyone seeking enlightenment about Schirmer's poetry. Despite this the study remains useful for its discovery of source-material and for its biographical details and to this extent all Schirmer scholarship will remain indebted to Kunath.

Werner Sonnenberg's dissertation on Schirmer, published in 1932, is a much more substantial piece of work. After a brief introduction indicating the situation in Schirmer scholarship Sonnenberg has a short factual first chapter which mentions the main events of Schirmer's life and his main works. Kunath's findings are summarized here, and the results are on the whole uncontroversial. Then Sonnenberg moves to the main part of his study, which is his analysis of, successively, metre, sound, style (imagery) and themes. A wealth of examples is provided with the great thoroughness which is Sonnenberg's main virtue. At the end of each chapter Sonnenberg provides a summary of his conclusions; as far as metre is concerned he concludes that Schirmer remains close to the major theorists he knew - Opitz, Buchner and Zesen - and that the freedom he allows himself is only what the majority of poets in his century would have tolerated; about sound he is more subjective but still points to an interesting connection - "Aber sie [die Alliteration] entspringt nicht einer inneren Bewegung wie bei Gryphius, sondern sie gleitet ... deutlich dem musikalisch-spielerischen Charakter Zesens und der Nürnberger zu." The most substantial section is that on style. Here Sonnenberg investigates some of the associations
which have been made - especially that of Schirmer as a forerunner of the Second Silesians - and finds some evidence for this in choice of epithets and imagery, though not as much as some previous critics might have expected.54 His conclusion about Schirmer’s imagery is a cautious one; he sees a tendency away from Opitzian imagery without too much indulgence in the exotic.55 Sonnenberg’s remarks in his final chapter on themes - especially those on Schirmer’s love-poetry - are the least satisfactory part of his work. We hear once more that there is "ein wirkliches Liebeserlebnis" behind the Marnia sonnets,56 Schirmer is described, like Fleming, as "eine kussfreudige Natur",57 and tremendous stress is laid on his concept of virtue,58 all of which, at the least, are questionable assertions, and some of which are not verifiable at all. Sonnenberg’s concluding remarks, however, seem irrepresachable in their emphasis if not in their expression and represent a good summary of his main line of interest: "Im allgemeinen steuerte Schirmer nichts wesentlich Neues zu dem Gemeingut des vorliegenden Motivschatzes bei. Aber darin ist auch seine ihn über den Durchschnitt seiner Zeit erhebende Bedeutung nicht zu suchen. Diese liegt vielmehr in seiner Beherrschung der Verstechnik, verbunden mit einer virtuosen Behandlung der klanglichen Sprachmöglichkeiten. Wie in Zesens besten lyrischen Schöpfungen wird bei Schirmer der Vers zum Klang, voll von Stimmungen, die seiner Sprache einen mystischen Unterton verleihen."59

Sonnenberg’s work provides an excellent basis for future research and Schirmer scholarship owes him a considerable debt. Only on certain points which he mentions in passing - for example the
relationship between Schirmer and other 17th. century poets - will there be any direct contact between this study and Sonnenberg's. The attempt will be made here to go in a different direction and with different emphases, while utilizing the excellent research work done by Sonnenberg and others.

B. Method and aim of this work.

In the first part of this study of Schirmer's poetry the intention is to proceed chronologically, as far as this is possible, and to describe and characterize the various phases of Schirmer's work. To this end one is obliged to work constantly with a terminus ante quem, the dates of the three major collections of Schirmer's poetry, the first Rosen-Cepūshe of 1650, the final edition of the same in 1657 and the Rauten-Cepūshe of 1663. It is possible to say for certain that a group of poems was written before 1650 (or 1657, or 1663) and in addition for a few poems (in the case of the Rosen-Cepūshe) or for the majority (in the case of the Rauten-Cepūshe) there are specific dates. Such funeral poems and other isolated occasional poems as are available can easily be fitted into this scheme. In this way one can be certain of examining Schirmer's poetry more or less chronologically. The chronological approach is basically the same as that of Kunath, as described above, but restricted to an examination of the poetry with as little reference as possible to Schirmer's life, without any attempt to relate the two, as Kunath does.

Within the various groups determined by the chronology Schirmer's poetry will be described by the selection of characteristic examples
from each phase and group and their stylistic analysis. In connection
with this it is possible to draw on Sonnenberg's findings to provide a
wider cross-reference. For example, during a discussion of the
metrical pattern of an early Schirmer poem Sonnenberg's summary of
Schirmer's metrical usage can be introduced in order to illustrate how
the poem adheres to, or departs from a general pattern. In some cases,
where a group of similar poems is concerned, it is possible to
characterize them very swiftly, probably by means of a single example.
In other cases it may be necessary to analyse a large number of
examples to give an impression of the stylistic features of a large and
disparate group of poems, especially since texts of so many 17th.
century poets are so rare. There is a summary of findings at the
end of the first part of our study.

The method outlined above has considerable advantages, because it
so happens that in examining certain groups within Schirmer's poetry
one is also examining his use of a certain verse-form. Thus almost
all the sonnets are contained in Rosen-Gepüche Book I, Gepüsch 3, all
the elegies in II, 2, almost all the madrigals in II, 5. (There are
four Gepüche in the first book, five in the second.) The epigrams
are contained in the last Gepüsch of each book, and the specifically
pastoral poems in I, 2 and II, 3. So the discussion of verse-forms is
appropriate at each of these points. (While Kunath does this very
briefly at the end of his dissertation, it is probably one of the
weaker parts of his work.) And since one aspect of Schirmer's work
which has been favourably commented on is his virtuosic handling of
verse-forms this method of proceeding seems a doubly fortunate one.
The first part of this study seeks to give a clear idea of the nature of Schirmer's poetry through the means described above. This seems a modest aim, yet Sonnenberg, for example, despite all his excellent and thorough work, hardly succeeds in giving the reader a full picture of Schirmer's diverse art. The success or failure of this method clearly depends not only on the acuteness of the stylistic analyses but also on whether the examples chosen are truly characteristic. The word characteristic is intended to mean precisely what it says and not to imply praise in any way; the intention is to be as objective as possible and not to confuse the picture by subjective value-judgments such as have vitiated Schirmer criticism in the past. One further point that may be made is that since Schirmer produced no theoretical writings (apart from isolated comments in prefaces) only an examination of his poetic practice can give us a picture of this important mid-century poet.

By the end of the first part of this study it is hoped that a clear picture of the stylistic features of Schirmer's poetry in more or less chronological development will have emerged, something which has not been achieved before. The second part of this study seeks to build on this by considering Schirmer's poetry in relation to the works of others before and after him, and also to the works of his contemporaries, in order to place him in the literature of the 17th. century. (This has also never been done extensively before.) Although there is a danger here of a certain overlapping with the first part, in practice this can usually be avoided; for example, if it were felt necessary to examine the poem "Von ihren Küszen" as an example of the influence of
the Classics (Catullus) in the second part, then it can merely be mentioned in the first part as a poem on a Classical model. And the other way round; there are many poems in Book I Gepüsch 2 which are more or less parodies of Opitz and treated as such in the second part, yet one of these can be examined in its own right with little reference to Opitz in the first part. These reservations having been made, it is much easier to describe the structure of the second part than that of the first; Schirmer's models are examined in chronological order - first, the Classical authors, then Petrarch and the Petrarchist tradition, then Schirmer's immediate predecessors in Germany, Opitz, Dach and Fleming; following this we turn to Schirmer's relationship with his contemporaries, those geographically close to him, Finckelthaus and Brehme in Leipzig and Schoch and his friends in Dresden, and those well known poets of his time who lived further afield, Zesen and the Nürnberg poets; finally we conclude with Schirmer's links with poetry after him, especially Hofmannswaldau and the Second Silesians and the Anacreontic poetry of the 18th. century. The second part attempts to provide historical perspective and to place Schirmer's poetry in the historical development of poetry in the 17th. century.

The first part of this work, by examining closely the stylistic features of Schirmer's poetry, represents study in depth; the second part, by examining geographical and historical links with other poets, represents study in breadth. In this way the two parts complement each other and will, it is hoped, justify the all-embracing title "The lyric poetry of David Schirmer".

The first published edition of Schirmer's poetry is the Rosen-
Gepüeche, which appeared at Halle in 1650. This forms the first half (Book One) of the final edition of the Rosen-Gepüeche, which was published in Dresden in 1657. Also incorporated in this 1657 edition were most of the poems of the Singende Rosen, which had appeared in 1654 in Dresden. Most of Schirmer's ballets and occasional poetry were published in the Rauten-Gepüeche of 1663, also in Dresden. So the two main editions, the Rosen-Gepüeche of 1657 and the Rauten-Gepüeche of 1663, (referred to as RS and RT), contain the bulk of his work and they are the final editions from which we here quote. Details of these and other individual publications of poems appear in the bibliography.

In this study the practice has been to adhere to 17th. century orthography as closely as possible, with the following exceptions; the printer's abbreviation over certain letters (usually ä or ü) has been abandoned in favour of the full double consonants, the double hyphen has been reduced to a single one and in the case of poets other than Schirmer critical editions have been used even where the text has been converted to modern orthography. Some editing of misprints has been undertaken in the case of Schirmer editions; any of these which are in any way problematic are noted in the text.
PART ONE

SCHIRMER'S LYRIC POETRY - A DETAILED EXAMINATION
Chapter 1. Early poems

In this chronological examination of Schirmer's poetry it is possible to begin with a small group of poems dated 1643. They are "Jesu Christi Triumph" (RT pp. 516-562), the poem on Freyberg which follows it (RT pp. 562-564), "Di Sanders ... Lieb-Leid- und Lobs-Gedichte" (RS pp. 135-158) and "Des Myrtillo Frühlings Klag-Gedichte" (RS pp. 256-269). In taking them first we do not assume that they are necessarily the earliest of Schirmer's poems or the only early poems of his but rather intend to see if any particular stylistic features can be established as characteristic of Schirmer's early work with a view to dating the remainder of his poems. Although the poems are only four in number, because of their length it may be possible to achieve tentative findings.

The full title of the first-mentioned poem, "Rede Über das durch Jesu Christi Triumph Triumphirende/ und von der Torsten-Sohnischen Belagerung wieder erlöste Freyberg. Zu Hall/ in dem Gymnasio öffentlich gehalten 1643", explains much that the short title does not. The situation was that Schirmer must have returned from university at Leipzig for a public declamation in his old school, the Gymnasium of Rektor Gueints at Halle. (Gueints was a friend of August Buchner at Wittenberg and Zesen had been a pupil at his school a couple of years before.) Obviously this situation was one in which erstwhile pupil and headmaster would want to show off Schirmer's acquired ability. This being so, and given the public nature of the occasion, the rhetorical elements are hardly to be wondered at; indeed one might have expected a much greater emphasis on spectacular rhetoric.
Another thing which the full title suggests is that the theme of the poem is not totally, perhaps not even primarily religious. Otherwise it would indeed have been remarkable if Schirmer's oeuvre, which contains so very few religious poems, were to display an early example of a devotional work. Certainly the climax of the poem is a rhetorical tribute to Christ, and Our Lord's name, or a substitute epithet, is used at various points throughout the work. Nevertheless the bulk of this 46-page poem, Schirmer's longest single work apart from the dramas, is not concerned with Christ or Christianity; it begins with a personification of the defeated enemy, War, expressed in terms of Classical mythology, and rather curiously linked with Christ's defeat of hell, and a description of Peace which is described as the Garden of Eden. The triumph of Christ is compared at some length with the triumphs the Roman generals used to enjoy, to the detriment of the latter. There is an attractive vision of peace in the countryside. Then we come to the present situation, the tribulations of Saxony and a description of Freyberg's resistance to the Swedes. The virtues of Freyberg, fidelity and virtue, are extolled and followed by a short description of the town. At the end Schirmer turns again to Christ, the Saviour of Freyberg as of the whole world, thus linking the immediate occasion with the Easter festival, and finishes with a rhetorical paean of thanksgiving. The transition from one section of the poem to another occasionally seems rather forced as in the case of the change from praise of Christ to comparison with the triumphs of the Romans (pp.521-522) or from the latter to Germany (p.533). The theme of triumphing, however, which
provides the link between the Resurrection and the end of the war in Saxony, does recur and goes some way towards providing a long and disparate poem with a unified structure. Another unifying factor, the rose-motif, makes its appearance on two occasions; it is surprising how consistently the motif occurs throughout Schirmer's work, even in a poem like this, which was eventually included not in the Rosen-Gepüsche but in the Rauten-Gepüsche, either because of lack of space in the former or because Schirmer regarded it as immature work. It seems to have been a favourite motif with Schirmer from an early date, well before the publication of the Rosen-Gepüsche.

The two most interesting features of the poem as an example of Schirmer's early style are the rhetoric at beginning and end and Schirmer's allusions to pagan Classical mythology in a poem with a religious title. The latter point is one on which both Kunath and Sonnenberg comment in their dissertations. Kunath may well be right when he asserts that Schirmer possessed all his mythological apparatus before leaving Gueints' school at Halle; it would be unwise, however, to suggest, as he does later, that Schirmer almost totally eschews the use of Classical mythology in his later work. One can only say that there tends to be rather less in Schirmer's later poetry, always remembering that one can only make tentative suggestions about the dating of his poems. References to pagan deities abound throughout Schirmer's work, as one would expect in the case of any 17th. century poet; it would be misleading to quote references to Venus or Cupid as examples, as these belong to the stock apparatus of Petrarchism, but names like Jupiter, Apollo, Diana, Aurora and many others can be found
in all phases of Schirmer’s work, they are not replaced later by pastoral names, as Kunath suggests, but instead the two modes exist side by side. What is certainly true is that Schirmer never again overwhelms the reader with such a concentrated show of Classical mythology as he does in the following lines on Christ’s descent to hell:

*Styx mehrte seine Quellen/
Cocytus warffe schon für Hoffart seine Wellen/
Und baute Hügel auf. Du hattest schon bestellt
Des schwarten Cherson Schiff/ daß es den tapfern Held/
Den Held von Jesse Stamm/ solt hin nach Lethe bringen.
Der blassen Morte Schein/ freut sich ob solchen Dingen/
Und öffnete das Thor/ den Eingang zu der Pein/
Darinnen solte Gott atets ein Gefangner seyn.
Der Rhadamantus kam/ und wolte schon zerbrechen
Den grünen Lebens-Stab. Megāra wolte rächen.
Tisiphone war de/ der falsche Freuden-Schein
Gab ihr viel böse Wort/ und mehr Gedancken/ ein/
Wie sie ihn quälen wolt. Alecto wand die Schlagen/
Die sie/ wie langes Haar/ hatt umb den Nacken hangen
Zu vielen mahlen umb. Ixion hoffte nun:
Nun wird dein runder Lauff/ dein umbgedrehtes Thun
Ein Ende nehmen bald ...

Many other examples could easily be found, especially in the earlier part of the poem. It certainly seems likely that there is a desire here to show off knowledge, the knowledge of Classical mythology.

Much the same can be said about the rhetorical climax of Schirmer’s poem, which is in part a reminiscence of Opitz’ translation of Heinssius’ "Lobgesang Jesu Christi". Rhetorical devices are always present in Schirmer’s poetry, as in the case of every 17th. century poet, but in his later work he never heaps up apostrophe, repetition, chiasmus, anaphora and so on in such profusion:

*Ich preise dein Verdienst/ ich dancke Dir vom Hertzen/
Für deinen bittern Tod/ und Übergroßen Schmerzten.
Danck sey Dir. Dir sey Danck/ du Retter aus der Pein/
Danck sey Dir ewiglich für dein Auffstehen seyn.
Jeheva sey gegrüßt! Du starcker Höll-Durchbrecher!
Du neuer Adam Du! Du rechter Friedensprecher!
If one regards such a passage as characteristically 'Barock' - and the frequent use of rhetorical devices is something which has often been described as 'Hochbarock' - then one must view Schirmer's development as being away from 'Barock' extremes towards a greater degree of moderation, which could either be ascribed to a natural maturing process or to the influence of August Buchner in Wittenberg, or to both. The asyndetic list in the last line of the passage, which would seem so characteristic in the work of Gryphius or others, is extremely rare with Schirmer and may reflect the rhetorical goal of persuadere.

In this poem Sonnenberg has found more adjectival epithets per substantive than in Schirmer's Marnia sonnets, more too than in samples from other 17th. century writers; nevertheless it may be doubted whether Schirmer's style here is unusually elaborate. Phrases like "Dein prächtig prangend Prangen" stand out by their rarity, whereas conventional expressions like "die dicke Finsternis", "Kohlen-schwartz" or "Das Rad der rothen Sonne" abound. The similes, too, are conventional, although sparingly used; the most striking is the retrospective comparison of Freyberg with an eagle, using the favourite 17th. century emblem of the true eagle which is able to stare into the sun. A liking for lists of flowers and precious stones for their own sake is noticeable and anticipates the same phenomenon in Schirmer's later work. The remaining point of interest in this early
poem is the way in which Schirmer's favourite emphasis on virtue is already apparent, applied first to Julius Caesar and then later to the town of Freyberg. \(^{14}\) Some curious compounds are coined; for example Schirmer says of Caesar

\[
\begin{align*}
\text{Und ob du schon gestorben/} \\
\text{Ist doch dein grauer Lohn der Tugend nicht verdorben/} \\
\text{Unnd deine starke Hand. Ein kecker Löwen-Sinn} \\
\text{Schlägt mit der Tugend-Schwerdt den blassen Neidhart hin.}
\end{align*}
\]

And in the description of Freyberg there are phrases like "der reichen Tugend- Glänzten". \(^{16}\) This stress on virtue runs throughout Schirmer's work; but one wonders whether Sonnenberg's opinion of Schirmer as "ein Dichter der Tugend" can be justified. \(^{17}\) Kunath even attributes Schirmer's supposed fall in favour at court to his emphasis on virtue. \(^{18}\) The theme is after all a favourite one in the 17th. century and Sonnenberg himself admits that it was common to both Opitz and Fleming.

Such are the main points of interest in "Jesu Christi Triumph". The short poem on the theme of the deliverance of Freyberg which follows it need not detain us, as it repeats the sentiments of the latter part of "Jesu Christi Triumph". Perhaps it was the first draft, or gave the original idea for the former. So we can turn to the other two poems with the date 1643. The first bears the following title:- "Di Sanders An der fliessenden Weisse Lieb- Leid- und Lobs-Gedichte/ Als der hoch-belobte Schäfer Thyrsis In den Dobreborischen Feldern sein Namens-Fest begieng. M. DC. XLIII." (RS pp.135-158). Two references in the title need explaining; "Di Sander" is a pseudonym for Schirmer himself and Gueintz' pupils called Halle the "Dobreborischen Felder", as the reference to the Saale in the opening ode shows. Schirmer later refers to this poem as "meine Schäferey"\(^{19}\) yet it only superficially fits into
the European pastoral tradition on which Opitz had drawn 13 years earlier for his Schäfferey von der Nimfen Heroinie. The story is much slighter than that of the Heroinie or of the Pagensisches Schäfergedicht of 1644/45 by Schirmer's countryman Klaj and his friends. The only common element in the three works is some academic discussion of love, a tradition probably stemming from Opitz, as has been suggested:—

"Sie alle [characters in previous pastorals] stehen im Gegensatz zu Opitzens Schäfergelehrten, denen die Liebe mehr Gegenstand akademischer Unterhaltung als wichtigste Lebensform ist."20 Even this discussion is fairly slender with Schirmer, although Di Sander's remarks to Amyntas do reveal a concept of playing a role, an important aspect of Schirmer's later work:—

Wilatu/ mein Amyntas/ sagt ich nach angehörter Ode/ ein witziger Schäfer seyn/ und läsest dich durch die vielbezahlte Göttin also aufsetzen und hintergehen. Gewiß Thyris lebet/ glaub es gewiß/ er lebet/ und lebet nicht allein/ sondern stehet in solchen Gnaden bey seiner Cynthien/ als er vor niemals gestanden.

Dies weiß ich zuvor wol/ daß er ihr vor wenig Tagen dieses zu wissen gethan/ (nach Art der Buler/ die täglich sterben/ und doch niemals tod sind) daß er ihrenwegen würde seinen Geist aufgeben müssen/ in diesen Reimen/ die er ihr in ein mit Silber beschlagenes Buch/ das er ihr überliefern lassen/ geschrieben/ darneben allenthalben Tropfen/ die aus seinen Augen/ als Zeugen seiner gewissen Liebe/ hinsu gefallen/ anzuwauen.

But the whole is really only a framework for the long Anacreontic Ode "Die Sonne pflegt suprangen", which is then discussed briefly by the personae involved. The ode is a rhetorical exercise full of such figures as Anaphora, Reduplicatio and Correctio, as the opening lines show:—

Die Sonne pflegt suprangen/
was prangen? Kommt gegangen/
und pralet durch die Nächte/
was Nächte? das Geschlechte
des Sternen-Goldes bleicht/
was bleicht? Es entweichet/
There are plenty of models for this, beginning with Opits' "Sonnet über die augen der Astree". One thinks too of Fleming's version of the famous Petrarch sonnet "Wie? Ist die Liebe Nichts? Was liebt man denn im Lieben?" Perhaps the closest in spirit to Schirmer is the 1640 parody of the Opits Astree sonnet by Finckelthaus - "Di schöne Hand: Was/ Hand! ja Ketten/ denn sie bindt ...". And later than Schirmer's ode there is Zesen's poem "Ihr augen fol von gluht! was gliuht? karfunkel-strahlen". And this only concerns the very obvious rhetorical devices; as far as the expressions are concerned the opening may well have been influenced by Simon Dach's poem "Veris tempore fervet Hymen", probably written in 1632, which begins

DIE SONNE RENNT MIT PRANGEN
DURCH IHRE FRÜLINGS-BAHN,
UND LACHT MIT IHREN WANGEN
DEN RUNDEN WELTKREIS AN.

Both or either may well have influenced Zesen's poem of 1645 mentioned above. So there is an abundance of possible models for Schirmer but none of them has his prolonged profusion of rhetorical devices. The structure is that after promising to praise his beloved the poet carries this out in detail on the usual Petrarchist pattern - hair, eyes, cheeks, lips, mouth, neck, breasts, heart, hands - finally asking all the other shepherds to join in the festivities to her praise. Most critics have rejected this poem as worthless; Kunath, for example, criticizes the "sinnlose Häufung". Here is an example from the praise of the lips which might be so described:-

WIE WENN ICH LIEß GEFALLEN/
MIR IETSUND VON CORALLEN
zu bauen rothe Klippen:
So sind die Purpur-Lippen
nach schöner Lust erbaut.
Als Venus sie geschaut/
hat drauf sie Lust bekommen/
den Sitz darein genommen.
Cupido ließ ihm taugen
zu seinem Platz die Augen/
daraus er pflegt zu schiessen/
mit Gold belagten Spiessen/
die heissen Venus Pfeile/
was Pfeile? Venus-Seile/
nicht Seile/ Venus-Brände/
nicht Brände/ Venus-Hände/
nicht Hände/ Venus-Kletten/
nicht Kletten/ Venus-Stricke/
nicht Stricke/ Venus-Blicke/
nicht Blicke/ Venus-Rencke/
was Rencke? Venus-Schwencke/
nicht Schwencke/ Venus-Feuer/
was Feuer? Ungheuer/
nicht solches/ Venus-Wunder/
was Wunder? Venus-Zunder/
nicht Zunder/ Stahl und Eisen/
was Eisen? Venus-Speisen/
ja Speisen/ süße Sachen/
die einen lustig machen.

It seems to us that here we have a young poet spreading his wings and
taking a naive delight in rhetoric and rhyming as a novelty, for their
own sake. It is the absence of such an accumulation in his later poetry
that leads one to regard these lines as the tentative work of a poet
feeling his way. Thus they are in a way a parallel to "Jesu Christi
Triumph"; and this impression is strengthened by small resemblances
such as the predilection for lists of flowers and precious stones which
we found there also.

If we omit for the time being "Des Amyntas Ode. Aus meiner
Schäferey" which may be early but is only of significance in
connection with the pastoral poems in Rosen-Gepüße Book One, then
the last of the early poems with which we are concerned is "Des Myrtillo
Frühlings Klag-Gedichte" which also bears the date 1643. The first impression is that the poem is merely a parody (in the usual 17th. century sense of the term) of Opitz' "Frühlings Klag Gedichte" of 1624, which itself is "einen grossen Theil aus dem Niederländischen"; in fact it is taken from the Bloem-Hof anthology of 1610. The Dutch poem begins with a series of parallel 'Terwyl' constructions -

Terwyl den Hemel soet, met seyn verweende daghen
De oude oude tyt des Winters gaat verjaghen ...

which are resolved 15 lines later:--

Terwyl de Herders al in coele schadow' rusten,
Daer yeder mit syn lief, sich selver gaat verlusten.
(15) So sit ick hier en treuer, so treuer ick vast alleen
En hav Eylaes myn quast met niemandt nu gheemem.

This pattern is followed more or less exactly by Opitz:--

Diewell nunmehr der Lents mit seinen schönen Tagen
Die alte kalte Zeit des Winters thut verjagen ...

Diewell die Hirten sich in kühlen Schatten setzen
Mit ihren Liebesten sich freundlich zu ergetzen,
(15) So sits ich hier und trawr, hier trawr ich gants allein,
Und habe meine Noth mit niemandt nicht gemein ...

Schirmer begins with a similar pattern, although it is in no way a translation:--

In dieser Frühlings-Zeit/ da alle Felder blühen/
Da Flore / Zephyrus / und andre sich bemühen
Der Erden anziehen ihr neugestücktes Kleid.
Da mancher hoher Baum sein grünes Haar ausbreitt.
Da sich der dicke Pusch mit grünen Laube ziert ...

The difference lies in the greater degree of expansion, for Schirmer builds up the parallel 'da' clauses for almost twice as long, only resolving them in the 29th. line:--

...Da meine Heerde Vieh
In aller Frühlingszeit geht weiden spat und früh;
(29) Da bin ich Trauerns voll! Da hab ich Angst und Leiden!
Da klag ich eintzig nur / über Scheiden / über Scheiden!
Instead of the Opitzian 'Dieweil - so' construction Schirmer repeats the 'da' for the antitheses too, and the climax of the sequence is much more rhetorical than that of Opitz. Here is an interesting sign of Schirmer's early style; he adopts Opitz' pattern but expands it and treats it in a much more rhetorical manner. The poem was not included in the first (1650) edition of the Rosen-Gepüsche; perhaps Schirmer himself felt it to be immature and perhaps this applies to other poems which may be early ones held back by him.

The way the theme develops soon takes Schirmer completely away from his model. Whereas Opitz' speaker simply bewails the loss of his beloved and prepares to die in characteristic Petrarchist fashion, Schirmer's theme is somewhat more complex. Only about 90-100 lines follow the Opitz model, then comes a revocatio with the rejection of love, because it leads one away from a virtuous life - a theme which Schirmer often takes up in later works. Inner beauty is contrasted with outward beauty in a passage which in its use of the rhetorical figure of anaphora is very characteristic of Schirmer:

Wer aber nur allein auf Leibes-Schöne siehet/
Und fraget nicht darnach/ ob in dem Hertzen blühet
Die Schönheit des Gemüts/ der ist ein Midas-Freund/
Der klaren Wahrheit Tod/ der Tugend ärgerst Feind.
So weit/ als sonst der Glanz der Sonne wird geschieden
Vom Föfel des Gestirns: so weit als man den Frieden
Vom Streiten sondert ab: So weit als Demant-Stein
Der harten Kiesel-Art wird vorzusiehen sein:
So weit das Ewige das zeitlich übersteiget:
So weit die Erde sich vom hohen Himmel neiget:
So weit ist Tugend auch der Schönheit vorgesetzt ...

Because outward beauty and love can lead one away from virtue the poet renounces love and turns to the service of the Muses and as a conclusion offers a rhetorical farewell to the groves which have heard his lover's plaint. Although some of the imagery is based on Opitz - the
'Krügelein' of the Nymphs (Opitz 1.33, Schirmer 1.208) and the simile of the hunted deer (Opitz 1.50, Schirmer 1.57) - because Schirmer has moved so far from the Opitzian pattern the final impression is very different.

The two stylistic features which are most prominent are precisely those we have noticed in other early poems; mythological references and extensive rhetorical build-up. The former are prominent in the central part of the poem (lines 90-110) where the poet invites the fates to cut his life-thread and Classical allusions proliferate; the latter feature is noticeable throughout, from the beginning, already quoted, through rhetorical apostrophising of Nature (e.g. line 76 or line 198) to the concluding farewell, as well as in the many instances of apostrophe and antithesis - "O Nyphe/ du mein Leben!// O Nyphe/ du mein Tod!" - in the central part of the poem. In both these respects the style is similar to that of the other early poems and the poem is also linked to the Anacreontic Ode by the pastoral background which is common to both. These are indeed the stylistic features which are most prominent in the three long poems of 1643.

We have dealt with these poems in isolation and at some length because they represent a reliably dated background against which to assess Schirmer's early style. Whether their unusual length is of any significance it is hard to say; certainly in his later poetry Schirmer is rarely as expansive, so one might associate this feature with the stress on rhetoric and Classical mythology. One final point of interest is the position of these poems in the text of the Rosen-Gepüsche. The Anacreontic Ode is at the end of Book I Gepüsche 2, which itself comprises poems in the pastoral tradition; one might
assume approximately the same date of composition for them. The "Klag-Gedicht" did not appear in the 1650 edition of the Rosen-Gepüsch but is the first poem of Book II Gepüsch 1. Thus the possibility of simple chronological progression in the 1657 edition would seem to be denied. Presumably this Gepüsch consists of early poems in general; whether they were those which Schirmer previously rejected or whether he merely had no space in 1650 is a matter for conjecture. And the "Jesu Christi Triumph" was kept back twenty years till the publication of the Rauten-Gepüsch of 1663, and to the very end of that work; the Saxon subject-matter might be the reason, although it is not specifically connected with the House of the Rue like the other poems around it; one is tempted to believe that Schirmer's own opinion of the poem must have been a low one, for there could be no political reason for withholding rejoicing at the repulsion of the Swedish army, and the religious theme is something most 17th. century poets would have been pleased to display.

These early poems may also provide a clue to the dating of the poems which surround them; it is to these that we now turn.
Chapter 2. Poems written before 1650.

A. Preliminary remarks.

The first terminus ante quem to work to is the date 1650, the year in which Part One of the Rosen-Gepüische was published, although these poems all appeared again, with some alterations, in the final edition of 1657. Part One consists of four 'Gepüische' which are composed as follows: the first is a mixture of verse-forms, metres and lengths of poem; most, but not all, are Petrarchist love-poems which are addressed to a variety of female pseudonyms, few of which occur more than once. This is a disparate group and difficult to characterise satisfyingly. The second is much more unified - it is a series of similar pastoral poems concluding with the Anacreontic Ode of 1643 already discussed. The third consists of the Marnia sonnets and the fourth is a collection of epigrams. With the exception of the first Gepüsch, grouping according to genre is clearly an important principle for Schirmer, which will not surprise anyone acquainted with the fifth chapter of Opitz' Poeterey. This makes it possible that strict chronology of and within the groupings may not have been as important to Schirmer as they might seem to us. (Both of these points are confirmed in the second part of the Rosen-Gepüische where there are similar groupings and in one of them a poem dated 1647 precedes one dated 1643.)

With these reservations the following tentative comments can be made about dating: as far as the fourth group, the epigrams, is concerned, it may have been written at any point from the time of Schirmer's first efforts - perhaps in 1641 at the age of 18 - up
till 1650. For the third Gepüsch, the Marnia sonnets, it is possible to be more precise. On the assumption that Marnia was a real person in Wittenberg, the majority of these poems was probably written between 1645 and 1649, seeing that the preface to the third Gepüsch is dated Wintermonat (=Nov.) 1649. The second Gepüsch consists of pastoral poems similar in setting to the Anacreontic Ode dated 1643 which concludes the group. Thus it may well be that most (though not necessarily all) of the poems in this group were written about 1643, though some may have been added not long before 1650. We suggest this primarily on the basis of the points made above about grouping and not on evaluative grounds that they are inferior, even though such poems are unlikely to be to the taste of the 20th. century. Nor is it suggested on autobiographical grounds, though there is presumably some connection between the geographical allusions of the pastoral poems and Schirmer's life. Which leaves the disparate first Gepüsch. Probably one can only suggest 1641-1650 for the whole group, without meaning this progressively, but there are some interesting problems raised in this connection. For example, there are three Marnia poems outside the third Gepüsch; two of these are epigrams at the beginning of the fourth, which seems reasonable enough, following on the Marnia sonnets in the third, and there is "Marnia und ein Buch", the penultimate poem of the first Gepüsch. To conclude from its presence there that the first Gepüsch progresses chronologically seems too precise for Schirmer. Or is it that it is the nearest place in the first Gepüsch - apart from the Echo poem - to the Marnia sonnets in the third? This then raises the problem of why the second Gepüsch does not come first. One explanation which would cover all these
points is that the first Gepüsch shows off the technical virtuosity of the young Schirmer better with its variety of metres and verse-forms and that it was therefore common sense to put it first. "Marnia und ein Buch" would be as near the sonnets as possible and the Echo poem, the only strictly pastoral poem in the first Gepüsch, would function as a transition to the second. This seems to be plausible and it would be good sales technique, a point not ignored by the Humanist scholar-poet.

After these tentative opening remarks let us turn to a detailed examination of all the poems which we know with certainty to be earlier in date than 1650.

B. Book One Gepüsch 1.

The first Gepüsch exhibits a wide variety of forms, although thematically there is a degree of unity; the majority of the poems can be called love-poems - serenades, lover's pleas, rejections and so on. The name of the mistress addressed - in contrast to the Marnia sonnets - is constantly changing, and there are never more than three poems with the same name. It is impossible to say whether these represent real women as there is constant 'covering up' on this question in the 17th. century to protect the poet's reputation, as in the change from Opitz' remarks on love-poems in his Poeterey to the preface to the 1625 edition of his poems. At one time it was assumed that most 17th. century love-poems were addressed to fictitious mistresses and hence were 'insincere', except where the critic could triumphantly establish the presence of a real woman and 'personal experience' in the poetry; nowadays one can only keep an open mind. In contrast to
the second Gepüschi, with few exceptions - "Die überschöne Mopsa" is one - the names seem not to be particularly from the pastoral world; this reinforces the impression we already have of conscious grouping of poems by Schirmer according to type. Some of the names recall Classical models; for example Asterie (Nos. I & II) (Horace) and Cynthia (Nos. IV & XXVIII) (Propertius). The mention of Suavia (No. V) may be a reminiscence of Paul Fleming's Latin poems. Finally, there seems to be an attempt, through the names, to play on the leitmotif of the whole collection, the rose; poems are addressed to Rosomene, Rosodore, Rosilis and Rosetta. This also provides a unifying thread.4

Let us return to the formal variety and consider first the different metres and length of line used in the 36 poems.

<table>
<thead>
<tr>
<th>METRES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Constant</strong></td>
</tr>
<tr>
<td>Trochaic</td>
</tr>
<tr>
<td>Iambic</td>
</tr>
<tr>
<td>Daecyllic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LENGTH OF LINE (No. of stresses)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Constant</strong></td>
</tr>
<tr>
<td>4 stresses</td>
</tr>
<tr>
<td>6 &quot;</td>
</tr>
<tr>
<td>5 &quot;</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
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<tr>
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<td></td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

Two points stand out; first, that trochaic metre just tends to be preferred to iambic in poems of constant metre and secondly, much more
obviously, that in poems with a constant number of stresses per line, the line with 4 stresses dominates all others. Taking the two points in conjunction it seems that the trochaic poem with 4 stresses to the line (and to a lesser extent the iambic of that type) might be regarded as the typical poem of this group, and it is interesting that the former certainly dominates the second Gepūsch of pastoral poems which follows. Now if the poems of these two types had been set together at the beginning of this first Gepūsch, then certainly an impression of 'sameness' would have been given, as does in fact happen in the second. But this is not the case in the first - poems of what we may call the standard type (4-stressed trochaic or iambic) are interspersed with poems in other metres and with varying lengths of line. Any quick glance at the first Gepūsch will show how the metre and length of line are constantly varied from one poem to the next. Only on four occasions - Nos. XI-XII, Nos. XIX-XXI, Nos. XXIII-XXV and Nos. XXXIV-XXXV - is the same metre and length of line preserved from one poem to the next and the first two cases are poems addressed to the same mistress, so that one can see them as a thematic pair or trio. We would not conclude that the 'standard' type is earlier, with the more varied ones added later, but rather that Schirmer deliberately built up the Gepūsch to reveal the variety of his accomplishments, placing the poems rather to this end than on a chronological basis of composition. As a result of lack of consideration of such patterns this point has never emerged in previous criticism. Two further points; the many variations in length of line - 13 different types in 36 poems - is probably one of the reasons why Schirmer quickly became renowned as a virtuoso performer in his day, although Opits had
advocated this variation in the seventh chapter of his *Poeterey*; secondly, it is a little curious, since Schirmer was a pupil of Buchner, that there are only 4 poems in dactyls or anapaests and only one, "Die Steinerne", with long lines in dactyls. If anything the ratio decreases in his later work; perhaps one can at any rate ascribe the few examples we have here primarily to the influence of Buchner. In a dedicatory poem to Gueintz' *Rechtschreibung*, Schirmer uses dactyls, perhaps in order to remind all of the link between his old teacher Gueintz, Buchner and himself. Considering the use of the dactyl made by other pupils of Buchner's like Zesen and Klaj, Schirmer is sparing indeed; if it was innate conservatism which is the reason, that might have made him particularly suitable for his Court posts at Dresden later, for the latter town, unlike Leipzig or Wittenberg, seems to have been conservative in poetic matters.

We turn now to the question of length of stanza and rhyme pattern of the poems in the first Gepüscher. Here the variety is even greater than in either of the respects already examined, as the following table shows:

<table>
<thead>
<tr>
<th>LENGTH OF STANZA</th>
<th>RS 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 lines</td>
<td>15</td>
</tr>
<tr>
<td>7 &quot;</td>
<td>8</td>
</tr>
<tr>
<td>4 &quot;</td>
<td>5</td>
</tr>
<tr>
<td>10 &quot;</td>
<td>1</td>
</tr>
<tr>
<td>11 &quot;</td>
<td>1</td>
</tr>
<tr>
<td>12 &quot;</td>
<td>1</td>
</tr>
<tr>
<td>Couplets - no stanzas</td>
<td>1</td>
</tr>
</tbody>
</table>

And if we look more closely at the rhyme-patterns of the most frequent stanza-type we have the following:
RHYME PATTERN IN 6-LINE STANZAS I RS 1.

<table>
<thead>
<tr>
<th>ababoc</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>aabccb</td>
<td>4</td>
</tr>
<tr>
<td>aabobc</td>
<td>2</td>
</tr>
<tr>
<td>abcobc</td>
<td>1</td>
</tr>
</tbody>
</table>

And to demonstrate the variety even more, if we take the favourite rhyme pattern here and examine it for masculine and feminine endings and for metre we obtain the following:—

**MASCULINE AND FEMININE ENDINGS AND METRE IN ababcc 6-LINE STANZAS**

<table>
<thead>
<tr>
<th>a = fem.</th>
<th>b = masc.</th>
<th>c = masc.</th>
<th>Iambic.</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Trochaic.</td>
<td>2</td>
</tr>
<tr>
<td>a = fem.</td>
<td>b = masc.</td>
<td>c = fem.</td>
<td>Trochaic.</td>
<td>1</td>
</tr>
<tr>
<td>a = masc.</td>
<td>b = fem.</td>
<td>c = masc.</td>
<td>Trochaic.</td>
<td>1</td>
</tr>
</tbody>
</table>

This close look at one particular aspect shows the tremendous variety of formal patterns which exists in the first Gepüsch of the Rosen-Gepüscbe, a variety which contrasts greatly with the second Gepüsch and the third. Perhaps the virtuosity displayed here led to Schirmer being awarded his place in Zesen's "Deutschgesinnte Genossenschaft" in 1647.

Let us turn now to the analysis of some examples of Schirmer's poetry from this group. Since the order of composition is unknown we take the most characteristic examples first, on the basis of the tables offered above, and begin with poem XIX (RS pp. 37-39):—

An seine lieblich Schwartzbraune.

O Schwartzbraune Rosilis/
bist du noch nicht gewiß/
wie ich dich so treulich meine?
Ach du weist es sonner mich/
wie mein Hertze sehne sich
nach dem göldnen Liebes-Scheine.
Glühend Eisen flammet sehr/
doch mein Hertz ist noch viel mehr
angereggt von deinen Blicken.
Von den Blicken deiner Pracht/
deiner unerwehrten Macht/
die mich kan zur Erde drücken.
Könt ich/ wenn mein schwacher Geist
in sein schwarzes Grab gereist/
Noch an eine Liebe denken/
wolt ich immer für und für/
schönste Rosilis/ noch dir
einzig meine Sinnen lenken
Centner Worte mach ich nicht/
damit mancher sich verpflicht/
seinen Leib dahin zugeben/
wenn er in der jungen Zeit
solt in krancker Einsamkeit
sonder Gegen-Liebe leben.
Und ob Himmel und das Meer
Stetig ihm zuwieder wehr/
er von ihr nicht wanoken wolte/
Ja/ ob Feuer und die Luft
alle Krafft zusammen rufft/
ihn doch keins abtreiben solte.
Morgen doch bey früher Zeit
wandert er wol anderweit/
andre gleichfals zuberücken.
rühmet ihren Mund und Hand/
und den Göttlichen Verstand/
der sein Hertz kan bestricken.
Nein/ ein solcher bin ich nicht/
deiner braunen Augen-Liecht/
Rosilis/ ich nur erhöhe.
Meiner Liebe Redlichkeit
liegt zu Ancker iederzeit/
daß ich/ mehr als feste/ stehe.
Weil ich nun nicht wanoken kan/
Ey/ so laß bey iederman
uns das Glück und Unglück theilen.
Keine Last/ die ist so schwere/
die nicht halb so leichte wehr/
wenn sie steht aufen Seulen.

Here is a typical Schirmer poem in trochaic metre and 6-line stanzas,
the commonest type in the first Gepüisch. The title has something of
the Volkslied tone of Finckelthaus' "Er lobet seine Schwartze" but
this is only a fleeting impression since the poem is anything but
artless, although it does flow with considerable ease. This is due
to Schirmer's handling of the metre, to the coincidence of metrical and natural stress which is on the whole typical of his poetry. The only line which might cause any difficulty to the modern reader in this respect is the first, but in the case of the adjective Schirmer is only following the practice of both Opits and Fleming in shifting the stress of a naturally dactylic word to the middle syllable. Apart from small points like this there is an easy flow to the lines which has often been noted as characteristic of Schirmer's work.

The poem begins with the usual profession of the faithful poet's love for his mistress in the first verse and continues in the next with two analogies, those of glowing iron and weight. The first sounds proverbial but may be (perhaps conventionally) emblematic; in at least one 17th. century emblem glowing iron is equated with "Liebes-Brand". The second image of pressure and weight begins a line of imagery which runs through the whole poem and links neatly with the final emblem, thus contributing to the unity of the whole. Death as a part of the Petrarchist pose is introduced here as elsewhere by Schirmer (Nos.VI, XIV, XV and others); the line "in sein schwartzes Grab gereist" with its conventional epithet is a repetition of a line in "An die unbarmhertzige Chloris". Immediately, however, the poet shows himself aware of a distinction between the honest role he is playing and the possible exaggerations of the Petrarchist convention. Just as in the discussion of love in Schirmer's 'Schäferery' of 1643, so too here in the three verses beginning "Centner Worte mach ich nicht" there is a degree of ironic detachment from the convention. With the above words the weight imagery is also reintroduced. The rejection of the false poseur is then summed up in the penultimate
stanza - "Nein/ ein solcher bin ich nicht". The poet asserts his honest love in strong terms and with the anchor image, which is one of a favourite complex with Schirmer (Port, Schiffbruch etc.); in the previous poem there were the lines

Ich kann noch stille liegen
zu Anker isderzeit.

And in "Er entschläget sich der Melinden" (No. XXXIII) we have the lines

mein frommes Schiff das anokert ein
nicht deinen Wellen preis zu seyn.

We see from these examples - and others could be found outside the first Gepusch - how the image is used to show respectability and reliability and therefore fits neatly into the argument of the poem. (The anchor image is common in the 17th. century; one thinks of Opitz' "Dorinde wiltu mich verlassen" before Schirmer, and of Hofmannswaldau's famous "Wo sind die Stunden" after.) In retrospect the word "treulich" in the third line of the poem appears less conventional and more of an anticipation of the modesty and honesty described at the end. The poem concludes by assuming the weight imagery into a final emblematic image:

Keine Last die ist so schwehr/
die nicht halb so leichte wehr/
wenn sie steht auff zwen Seulen.

Solidity and repose are the culmination of the argument and imagery which have gone before. Although the thought behind the final image may be relatively commonplace - 'a trouble shared is a trouble halved' - in the context the image itself presenting the poet and his mistress as two pillars holding up her burdens forms both an appropriate and a satisfying conclusion.

A poem which is rather better known as a result of appearing in
an anthology is the serenade entitled "Nacht-Klage" (RS pp. 51-53). Like the previous poem it is in trochaic metre but this time in the (for Schirmer) rather less usual 4-line stanza:

Nacht-Klage

Kom/ Rosetta/ schönes Liecht/
das durch meine Sinnen bricht/
Ach! Rosetta/ kom doch an/
das ich länger leben kan.
Deine Rosen-volle Hand
hat mein Hertze mir entwandt/
daß kein Glanz/ kein heller Schein
will in meinen Augen seyn...

Bleich bin ich vom Angesicht/
und das hastu zugericht/
ohne Sinnen ist mein Sin/
weil ich nicht in deinem bin.

Wach! wach auf/ wach auf/ meine Lieb!
daß mich erst zu lieben trieb.
Höre meinen Saiten zu/
die mit mir nicht haben Ruh.

Scheub das stolzte Fenster auf/
laß den blicken ihren Lauf/
daß mein halb-verbrantes Hertz
nicht mehr fülle seinen Schmertz
Dieses törest mich noch sehr/
daß du mir gibst dein Gehör/
weil mich deine Gunt anlacht/
wünscht ich dir jetzt gute Nacht.

Nun verbirge dein Gesicht/
weil mein Dienst auf heint verricht.
Nach das seelze Fenster zu/
und gib dich der süßen Ruh.

Kan ich heint erwerben hier/
daß ich morgen komme für/
so soll deiner Augen Schein
mir mehr/ als die Sonne seyn.

Keine Schöne schlaffe nu/
schlaffe wol/ schlaff/ schlaff/ mein Du/ *
lieb mich/ und was ich gebracht/
nun schlaff wol/ zu guter Nacht!

*In the 1657 edition the final e on the first 'schlaff' is omitted; the 1650 edition confirms that this is an obvious misprint.

The rose-motif which runs through the whole collection is particularly evident, as one would expect, in the poems addressed to mistresses with names like Rosetta, Rosilis etc. Here we have "Deine Rosen-volle
Hand”; in No.XX (Rosilis) we have "diesen Rosen-Mund", "unter deinen Rosenstrauch", "deiner Rosen starke Nacht" and there are countless examples elsewhere.

The serenade introduces the characteristic Petrarchist pose of the dying lover appealing for his mistress to appear so that he can live longer. As in the previous poem the imagery is often conventional (here: "schwartze Nacht"; No.XX: "schwartzes Grab") and there is evidence of some dependence on Opitz' "Itsund kompt die Nacht herbey". Characteristic of Schirmer and more original is the element of 'play', both word-play and rhetorical exaggeration in a playful context. As an example of the former there are the lines

ohne Sinnen ist mein Sin/
weil ich nicht in deinem bin.

Playing with words is an element of Schirmer’s style; in the preceding poem, "An Charibellen", the second verse runs as follows:-

Daß zwar kan ich noch eingehen/
Jugend die ist Schuld daran.
Liesse Jugend Jugend stehen/
würd ich dich nicht sehen an/
drümbe weil Jugend Jugend liebt/
Jugend Jugend sich ergibt.
daß die Jugend Jugend hertzset
macht daß Jugend gerne schertset.

But these lines do not go beyond the limits of meaning, nor is this element of 'play' anything like as widespread in Schirmer’s poetry as in the work of his contemporaries Zesen and the Nürnberg poets.

Rhetorical apostrophising in a playful context is even more typical of Schirmer. Here there is the line "Wach! wach auf..." and also the light-hearted final stanza. This kind of rhetorical repetition often occurs elsewhere, for example in "Die schöne Philurene" with its first line "Fleuch/ fleuch Venus/ aus den
Wäldern" (RS p. 31) and in lines like "halt/ halt/ mein Sinn/ halt noch zurück" (RS p. 14). It is a favourite device in Schirmer's love-poetry, perhaps one of the elements which make up the 'lightness' so often mentioned by critics and so hard to define. A stylistic point which is fairly rare with Schirmer is the way in which the lady's attributes are transferred to the window - it is "das stolze Fenster" at the beginning, "das seelge Fenster" afterwards. With the modest pleasure at her having received his serenade the poet concludes on this light-hearted rhetorical note which contrasts so markedly with the heavy rhetoric of an early poem like "Jesu Christi Triumph". This is certainly a poem which reflects the motto of the preface, "Modestae Voluptati, non Vanitati".

We turn now to a little-known poem with some characteristic features (RS pp. 65-67):

Die Viel-beneidete.

Nun/ was hilfft es/ ich will schweigen/
und Gott ruffen an zum Zeugen/
Er weiß meine Sache recht.
Mein Gewissen wird es sagen/
daß ich dieses Joch getragen/
niemals/ als ein Sünden-Knecht.

Tausentfache Läster-Zungen
haben mir mein Hertz durchdrungen/
das sich in sich selbst nicht weiß
Tausent Mäuler speyen Flammen
über mich und dich zusammen/
über dich/ du Musen-Preiß
Regne Tropfen/ blute Thränen/
Hertzse/ blute Noth und Sehnen/
blute/ blute rothe Pein.
Weine bey den bösen Leuten
über die verruchten Zeiten/
und laß alle Freude seyn.

Nim vor Myrten die Cypressen/
bis du deiner Angst vergessen/
wriff die Rosen von dir hin.
Amaranthen solstu tragen/
und der Blumen dich entschlagen/
weil ich so verwundet bin.
Doch was hilft es/ traurig stehen/
und in Todes-Kränten gehen?
Gut Gewissen Triumphpört.
Die Geduld schwingt ihre Fahnen/
dir den schönen Weg zu bahnen/
da die Unschuld dich besiert.
Lasst es hageln/ lasst es schneien/
lasst die Wolken Feuer speyen/
lasst es gehen/ wie es geht.
Recht kriegt endlich noch zu Lohne
die vergüldte Lorber-Krone/
die im Donner stets besteht.
Lüget immer was ihr wollet/
traget aus/ was ihr nicht sollet/
naget meinen freyen Sinn.
Keine Palmen hoch aufgehen/
wenn sie nicht gedrückt stehen/
ich bin doch wol/ wer ich bin.
Ein erwachsenes Geblüthe/
und die Tugend im Gemütze/
fürchten einen Neider nicht.
Was die Lüster-Müler speyen
wird noch ihnen selbst geadyen/
wenn sie Gottes Rache richten.
Unterdessen wird mich stützen/
und für ihrem Stich beschützen/
Unschuld/ als ein starker Held/
der/ durch seiner Lanten brechen/
seinen ärsten Feind kann schwachen/
und behalten alles Feld.
Darümb will ich jetzund schweigen/
und Gott ruffen an zum Zeugen/
er weiß meine Sache recht.
Mein Gewissen wird es sagen/
dass ich dieses Joch getragen
niemals/ als ein Sünden-Knecht.

Once again the poem is in 6-line stanzas and trochaic metre, the most characteristic of all Schirmer's verse-forms. It is of the da capo type (like No. V "Über Ihr Angesicht" and No. XXXIV "Ein freyer Sinn gehet über alle Dienstbarkeit") which is a favourite of Schirmer's and is suitable for the theme, which is defiance of slanderers and in defence of the poet and his mistress. The most interesting features are the rhetoric with which the defence is conducted and the imagery which is used. There are some typical examples of rhetorical repetition and anaphora, allied sometimes with
alliteration, as in the third or the sixth verses, for example. The anaphora is very typical of Schirmer but in contrast to the previous poem and as in "Jesu Christi Triumph" the rhetorical devices are used in a serious, not in a playful context.

More important is the imagery which is used in the poem, and especially the complex of flower and plant imagery which is such a favourite with Schirmer. In the fourth stanza the poet's mistress is enjoined to turn from two 'happy' plants - myrtles and roses - to two 'sad' ones, cypresses and amaranths. The myrtle, the tree dedicated to Venus, is a symbol of passion and fulfilled love. The cypress initially suggests death, but here a more convincing case can be made out for another meaning; in at least two emblem books known in the 17th. century, those of Alciatus and Guillaume de la Perrière, the cypress stands for "unfruchtbare Schönheit" and in the latter additionally for "Selbstbeherrschung". Either meaning or both would fit the context better here. As far as the amaranth is concerned Schirmer is probably thinking of the purple amaranth tristis which as its name implies suggests melancholy or pain - among other things it is used as a symbol of menstruation - and whose emblematic meaning seems to be constant love or tears. So the whole passage suggests that the joys of love must be renounced temporarily for a more melancholy self-control because of the calumnies of outsiders. Emblematic usage is present again in the sixth and seventh stanzas with the mention of the laurel which remains standing in the thunderstorm and the palm-tree which grows better through being pressed down. This meaning for the laurel can be found often in the poetry of the 17th. century and Schirmer could possibly have known the image from
Fleming’s lines of 1638:—

Wie wenn das Wetter blitzet
und auf den dicken Wald viel’ Donnerkeile sprüzet,
die steinern’ Eiche spält, der Fichten Kraft zerbricht:
blos an den Lorbeerbaum wagt sich kein Donner nicht.

It does seem more likely, however, that the image goes back to an emblem; in Johann Camerarius’ emblem book of 1590 the laurel untouched by lightning is given the motto INTACTA VIRTUS (Unantastbare Tugend) and this is exactly what the poet goes on to suggest in the eighth verse here. The significance of the palm tree in the seventh stanza is also revealed by the emblem books of Alciatus, with the motto OBUDANDUM ADVERSOS URGENTIA (Stärkung durch Widerstand), and Georg Rollenhagen, where the palm tree signifies the victory of truth. Both of these meanings fit perfectly in the context of our poem. There is even one emblem in Camerarius’ book which shows a laurel and a palm tree together on the summit of a mountain with the motto ARDUA VIRTUTEM, showing the difficult path to virtue. Without suggesting specifically that Schirmer knew each or any of these works it is nevertheless true to say that these emblematic explanations clarify the progression of the plant imagery in the poem towards the mention of Virtue in the eighth stanza, the virtue which is needed, presumably by both the poet and his mistress, to overcome the slanderers’ tongues. The imagery is not arbitrary, but is artistically linked with one of Schirmer’s favourite themes, that of virtue. We noticed this theme already in Schirmer’s early poetry but there are countless examples throughout his work. In this respect, then, the poem is characteristic, though it is not an example that Sonnenberg could have used in his argument that Schirmer is "ein Dichter der Tugend", since stress on the virtue of the poet and his
mistress would be a sine qua non in a 'Rollengedicht' of this type.  

Another small point about the imagery which demonstrates the artistic cohesiveness of the whole is the use of war-imagery - the personification of Patience with her standards in the fifth verse and the personification of Innocence heroically defeating the enemy in the penultimate stanza. These war images are very rare in Schirmer's work - he neither uses war images to depict adversity as does Gryphius nor presents love as a war in the manner of Hofmannswaldau - although the first poem of the Rosen-Gepüsche does open with the lines:

Meine Burg ist nun eršürmt
und mit Feuer eingesommen/
Du/ du aber bist bethürmt/
und zu Danaen hinkommen.

It is typical of Schirmer that the imagery in our poem is cumulative and the metaphors of war fit in brilliantly with the aggressive rhetorical self-defence. One final small point; the interdental syncope in the eighth stanza (richt = richtet) does occur occasionally in Schirmer's work, though not so often as in that of Fleming or the early Gryphius.  

Many of the other poems in the first Gepüsche use the ubiquitous Petrarchist pose of the suffering and dying lover; in "An die unbarmerhtsige Chloris" (RS pp.28-31) it is combined with an erotic twist:--

Soll ich denn verderben
und in Liebe sterben?
Soll mich meine Noth
bringen in den Tod?
Ach! so laß mir su/
daß die letzte Ruh
ich auf deinen Brüsten thu.

(Here is a further example of Schirmer's virtuosity with a 7-line
To conclude the poem Schirmer uses Death as the final point, a function which Death also fulfils in the preceding poem "An seine Melinde" (RS pp.26-28), where similar Petrarchist formulas are employed. The third stanza from the end runs as follows:

*Kom Tod* / ich will dir geben
ein feistes Opffer hin
Hier ist mein krankes Leben/
hier ist mein krancker Sinn.
Ihr müd'en Geister scheidet von mir ab/
ich eile fort von euch ins finstre Grab.

In the last two stanzas, however, the pattern is altered slightly and some hope is allowed the suffering lover. The Melinde poem is our first example in iambic metre and also shows how Schirmer varies the 6-line stanza with four shorter lines of 3 stresses followed by two with 5 stresses. This is a greater degree of variation than in the last poem but in a stanza of more usual length.

We see in these two latter poems how Schirmer treats a similar theme with a similar pattern, but uses two different metres with quite sophisticated verse-forms. It is in the formal treatment rather than in the structural pattern that the main interest lies. In this respect the poems seem to stand mid-way between a poem like Opitz' "Ihr schwartzen Augen Ihr" early in the century, which began the vogue for poems in lines of unequal length, and a poem like Hofmannswaldau's "Wo sind die Stunden" later in the century. Schirmer reverses the order of long and short lines in the Opitz poem, but on the other hand does not have the greater degree of variation in length of line which we find in the Hofmannswaldau "aria".

Not all of the poems in the first 'Gepüsch' are love-songs;
if we can believe the word of Johann Georg Schoch, a friend of Schirmer's, one of the most famous in its day, sung by every apprentice, was a drinking-song. It is true, however, that even this theme is connected with that of unhappy love, as the title, "Lieber treue Freundschaft/ als falsche Buhlschaft" (RS pp. 56-60) indicates. The first three stanzas are sufficient to indicate the theme of the turn from false love to friendship of drinkers. The poem goes on to the un-Anacreontic mention of beer and - a modern touch - praise of tobacco!

Immer hin/fahr immer hin/
falscher Sinn/
du solst mich nicht kränken.
Was mir gar nicht werden kan/
wird von dann
mein Gemüthe lencken.
Ich weiß meine Zeit/
und ein solches Leid
in den kühlen Wein/
der mir glat geht ein/
wol zu versecken.
Was ist das/ das mich stets quält
und entseelt/
als ein grosses Leyden?
dein gestirnte Angesicht
hat zwar Liecht/
aber wenig Freuden.
Drum will ich/ O Zier/
mich entschlagen dir/
deiner Augen Glanz/
und den Rosen-Kantz
hinfart zumeiden.
Was frag ich nach deinem Kuß/
den ich muß
stets mit Thränen suchen.
Ist mir schon dein rother Mund
nicht vergunt/
will ich drumb nicht fluchen.
Ein Venedisch Glas
ist mir eben das/
wenne es mit Gethön rund herümb muß gehn
be grünen Buchen.

It is worthwhile setting down the metrical and rhyme patterns
for the 11-line stanza - unique in his work - which Schirmer uses here:–

\[
\begin{array}{cccc}
\text{a} & /x /x /x/ & 4 & \text{(no. of stresses)} \\
\text{b} & /x /x /x/ & 3 \\
\text{c} & /x /x /x/ & 4 \\
\text{d} & /x /x /x/ & 4 \\
\text{e} & /x /x /x/ & 3 \\
\text{b} & x/ x/ x& 2 \\
\end{array}
\]

This is one of the most unusual and sophisticated verse-forms which Schirmer handles in the first Gepüscher; it is trochaic, with the exception of the last line, but varies continually in length of line and rhyme. On the other hand one can hardly imagine that it held the same amount of difficulty as the complex dactylic/anaapaestic poems in this Gepüscher and it is therefore with some surprise that one records a degree of metrical awkwardness in the poem. At the end of the first stanza, for example, monosyllables like und, in and zu receive an unwonted stress, openings like "Was frag ich" go against natural stress and for some of the long lines we are required to produce four stresses in place of a natural two - e.g. "Eine neue Bruderschaft". The definite article often receives an unnatural stress, - "ein Venedisch Glas". Although it does occur that Schirmer suppresses natural stress, particularly in monosyllables, there is rarely such frequent stressing of unstressed monosyllables, so that for a man who is noted for metrical smoothness and felicity the impression is almost of ineptitude at times. On the other hand Schooh tells us that this poem was virtually a 'pop song' in its day. Can we reconcile the discrepancy? Perhaps the clue lies in the
element of music, an aspect which we have not so far broached. Although it smacks of special pleading, it is possible to suggest that songs in varied or shorter lines, such as this or the Alamanna poem which succeeds it, lose more without their music than poems in longer lines (Alexandrines for example), which can stand on their own more easily. In connection with the metrical problems of Meistersang and the Kirchenlied Wolfgang Kayser has suggested that the melody often leads us to forget metrical infelicities. And Hinton Thomas has shown how an Opitz poem of apparently inflexible iambic metre can sound dactylic in part when set to music.

So far no poems in dactylic metre have been considered, mainly because we wished to take a sample of the more characteristic types first. Schirmer's use of the dactyl is rather sparing, which is curious for a pupil of Buchner's, yet dactyls or anapaests may appear in any phase of his work. There are only 9 poems in the whole of the Rosen-Gepüsche which use these metres at all; and of these only three have long regular lines with three or more dactyls or anapaests in them. The only one in the first Gepüsche is the poem "Die Steinerne" (RS pp.23-25), of which we reproduce three sample stanzas; although dactylic it is otherwise close to a favourite pattern formally - six-line stanzas with four stresses to the line - but the dactylic rhythm tends to obscure this at first reading:-

Artlich durchflinckern die Rosen die Wangen/ wenn sie durch Lächeln gezierter seyn.
Wils ich (ach Schmerz!) sie kissend umfangen/ sind sie nichts anders als Sardischer Stein.
Wilstu noch leugnen/ O schöneste Zier?
Gläub es/ die Lippen sind steinern an dir!
Trägestu/ Kunststück/ auch röthliche Lippen/
welche dem Amor an dünlichsten seyn?
Nein. Es sind harte Corallene Klippen/
Schiffbruch ist einsig bey ihnen gemein.
Rege sie wie du wilt/ Schöne/ vor mir
Glaub es/ die Lippen sind steinern an dir!
Zarte der Schönen/ die brallenden Brüste
sind Alabaster/ mit Türkä schüttet.
An dem bewiesenen Liebes-Gerüste
stehen Rubine zu derberst gesetzt.
Habst du die Bügse/ Schönnine/ vor mir?
Glaub es/ die Brüste sind steinern an dir!

Schirmer handles the dactylic metre competently, unless one
excepts the reasonably legitimate tendency to add an intermediate e
in words like "schöneste" or "geziereter". There is a greater wealth
of epithets than usual in Schirmer's poetry; metaphoric circum-
locution (Liebes-Gerüste for Brüste), two adjectives before a noun
(harte Corallene Klippen) which is very rare in Schirmer's work, a
wealth of precious stone names expressing hardness, grace alliterative
decoration (Gleichstu gleich Paphos und Plinius Pracht),
playful wit (Ich kan in Warheit/ O Hertse/ nicht schertzen) - all are
indulged in and cumulatively they represent a certain expansion of
expression which might (as in the case of the Nürnberg poets) be
attributed to the presence of the dactyl. The poem is not by any
means a happy one; Schirmer does not follow here the 17th. century
practice of reserving the dactyl for happy subject-matter, although we
shall find instances later. One of the rare alterations from the 1650
edition of the Rosen-Gepü sche which may have some significance is the
substitution of Stirngen (1657) for Stirne (1650). Later in the poem
there is a further diminutive, Herzgan. Diminutives are not common
in Schirmer's work and their presence is against the spirit of Opitz's
Poeterey (Ch.7) and the latter's own practice; in the case of
Stirngen the reason may be to avoid the awkward elision "die Stirne ist".

Although the degree of embellishment is considerable, the structure is very simple and the subject-matter remains within the Petrarchist convention. Having asserted his intention not to praise the beauty because of her hardness, the poet passes from one physical feature to another—hair, forehead, face, cheeks, lips, breasts—claiming in the refrain to each verse that each part is made of a different (precious) stone, a simple parallelism which is completed two stanzas from the end with a summary commencing with the actual word 'Summa'. Finally the heart, too, is described as made of stone and the whole ends with the not especially witty pointe "Alles ist härter/ als steinern/ an dir". Schirmer does not build up to a pointe as Hofmannswaldau and others do; indeed, there is often, as we have seen in the Rosilis and Melinde poems, a certain relaxation of the tension in the last stanza. Here the wit lies more in the description on the way than in the pointe to which this description leads.

The poem, then, is a mixture of conventional structure and subject-matter with (for Schirmer) unusual dactylic rhythms. Our final two examples also use dactyls in part but not to the same extent. The first is the second poem of the **Rosen-Gepü sche** (RS pp. 3-4):

**Sie Liebet Ihn.**

Funckelt ihr göldnen Himmels-Sternen!  
blitset ihr hellen Nacht-Laternen!  
Jauchzet ihr Stralen an der Sonnen!  
rauschet ihr kühlen Wasser-Bronnen;  
Asterie will sich zur liebe verdammen/  
die keusche Brust fühlet die blinckenden Flammen;
Tugend und Gunst
mehret die Brunst/
welche die rauchenden Geister anbrennt.
Hertzgen und Mund
stehen verwund/
daß sich Asterie selber nicht kennt.

Brummende Donner/ Hagel-Spitzen/
Feuer-bestraltes Wetter-Blitzen/
Kraehende Wolken/ harte Schläge/

fliehet Asterien aus dem Wege/
beräumet die weiße Strasse dort oben/
Asterie bleibt unsterblich erhoben.
bleiche nun gantz/
Luna/ dein Giants
wird die verdüsterten Augen verlassen.
Hinde/ spann an/
zeichne die Bahn/

ihre Hand kümnet den Zügel sussen.
Fahre nun wohl aus deinen Tächern
Zu den vergoldten Liebs-Gemächern/
Sage du woslest aller Enden
Venus gebutsten Leib beschänden.

Erschelle/ wie Paris mit Freuden-Gethöne
dir geben den Apffel/ das Zeichen der Schöne.
Melde darbey/
Sylvius sey/
Welcher ihn konne durch Tugend erwerben.
Kömst/ mein Glück/
Wieder zurück/
Will ich dein willigster Diener ersterben.

Let us say immediately that the theme indicated in the opening
lines of raising one's beloved to the skies is fairly commonplace in
the 17th. century, recalling, among others, Dach's poem "lidia,
perpetuum pariunt tibi carmina laudam" and Brehme's "Leucht ihr
Sternen/ Blitzt ihr Himmel" before Schirmer, and Zesen's "Maienlied"
and Stieler's "Der Haß küsset ja nicht" after him. According to
Sonnenberg this is one of the rare portrayals of happy love in
Schirmer's work but this is an opinion one can only accept with some
reservations; first, the Petrarchist convention in any case tends
towards depiction mainly of the suffering lover; secondly, as we have
already seen in, for example, the Melinde poem, there are occasions
when Schirmer modifies the expected extreme of melancholy at the end in favour of a more optimistic conclusion. Once again the theme of virtue appears, and characteristically for Schirmer but perhaps uncharacteristically for many other writers of the 17th. century like Opitz, love and virtue are not incompatible, but rather the opposite - "Tugend und Gunst// mehret die Brunst" - and Sylvius, the poet's mask, can earn Paris' apple, the symbol of her beauty, through his virtue. The thematically the poem remains within the bounds of the Petrarchist convention and ends with the graceful galant points; it is truly an example of poetry as an elegant social convention, like the "Handkuss eines Gesellschaftstanses".

It is the metrical and general technical virtuosity and the linguistic expression rather than the theme which makes the poem of interest. The pattern of rhymes, metre and number of stresses per line in the unique 12-line stanza used here is as follows:-

<table>
<thead>
<tr>
<th>Line</th>
<th>Rhyme Scheme</th>
<th>Stresses</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>/xx /x/x/x</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>/xx /x/x/x</td>
<td>4</td>
</tr>
<tr>
<td>c</td>
<td>/xx (x)/x/x</td>
<td>4</td>
</tr>
<tr>
<td>d</td>
<td>/xx /x/x</td>
<td>4</td>
</tr>
<tr>
<td>e</td>
<td>/xx /x/x/x</td>
<td>4</td>
</tr>
<tr>
<td>f</td>
<td>/xx /x/x</td>
<td>4</td>
</tr>
<tr>
<td>g</td>
<td>/xx /x/x/x</td>
<td>4</td>
</tr>
</tbody>
</table>

The fourth line of the second verse has an extra unstressed syllable, making the second foot dactylic instead of trochaic. We are not disposed to say whether this is a mistake by Schirmer or a deliberate variation, although the latter, it seems, would be rare in the poetry of the 17th. century. Although we would nowadays regard the fifth
and sixth lines as containing dactyls, in 17th. century terms they would be regarded as beginning with an iambic foot (or possibly a spondee), followed by three anapaests and concluding with a feminine ending; this is made quite clear in the poetics of Schirmer's teacher August Buchner and in the Helicon of another of Buchner's pupils, Philipp Zesen. Despite this it is reasonable enough to talk of dactylic rhythm in the poem in general and it is interesting how this is contained, in the first four lines, by the final three trochaic feet. It seems characteristic of Schirmer - and in this respect the previous poem "Die Steinern'e" is untypical - that the dactylic rhythm is not allowed to run away with the whole stanza; there is no danger of the lines becoming a 'jingle', as is sometimes the case in the better known work of Zesen and the Nürnberger. Schirmer's handling of dactyl and anapaest is relatively free of any 'Tonbeugung', though "die keusche Brust" with stress on keusch but none on Brust is none too good in this respect. "Anbrennet", which sounds odd to a modern ear, falls into a different category; Schirmer merely follows Opitz in stressing the middle syllable of words like anbrennet, hinwende, aufwachsen, and in any case it is known that the stress on verbal prefixes was more variable in the 17th. century. The metre and rhyme pattern of this poem, though certainly varied, are not quite so unusual as first reading might suggest.

The rhetorical apostrophizing of cosmic bodies and natural phenomena makes a spectacular start to the first two stanzas and this is allied with further linguistic devices such as onomatopoeia - Krachende Woloken, Brummente Donner - and hard sounds - funckelt, blitzet, jauchzet. One of Schirmer's rare diminutives - Hertzgen -
is possibly a result of the dactylic metre and the desirability of avoiding Hertze und. Metaphorical epithets like "Nacht-Laternen" (=Sterne) reminiscent of the preciosity of the Nürnberg are also rare with Schirmer and as in the case of "Die Steinerner" this degree of linguistic embellishment could have resulted from the dactylic metre.

Our final example is one of the best-known although in some ways less characteristic of Schirmer's poems, to which Günther Müller devotes some comments in his "Geschichte des deutschen Liedes".32 (RS pp.8-10) It is also partly dactylic:

Seine tödliche Schmertzten
an Rosomenen.

Brand/ Feuer Flammen und Hagelsteine
betäuben/ O Schöne/ mein Angesicht/
daß ich täglich weine.
meine matten Glieder
schlagen mich darnieder/
ob ich sey der deine/
Gut/ Muth/ Blut vorgehen.

Wenn sich die Nymphen zum Rosen machen/
und brechen den Himmelgezieren Glanz/
liegen meine Sachen/
weil ich/ Rosomene/
deine zarte Schöne
vor mir sehe lachen/
Hand/ Pfand/ Brand zutödten.

Ach sоль ich deiner zum besten dencken/
und sehen das Silber der reinen Brust/
würde mich nichts kräncken/
mein Hertz würde leben/
und in Freude schweben/
wen du würdest lencken
Hertz/ Schertz/ Schmertz und brennen.

Weil aber deine Belieblichkeiten/
benebenst der Tugenden Rauch und Gluth/
mit einander streiten/
dürften meine Flammen
nicht also beysammen
über dich sich bereiten/
Lufit/ Klufft Grufft/ zuschreyen.

Doch hoff ich Schönste/ du wirst noch retten
den deinen befreundeten Diener hier/
von den Demant-Ketten.
dann werd ich zum Füssen
willig treten müssen/
die mich gerne hätten/
Leid/ Neid/ Streit und Hassen.
Schau an des bleichenden Mundes-Röthe/
beschaue der Wangen begangnen Word/
hier sind deine Tödte/
Die mit Stolz und Lieben
deinen Grimm verüben
an verborgner stätte/
Pracht/ Macht/ Nacht/ die zeugen.
O Rosomene/ wilstu noch trutzen
beneben dem Schatten aufs Staub und Wind
die gar wenig nutzen?
Schönheit/ Wind und Liebe
stehn in einem Siebe/
sonder Preis und statzen/
Wind/ Kind/ blind zubleiben.
Wolan/ so las dich nur hin verführen
Mit deines berötheten Mundes Zier.
Ich/ Ich will bezieren
mit dem Grabesteine
Glieder und Gebeine/
und mich selbst verlieren.
Noth/ Todt/ Gott ich sterbe!

Günther Müller writes of this poem - "da überschlägt sich jede
Strophe am Schluß in Schlagreimen, deren Wortträger keine angebbae
logische Bedeutung, sondern umrisßlosen Klang- und Bildwert haben".
Although the poem at times, especially in the last lines of each
stansa, very nearly abandons logical meaning, this is really a unique
example in Schirmer’s work and it is wrong to build up a whole
theory of mystic eroticism on such a slender basis. Müller writes,
for example, of the later title "Er hat sich in Ihr verlohren" -
"Eckhart und D. Sudermann stehen hinter solchem Titel". Attractive
though such theories are, they seem to stem from a desire to find
and emphasize the unusual and atypical. While not wishing to ignore
this very attractive poem it is our purpose to characterize
Schirmer's art as a whole, not to pick out merely the aspects which
will probably interest the modern reader. As an ironic contrast to
Gunther Müller's interpretation one might quote Kunath's blunt verdict on the first stanza as "eine unbeholfene Strophe". 33

The metrical pattern and rhyme scheme of the 7-line stanzas are rather unusual:—

```
a // x / // x / x / x
b // x // x // x // x
a // x / // x / // x
b // x // x // x // x
a // x / // x / // x
```

Although the last line, which incidentally is one of two unpaired rhymes in the scheme, should theoretically be scanned like the previous four, the first three words are in the case of every stanza monosyllabic, so it would perhaps be better to record three successive stressed syllables. This inevitably produces a rallentando and heavy emphasis on the last line. This phenomenon is unusual in Schirmer's work and one of the striking points about this poem: unlike, for example, Gryphius, Schirmer does not usually indulge in slow monosyllabic lists.

This poem is one of the few in which there is a significant degree of difference between the 1650 and 1657 editions of the Rosen-Gepüche. (Although there are more variations between the two than Sonnenberg records, few are of much significance. 34) These differences occur solely in the first (dactylic) or second (anapaestic) line of the stanza. In the second line of the second verse "Himmelgezierten" replaces "Übernatürlichen"; in the first two lines of the third stanza

```
Ach soll ich deiner zum besten gedencken
und sehen daß silber der reinen Brust.
```
is substituted for

Ach soll ich deiner zum besten gedencken
und sehen daß silber der reinlichen Brust.

In verse six "begangen" becomes "begangen", and in verse seven
"Schönheit" becomes "Staub". And in the last verse our present
opening lines replace

Wolan/ laß dich nur immer verführen
Deines berührt ten Mundes Zier.

This is evidence of revision by Schirmer in 1657 of what he had
written in 1650; it will be noticed that the alterations regularize
the metre of the first two lines in various stanzas. Usually they cut
out extra syllables to change what was dactylic into trochaic. It is
possible to feel a certain sympathy with Schirmer here; reading the
poem the tendency is to anticipate more dactyls or anapaests than
there actually are in the first two lines. The fact that there are
not so many as expected suggests the same kind of control, (and in this
case, because of the amendments, conscious control) of the dactyl by
Schirmer as we noticed in the previous poem.

The lists of monosyllables, usually nouns, at the beginning of
the first stanza and in the last lines of each which create metrical
problems are a feature of style which we noted in some of Schirmer’s
early poems. On the whole they are rare in his work and seem to be
confined to the first part of the Rosen-Gepüche. Lists with und
at the end, as in the first line here, are anyway commoner than those
without und, as at the end of each verse, though the latter are here
more striking because the list rhymes, uniquely in Schirmer’s work.
We would describe this as a serious playing with the Petrarchist
convention, meaning by serious not that we claim to know the poet’s
mentality but that the word-play is presented entirely in a serious context. And at the end we have one of the rare conceits (if one can call it that) in Schirmer's poetry:-

Ich/ Ich wil besieren  
mit dem Grabesteine  
Glieder und Gebeine/  
und mich selbst verlieren.  
Noth/ Todt/ Gott ich sterbe!

Here death is used as the pointe and we do not go beyond it to any expression of hope; and alliteration and rhetorical repetition are used to emphasize the finale to this poem of Petrarchist despair.

We have tried to present characteristic examples of Schirmer's art in the first Gepüsch, being compelled to show a considerable number because of its varied nature. The handling of a variety of metres and verse-forms is probably the most important point, also the imagery and use of rhetoric and the way Schirmer employs the Petrarchist convention. We have seen some of the most common types of Schirmer poem - those which were examined first - also some slightly less usual and more spectacular poems. The only respect in which our examples fall short of being characteristic of the first Gepüsch is that we have not yet taken those poems which seem closely imitative of other poets. This is of course deliberate as these poems which fill out our picture completely will be treated in the second half of this study.

C. Book One Gepüsch 2.

The second Gepüsch is as uniform as the first was diverse. There is uniformity of theme and setting; all the poems are in the pastoral tradition and the Petrarchist convention, and some -
Numbers V and VI for example - relate to each other like a little story; there is uniformity of model, since most are based on Opitz' pastoral poems and many have geographical allusions, seemingly to Schirmer's life, as there are in Opitz' "Corydon der gieng betrübet"; there is uniformity of metre, stress and to a large extent of verse-form - all the poems are trochaic with four stresses to the line and all but two are in 6-line stanzas with simple rhyme patterns, either abaaab or ababcc. Only Nos. X and XI are slightly more complex. This makes it easy to find characteristic examples; we reproduce a fairly short poem which is not particularly close to Opitz but which exhibits many features common to most of the others (RS pp.110-115):-

Der scheidende Seladon/
an der Neisse.

Seladon lag auf den Wiesen
an der schnellen Neissen-Strand/
klagte seiner Liebe Pfand/
das er vormal oft gepriesen/
daß er/ eh der Abschied kam/
in die weissen Armen nahm.
    Und ich/ sang er/ soll dich lassen/
meiner Sinnen Glantz und Port/
hier allein an diesem Ort/
hier in diesen Krieges-Gassen/
daß wilden Mavors Schein
und Apollo/ Feinde seyn.
    Seit daß ich bey dir gewesen/
hat die Heerde nichts gewust/
as von grüner Felder-Lust/
besser kunte sie genessen/
as ich hier so mannigfalt
suchte meinen Aufenthalt.
    Aber wie wird sie doch weiden/
weil ich nun entfernt bin/
und mein tief-verliebter Sinn
singen muß von seinem Leiden?
traurig wird sie mit Gethön
zu den trüben Bronnen ghn.
    Dir/ O Schöne/ wil ich bleiben/
der ich vor gewesen bin/
meinen hochgängsten Sinn
soll kein Scheiden von dir treiben.
Unterdessen lebe hier/
und verbleibe günstig mir.
Dieser blanke Strand soll zeigen
unser beyder Liebes-Flut/
das du/ O mein bestes Gut/
dich von mir nicht wollest neigen!
Ich/ ich blieb im starren Sinn
der ich vor gewesen bin.
Lebe/ lebe wol in Freuden/
und ergötze dich allhier
an der bundten Mayen-Zier/
weil ich dich jetmsand muß meiden.
Klagst du mich/ so stimm hier an/
daß es alles hören kann.
Wenn das fast erblaste Schienen/
das der Monden in sich hat/
sechsmal hat bemahlt die Stadt/
da ich jetzt muß sehnlich weinen/
sollst mich/ O meine Zier/
haben unverhödt bey dir.
Nun/ gehabe dich zum besten/
du mein Leit-Stern und mein Port/
nun/ Ada/ ich muß jetzt fort!
meine Liebe soll der Westen/
wehers gleichfalls liebet sehr /
dir zu rücke bringen her.
Ihr/ mein Gold/ ihr schwarten Haare/
die ihr Muth und Sinnen bindt/
die da nicht zu gleichen sind/
Ophir deiner theuern Wahre/
ich sieh jetzt hin/ wo ich soll/
darumb lebet Freuden-voll.
Ihr mit Schnee bedeckten Wangen/
die voll rother Rosen stehn/
weil ich jetzt muß von euch gehn/
will mich sehr nach euch verlangen/
doch die Reis ist angestellt/
blüh Wol/ du Wangen-Feld!
O ihr rothen Sammet-Lippen/
die ihr ofte mich gelabt/
dieses jetzt zum Denckmal habt/
was ich bey den reuhen Klippen
such aus Abschied lasse hier/
unverblasst steht für und für!
Liebes-Felder ihr/ ihr Brüste/
da der weisse Liljen-Schnee
und der roth-behaupte Klei
oft einander treulich küste/
blühet/ blühet ohne Leid
in der Blumen-reichen Zeit.
Liebes-Pfand/ der Wollen-Hände/
da du mir Beständigkeit
hast versprochen jederzeit/
weil ich mich jetzt von dir wende/
so verbleibe treulich mir/
wie ich werde bleiben dir.
Blühet wol/ ihr bunten Felder/
du mit Rohr bekrönten Fluß/
nim jetzt hin den Abschied-Kuß/
und ihr grünen Eichen-Wälder.
Grüne stete du Blumen-Plan/
du hast mir viel Guts gathen.
Gömer und ihr guten Brüder/
meine Freundschaft bleibt auch hier/
sieh ich schon aus dem Refier/
So nehmt hier doch diese Lieder/
nahmt sie/ als der Freundschaft pfand
in die treue Freunds-Mund.
Wer weiß/ ob der Augen-Lieder/
diesen Tag noch schauen an/
den uns Phöbus geben kan/
daß einander wir seh'n wieder/
liebet wol/ der Elben-Strand
ist es/ der mir boet die Hand.
Gute Nacht/ ihr Berg und Steine/
gute Nacht/ du grüner Saal/
gute Nacht/ du Rosenthal/
da ich jetz so sitz und weine!
gute Nacht/ du liebe Stadt/
die mich oft erquickst hat.
Als er dieses abgesungen/
stand er auf und zog fort
nach dem kühlen Elben-Port/
Echo nur hat nachgeklungen/
biß der treue Freundschaft-Chor
aus den Augen ihn verlohr.

The specifically geographical title is typical of eight of the eleven long poems in this Gepüsch. It recalls the geographical allusions in some of Opitz' pastoral poems, though Opitz never uses a river or place-name in the titles. Although this is not a biographical study there is the possibility of using these poems as an autobiographical record. The rivers and towns mentioned, either directly or by an epithet, are to a large extent the places where Schirmer studied - Strygis (Freyberg), Fleßê, Elster (Leipsig), Elbe (Wittenberg - "mein Rom"), Saale (Halle) and so on. On the other hand Kunath warns of the dangers of taking everything too literally; the best example of this is the fourth poem "Chlorisan und Galathee an dem Belt" where the literally-minded will have to
postulate a journey by Schirmer to the Baltic. There is no likelihood that Schirmer ever made such a journey, and in any case the literary parallels with Opitz' "Coridon" poem are obvious. In the present poem the geographical allusions are not quite so obvious as in some others. The river Neiße is mentioned for the only time in Schirmer's poetry; there is a reference to the "Rosenthal" in the penultimate verse; and the poet's destination is the Elbe. Assuming that the Rosenthal is the one near Leipzig mentioned later in the Rosen-Gepüsch, and that the Elbe refers to Wittenberg (Schirmer's first visit to Dresden was in 1650 after these poems had been published), there still remains the problem of the Neiße. There seems to be no river of this name near Leipzig and the only Neiße in Saxony is the Görlitzer/Lausitzer Neiße away to the South-East. A misprint twice in 1650 and in 1657 for Pleiße is out of the question, especially as there is evidence of Schirmer making several alterations and corrections in this Gepüsch for the 1657 edition. Whether the Neiße might be a small stream somewhere near Leipzig is conjectural; if this is so, the poem probably suggests a farewell to Leipzig and a trip to Wittenberg. Such a trip could have been made many times by Schirmer between 1645-48 or even earlier. The distances involved would not have been insuperable, even on foot (Leipzig-Halle c.25km., Leipzig-Dresden c.85km., Leipzig-Wittenberg c.55km., Halle-Wittenberg c.45km.). Schirmer could have travelled to and fro often, just as for Shakespeare Oxford and London were not necessarily two separate worlds, as is often assumed. If these poems, however, do reflect actual journeys they need not progress chronologically; in other words, even if literally true, they cannot be taken as a sort of
autobiographical novel. From the absence of strict chronology elsewhere it would be appropriate here to suggest an unchronological grouping with more than one poem referring to the same journey.\footnote{39} In this connection it could be of significance that only poems V and VI, which are non-geographical, link up with each other.

That the pastoral setting is much more strongly emphasized in the poems of the second Gepüsch is an essential distinction between this and the first and once again suggests that Schirmer grouped poems according to either formal considerations or those of setting and subject-matter, or both. The names throughout are much more obviously pastoral. In our poem the third and fourth verses remind us of one of the obvious requisites in the pastoral setting, the shepherd’s flocks. In "Tilian an der Elbe" even Leipsig acquires a pastoral hue, with shepherds in the streets! There are other similar examples in this Gepüsch and also in early poems like "Des Myrtillo Frühlings Klage-Getichte".\footnote{40} The pastoral setting may recede for a longer period within a poem and return, as in the case of several Opitz poems. The veneer is only superficial but it does nevertheless imbue the second Gepüsch with a different character from that of the first.

Allied to the pastoral setting is the rhetorical apostrophising of Nature in the penultimate stanza. Other rhetorical devices like anaphora are used in conjunction with this. The association of rhetorical style with Nature as subject-matter was already noted in some of the early poems, especially in the Myrtillo poem of 1643, and it is very marked throughout this Gepüsch. The appeals to natural phenomena represent a nice example of the Pathetic Fallacy inherent in so much Petrarchist poetry.\footnote{41} The basic Petrarchism of the whole
of Schirmer's love-poetry is present also, in the address to the beloved's hair, cheeks, lips, breasts and hands. This is a constant element.

The structure is relatively simple - Seladon takes leave of his mistress, remembers their happy days, assures her of his fidelity and asks for hers. The conclusion seems imminent after the ninth verse but then the Petrarchist praise begins and continues for another five stanzas. The poet then turns to Nature - a favourite device in these pastoral poems - and the poet's friends are mentioned as the recipients of his songs, a literary touch characteristic of the Humanist scholar-poet. Finally the poet gathers himself together for the rhetorical climax already described. The last verse is a parallel to the first in that we turn away from direct speech to the outsider's view, and the "Als ... diß" is a formula which occurs in no less than six of the eleven poems of this Gepüschn. Clearly it is a favourite of Schirmer's for finishing off this kind of pastoral poem and it resembles the finale of the long "Schäferey" -

Bis der Abendstern aufginge/ und die Nacht ihr Gold empringe.

The poem lacks the compactness of most of those in the first Gepüschn; whether this is the result of pastoral subject-matter being normally long-winded it is difficult to say, but several of the verses could be dropped or rearranged in order. The way in which Schirmer drops stanzas from "Der sterbende Silvius" - something which never happens in poems outside the second Gepüschn - is evidence of this. 38

The first stanza is typical of the strophic form and metre of many of the poems in the second Gepüschn; it is trochaic with the
6-line rhyme-pattern abbaacc, which gives a refrain-like ending to each verse. Although there are some similar poems in the first Gepüsch, the regularity with which Schirmer employs this or a very similar pattern here contrasts with the way in which he rings the changes there. The metre of the first line is of some significance; whereas natural stress would only occur three times (Seladon, lâg, Wiesen) the metrical stress requires an extra stressed syllable -

`Seládon lâg auf dën wiesen`

- making the line slower and heavier than prose stress would have it.

While nobody would worry unduly about the stress on the final syllable of the proper name, in which Schirmer anyway only follows Opitz, the stressing of the unimportant preposition "auf" does lend an unnatural quality to the line. Wolfgang Kayser has expressed reservations about the Opitz poems "Itsundt kospt die nacht verrey" and "Ihr schwartzen augen/ ihr" on the grounds that the metre and rhythm coincide too rigidly and that there are too many monosyllables which carry the stress. He later contrasts Schirmer's version of the latter with the Opitz original, to the detriment of Opitz. In other areas of Schirmer's poetry the stressing of unimportant monosyllables rarely strikes the ear - but see the "Immer hin" poem above - but in this Gepüsch they seem to proliferate, especially in the most conspicuous place at the beginning of the line, as, for example at the beginning of the second stanza. There is no reason why the trochaic line with four stresses should necessarily be responsible for this phenomenon, but it does look as if in practice for Schirmer the use of such a line may often lead to artificial stressing of monosyllables for the sake of the metre and hence to a degree of monotony in the whole poem.
point applies to the whole Gepüscher as much as to our particular poem. It may confirm our fairly early date of about 1643 (perhaps 1641-1645) for the whole group, although once some had been written others may have followed later as exercises in a genre, and hence style.

Of the language and imagery of our poem there is relatively little to say; it consists mainly of narrative, with the exception of the Petrarchist embellishment already mentioned. There is a certain artistry in the sea/star/harbour imagery used; the first occasion seems merely a dead metaphor - "meiner Sinnen Glants und Port" - but this is developed in the middle of the poem to "du mein Leit-Stern und mein Port", using a favourite Petrarchist image which may have derived from the Medieval hymn "Ave Maris Stella", and there is a neat pathos when the image becomes literal truth, i.e. farewell, in the last stanza "und ziehe fort// nach dem kühlen Elben-Port". We have already seen that this is a favourite image of Schirmer's and indeed most of the imagery and linguistic expression of the whole Gepüscher can be found elsewhere in Schirmer's work or the work of contemporaries; for example, "ein finster Grab" ("Tilian"), the "Wol dem/der" construction ("Tilian") based on Opitz, and the sweet taste imagery - already noted in the "Anakreonatische Ode" (cf. Chapter One) - which is to be found in the "Hylas" poem here:-

Dein Mund schenckt den Ambrosinen/
und den besten Nectar-Wein
den gelehrt'n Lippen ein.
du darfst keiner süßen Bienzen/
was auf deiner Zunge steht
reicht wie Nard und Cinnamam.

For the second Gepüscher we must again make the same reservation as was made for the first, namely that the poems which most closely
resemble other models, especially in this case Opitz, have been held back for the second part of this study. Apart from that, however, we have shown all the characteristic features of the poems in this Gepüscht - geographical background, pastoral setting, rhetorical style, simple structure and metrical pattern - rather more easily than with the first, even though only one poem has been analysed.

Where should one place these poems chronologically? Certainly there are more resemblances in setting, language, imagery and to some extent metre and strophic pattern to other early poems by Schirmer such as the "Anakreontische Ode" or the Myrtillo pastoral poem, than to any other single group within Schirmer's work. They might be placed circa 1643, interpreting the term generously in the sense of at least two years either way. At the same time it is possible that isolated poems in the Gepüscht may have been composed either earlier or later and grouped together with the others in a pastoral setting and similar verse-forms. In anticipation we may add that the majority of the poems of Book Two Gepüscht 3, also in a pastoral setting, are iambic and may have been written at any time up till 1657, but there is at least the possibility that they are the iambic residue of the Gepüscht we have been discussing.
D. The third Gepüsch. (Marnia sonnets)

By taking Schirmer's work mainly Gepüsch by Gepüsch one is dealing with poems grouped according to genre, as with the preceding Gepüsch, or according to verse-form, as with this Gepüsch. The majority of Schirmer's sonnets - 59 out of 100 - occur in this Gepüsch, the remainder falling in Part 2 Gepüsch 5 and in various places throughout his Rauten-Gepüsch. While only the Marnia sonnets - those in the third Gepüsch - will be analysed in detail at this point, we take the opportunity of including the other sonnets in any statistical surveys so as to give a fuller picture of Schirmer's handling of the sonnet form. The sonnets of the Rauten-Gepüsch are mostly dated and fall between the years 1651-1659; those of Rosen-Gepüsch Part 2 Gepüsch 5 may be of any date between 1641 and 1657, but one of them is dated 1648. As we shall see, such sonnets as could be called experimental are to be found in this latter group.

The Marnia sonnets have been presumed to fall into the years 1645-1648, the years of the Marnia 'experience', about which so many wild statements have been made. Kunath expresses his pleasure at finding a personal experience reflected in poetry - the poems are "so wahr und so willkommen". On the other hand he repeats the description "steife Alexandriner" which he probably found in Rubensohn's work. The word "steif" is applied later by Sonnenberg to the whole cycle. As far as the supposed stiffness is concerned we shall examine later whether there is any objectively verifiable reason for this. Too many unwarranted assumptions have been made about the Marnia experience, especially by Kunath, through too literal interpretation of the poems as autobiographical records. Recently scholars
have rightly become much more sceptical about the relationship between literature and life in the 17th century. While the possibility of 'experience' is certainly there - one should not react to previous exaggerations by going to the opposite extreme and suggesting, for instance, that all 17th century love-poetry is addressed to fictitious mistresses - the certainty of proving it is slim. The only two external pieces of evidence we have in the case of Schirmer is the remark of his brother Melchior in the introductory poems to the second part of the _Rosen-Gepüsche_ asking if Schirmer cannot forget Marnia\(^{47}\) and Caspar Ziegler's reference to Schirmer's loneliness in an introductory poem to the _Singende Rosen_ of 1654.\(^{48}\)

Perhaps the fact that most of the poems refer to one name, Marnia, can be taken as supporting this. The evidence is slender but sufficient to show the existence of a real Marnia whom Schirmer knew and fell in love with in Wittenberg (cf. sonnet XLIV) between 1645 and 1648 and who died sometime within this period. It does not, however, by any means follow from this general point that any individual sonnet is a record of a particular personal experience nor that any group can be called "tiefempfundene Sonette" (Kunath\(^{49}\)); indeed, the presence of so many sonnets from traditional sources such as the Greek Anthology or Petrarch makes it highly unlikely that this is the case. Nor does it follow that the Marnia sonnets are more "personal" (i.e. better) than other poems before or after, and value judgments such as Kunath's "Mit Marnia blühte und starb Schirmers Dichten" are mere journalistic speculation.\(^{50}\) Finally, we cannot be sure that all of the poems were really written originally about Marnia or any other real woman; although the majority carry her name (and this is unique in Schirmer's
work) many do not and several could have been composed earlier than 1645 as exercises in the sonnet form (just as the second Gepüscht contains studies in the pastoral genre) and later incorporated into the cycle.

So much for speculation about the Marnia experience; what of the sonnet-cycle itself? The first point is the obvious and striking similarity with Petrarch's sonnets to Laura and other similar cycles. Just as Petrarch's poems are divided into "To Laura in Life" and "To Laura in Death" so Marnia conveniently dies about three-quarters of the way through Schirmer's cycle. It is true that the similarity cannot be carried too far - for example, more of Petrarch's poems have nothing at all to do with Laura than is the case with the Marnia sonnets. Nevertheless the provenance of Schirmer's cycle is very clear.

Apart from the point about Marnia's death, the structure of the cycle is less obvious. Although the great majority of the poems, even those which seem at first to be about Nature or the town of Wittenberg, could be called love-poems there seems to be little or no progression to the sequence. This is particularly the case with the first thirty sonnets or so, the order of which could often be completely different without radically altering the structure of the cycle. The sonnets after Marnia's death (No. XLVI onwards) do progress more or less chronologically and obviously those to her successor can only fit in here. A certain outward shape is given by the linking in theme of the first sonnet and the last three of the cycle; all of these are concerned with poetic inspiration and the permanence which poetic fame - and poetic fame alone? - can confer. One might call this, after Horace, the *exegi monumentum* theme and it is not so much
characteristic of Petrarch himself as of the Renaissance sonneteers, especially Ronsard, who write in the Petrarchist convention. This theme occasionally makes its appearance within the cycle, too, as in Sonnet LII, so it does to a certain extent provide a unifying thread.

Although the earlier sonnets, especially, have no obvious thematic sequence as a whole there is very obvious evidence of grouping of sonnets in pairs or trios throughout the cycle. Nos. VII and VIII take up the same flower theme; Nos. XV-XVII, which are on the same subject-matter, form the only 'experimental' trio formally, the first two being in Vers Communs and the third in a mixture of the latter and Alexandrines, whereas all the other sonnets are uniformly in Alexandrines; No.XIII and XIV and again Nos.XLI and XLII are pairs based on sources in the Greek Anthology; many of the sonnets after Marnia's death take up the theme of the conflict between her and her successor; and finally and more speculatively, the majority of the sonnets based on Petrarch are in the 30's of Schirmer's cycle. It looks as if small groupings rather than a smooth story-line were more in Schirmer's mind. This by no means suggests that all the sonnets were written more or less at the same time, indeed it rather suggests that small groups were composed together over a period of years (not necessarily all between 1645 and 1648 but some perhaps as early as 1641) and that these smaller groupings were finally fused into a sonnet cycle.

We turn now to Schirmer's handling of the sonnet form. When one considers that the Marnia sonnets were composed well before Schirmer settled in 'conservative' Dresden and when he was still under the influence of 'progressive' Professor Buchner, who had
produced such pupils as Philipp Zesen, Schirmer's practice at this time is relatively traditional. If, as has been presumed, he knew Zesen's *Helicon* of 1641,\(^5^2\) one can only say that he must have deliberately ignored such things as the dactylic sonnets in the latter in favour of 'mainstream' development. Despite this basic traditionalism there are some interesting points.

In the quartets Schirmer adheres to the norm by observing Opitz' standard rhyme pattern of abbaabba in all cases but one, the "Vor und Nach-Reimen. An Seine Falsche" (RS pp.472-473) which falls into a rather special category. In the tercets, following the freedom established by Opitz, Schirmer allows himself various rhyme-patterns, as the following scheme shows:

<table>
<thead>
<tr>
<th>Tercets</th>
<th>Rhyme schemes</th>
<th>Marnia sonnets (1643? - 1648)</th>
<th>RS II.5 (1647 - 57)</th>
<th>RT (1651-59)</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>codeed = A</td>
<td>31</td>
<td>4</td>
<td>24</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>cddde = B</td>
<td>21</td>
<td>3</td>
<td>8</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>cdddee = C</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>cdddee = D</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>cdddee = E</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>codee = F</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>cddcaaa = G</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>others</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>TOTALS</td>
<td>59</td>
<td>8</td>
<td>33</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

Thus we can see that Schirmer's favourite tercet pattern accords with that of the Bloemhof anthology, Opitz, Buchner and Zesen.\(^5^3\) His second scheme is also found in the Bloemhof anthology. The Ronsard pattern (F) is only found once, in the *Rautes-Gepüsche*. The only really unusual patterns which might be called experimental are D, E and G, the last two occur only once, the first occurs twice, in Nos. XXIII and
LVIII of the cycle. But the first two tercet schemes predominate.

As far as the alternation of masculine and feminine rhymes is concerned the figures for the quartets are as follows:

Masculine/Feminine Rhymes in Quartets.

<table>
<thead>
<tr>
<th></th>
<th>Marnia Sonnets</th>
<th>RT</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mffmffmf = A</td>
<td>35</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>fmmffmmf = B</td>
<td>24</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>others</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>59</td>
<td>8</td>
</tr>
</tbody>
</table>

It would be cumbersome and unnecessary to consider masculine/feminine combinations in all tercet types but it is worth mentioning that while Viktor Manheimer in his book *Die Lyrik des Andreas Gryphius* is correct in stating that of Schirmer's coded tercets only 14 sonnets have the characteristic Opits pattern $BB^1fmmffmmf (= Manheimer AA^1)$ and ten the characteristic opposite Schirmer pattern $AA^1 (= Manheimer BB^1)$ he fails to mention that in 7 further cases where Schirmer uses his favourite masculine opening $A$ (see above) he follows on with the Opits tercet conclusion (i.e. $AB^1$, or Manheimer $BA^1$). The B quartets, on the other hand, always have the pattern $BB^1$. (We follow here Manheimer's practice of using the index $^1$ to indicate the tercet pattern which would normally follow the preceding quartet pattern.) Discussing the question of models in this respect in his book *Das Sonett*, Walther Mönch states that although most poets of the century follow Opits in preferring feminine opening rhyme, with Fleming, Schirmer and Georg Martin the pattern with masculine opening rhyme emerges as favourite. Mönch does not give specific statistics for the latter three poets, but it is clear that in
Schirmer's case, at any rate, the shift from a feminine opening to a masculine one is only a marginal one. Nevertheless it does show a significant departure from Opitz' practice in the quartets and hence a degree of independence from the acknowledged master. One could simplify and say that Schirmer often begins with the Fleming quartet pattern followed by the Opitz tercet pattern. Whether this is an instinctive preference of Schirmer's or whether he consciously adopted the masculine beginning from his knowledge of Fleming's poetry is something on which one can only speculate.

The next important statistic, which produces a quite unequivocal pattern, is that for the type of verse-line used by Schirmer:

<table>
<thead>
<tr>
<th>Line used in Schirmer's sonnets</th>
<th>Marnia sonnets</th>
<th>RS II,5</th>
<th>RT</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexandrines = A</td>
<td>56</td>
<td>6</td>
<td>33</td>
<td>95</td>
</tr>
<tr>
<td>Vers Communs = B</td>
<td>2</td>
<td>1</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Alex./Vers C. = C</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>others = D</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td><strong>59</strong></td>
<td><strong>8</strong></td>
<td><strong>33</strong></td>
<td><strong>100</strong></td>
<td></td>
</tr>
</tbody>
</table>

We see from this that Schirmer follows the lead of Opitz and Buchner to the extent of almost total use of the Alexandrine and Vers Communs. There is one sonnet in RS II,5 in iambic lines with three stresses, perhaps reminiscent of Paul Fleming.

The overall impression one obtains from these statistics is of a poet who stands in the mainstream of development down through Opitz and Buchner without being totally without individual touches of his own. It seems fair to assume that Schirmer would have known Zesen's Helicon of 1641 at least by 1647 when he was elected to the latter's
"Deutschgesinnte Genossenschaft", yet of the dactylic experiments and experiments in length of line given there by Zesen there is hardly a trace. The only sonnets which one could possibly call experimental are the 3-stressed iambic "Von einem Ringe" (RS pp.471-472) and the poem "An Seine Falsche. Vor- und Nach-Reimen" (RS pp.472-473). It is noticeable that the latter poem is included in a group of sonnets but only labelled "Vor- und Nach-Reimen" in contrast to the sub-title "Sonnet" for all the others in the group; it almost seems as if Schirmer, by refusing to claim this 14-line poem in two groups of seven lines with reversing rhymes as a sonnet, wanted to disclaim any intent of widening the scope of the sonnet form. We shall discuss these two experimental poems later; they are not among the Marnia sonnets but in RS II,5 which could have been written at any time between 1641 and 1657 but most likely in the middle of this period. Even if they are all placed between 1643 and 1657 it would be hard to say that there is much development in experimentation from the Marnia sonnets on - at the most it would be a question of degree and in any case the consciousness of forming or attempting to form a homogeneous cycle in the case of the Marnia sonnets might well have been enough to make Schirmer eschew there such experiments as he later produces, or at least to delay publishing them within the cycle.

There is one further statistic which is more speculative, yet perhaps worth appending; that is the question of whether there is a clear 'Einschnitt' or break in the sonnet at the end of the eighth line. It is usually clear whether this is the case syntactically or not, but a break in the meaning is more a matter of interpretation.
On our cautious assessment—only counting a major and obvious break in the sense—the picture is as follows:

<table>
<thead>
<tr>
<th>Einschnitt after the 8th. line</th>
<th>Marnia sonnets</th>
<th>RS II,5</th>
<th>RT</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Syntax Sense</td>
<td>Synt. Sense</td>
<td>Synt. Sense</td>
<td>Synt. Sense</td>
</tr>
<tr>
<td>With Einschnitt</td>
<td>53  36</td>
<td>6  2</td>
<td>33 24</td>
<td>92 62</td>
</tr>
<tr>
<td>No Einschnitt</td>
<td>6   23</td>
<td>2  6</td>
<td>-</td>
<td>9   8</td>
</tr>
</tbody>
</table>

Only very rarely is there no syntactical break at the end of the eighth line but in about 2/5 of the cases there is no break in the sense at this point. This would not have been regarded as a great fault, or as a fault at all in the 17th. century, since neither Opitz nor Buchner had anything to say on this point and in Zesen's consideration of the question in 1641 he comes to the conclusion that this is not binding: "Doch halte ich dafür/ daß man sich allzeit daran nicht binden dürffe", since the sonnet and epigram are set apart from other genres and should not be judged by their strict rules, and also for other reasons. Nevertheless it does suggest that Schirmer is by no means a purist and that where poetic freedom is the rule of the day he is very willing to adopt it.

We move now from general statistics to a more detailed consideration of characteristic examples from the cycle. First we take a pair of sonnets, Nos. VII and VIII, one of the many pairings within the cycle. (RS pp.169-171)

VII

An Marnia/ über die Überreichten
Tausent-Schönen.

Nim/ Tausent-Schöne/ hin die rothen Tausent-Schönen/
ich brech sie mit der Hand/ die sie dir reichet/ ab.
Der linde Elster Strom benetzt ihr altes Grab/
au dem sie sich hervor aufs neue kunten lehnen.
Der Flora bunter Mann/ der Zephyr/ ging/ ohn Sehnen/
as sie der zarte Stock in meine Finger gab/
su seinen Blumen Min/ und sprach: brich was ich hab
Auf meinen Kleidern hier/ dein Leib damit zu krönen.*

die Lieb/ da sind sie nun. Dein Haupt/ dein braunes Haar
ersunter ihren Glanz/ sich steiffer aussubutzen.
recht so/ ich seh sie schon mit mehrern Purpur stutzen/
die Schönheit wird jetzt recht an ihnen offenbar.
Nun/ Lieb/ trag sie vor mich/ und lerne diß von ihnen/
 daß unsre Liebe stets auch also möge grünen.

VIII

Als sie den Krantz von den Tausent-
Schönen truge.

Der Krantz von Floramor sietz deine Stirne wohl/
0 allerliebstop Kind/ und macht mich voller Freuden.
 nichts kan mich fürder hin ümb deinet willen neiden/
mein Zeichen steht an dir/ als wie es stehen soll.
Die Liebe die ist reif/ und fordert ihren Zoll.
Wol/ Lieb/ hier hastu ihn. Kein von-dir-seyn/ kein scheidern
wird deine Lieblichkeit aus meinem Sinne scheidern/
die Treu/ die treulich heist/ ist immer Rosen vol.
Viel schöner bistu mir/ Verliebte/ vorgekommen.
So glántst das Morgen-Weib/ so glántst der Tages-Mann/
wen man die Purpur-Schlaß der Westwind spielen kann.
so glántst der Himmel selbst/ wenn er ist aufgekommen.
Drümb sieh ich deine Pracht auch alten Dingen vor.
du bist mein Tausent-Schön/ und ich dein Floramor.

If the term occasional poetry did not normally mean something rather
different one might apply it to poems of this sort which accompany or
are connected with a real or fictitious gift to a real or fictitious
mistress. It is a type with a long history, being found in the Greek
Anthology, Petrarch and in most authors writing in the Petrarchist
convention, including the Neo-Latin Humanist writers of the late
16th and early 17th century. The type accounts for many of the
earlier poems in the Marnia cycle. We see in the first poem how
Schirmer is able to combine local geography - "Der linde Elster
Strom" - with Classical mythology quite naturally. The floral

* line missing in RS; supplied from RS 1650
allusions form an easy background in both poems to the tribute to the lady's beauty and in the case of the first poem enable the poet to point out how Nature (the flowers) only acquires full beauty in a beautiful setting, i.e. on his mistress. In both cases the sonnets culminate in a pointe, the wording of which shows the Humanist-rhetorical tendency to point a moral or draw a logical conclusion:

Nun/ Lieb/ trag sie vor mich/ und lerne diß von ihnen/ daß unsere Liebe stets auch also müge grünen. (No.VII)

Drumb zieh ich deine Pracht auch allen Dingen vor. du bist mein Tausent-Schön/ und ich dein Floramor. (No.VIII)

That the graceful compliment in the latter poem is associated with the flower-imagery is characteristic not only of these two sonnets but of so many in the cycle; in No.XXVII, for example, a poem on the carpe diem theme, the poet sends his mistress a bouquet of yesterday's lilies and today's violets, which leads to the usual "therefore-donques-drumb" conclusion in lines 9-11:

Die Liljen seyn verwelckt in solcher kurtsen Zeit/ nur die Violen stehn noch jung und frisch zu schauen. Drumb nim der Jugend war ... (Incidentally it is interesting to note that the turning point of the argument comes at line 11, not at line 9.) The poem "Über Ihr Grab" (RS pp.212-213) is a striking example, somewhat reminiscent of Ronsard's "Comme on voit sur la branche", of Schirmer's predilection for flowers, used here mainly without emblematic or figurative meaning; here all Schirmer's favourite flowers apart from the "Tausent-Schön" are brought to Marnia's tomb:

To return to our two poems under consideration, the "Tausent-Schönen", a species of amaranth, probably amaranthus purpureus - cf. "die rothen Tausent-Schönen" - seem to be favourites with Schirmer, although they do appear in the work of other 17th century poets, namely Opits and Fleming. It would seem from Grimm's dictionary that Schirmer is unique in associating the flower-name with the word as a term of endearment and thereby making the galant compliment of the opening line of the first poem:

Nix/ Tausent-Schöne/ hin die rothen Tausent-Schönen ...

Like the "Zeitlose" (spring or autumn crocus) the "Tausent-Schöne" has the association that it is long-lasting and flourishes at times when there are few other flowers - thus its application to the poet's mistress is trebly appropriate. An alternative name for the flower (which may be "die Tausent-Schöne" or "das Tausent-Schön") is Floramor, and this word, with its obvious flower-love associations, provides Schirmer with the pointe for the second sonnet.

One further point about the second poem is the way fidelity is linked with roses (love, passion), a combination particularly characteristic of Schirmer, like that of love and virtue, which may perhaps indicate the influence of Simon Dach or Paul Fleming. The way in which Schirmer here uses flowers and their associations as part of a witty love-poem is characteristic of the century as a whole.

In the first part of the Marnia sonnets comes a group of three (Nos.XV-XVII) linked to a specific occasion familiar to readers of Petrarch, that of the giving and receiving of the poet's salutation. The subject-matter is characteristic of the cycle, but formally the poems are unusual in being the only ones not in Alexandrines. The
first two are in Vers Commons, the alternative line favoured by Opitz and Buchner, and in No. XVII Schirmer uses a mixture of Alexandrines and Vers Commons. There is nothing especially surprising about the type of variation, only about the degree of it; the usual view of Schirmer as a traditionalist is confirmed by the relative lack of deviation from the Alexandrine norm, but on the other hand one might have supposed that for the sake of homogeneity in the cycle he would have abided by the Alexandrine throughout. One explanation of this would be our previous suggestion that the cycle was not originally conceived as a whole but formed into one after some or all of the sonnets had been written.

We quote here the central sonnet of the trio (RS p.178):

An Sein Hertze/ über selben Gruß.

Sey Felsen-Art/ O Hertze! stehe fest!
weich keiner Furcht/ hoff mehr als je zu hoffen.
und hat dein Gruß das Kind nicht angetroffen/
das liebe Kind/ das mich nicht sterben läst/
so denke du noch immerdar das best.
ist er nur nicht in Ungunst gar ersoffen/
so wird er ihr durch alle Felder rufen/
selbst Bot und Brief/ selbst Schifman/ See und West.
Er kommt sein/ und sagt der so netten
Von Brunst und Glut/ von Banden und von Ketten/
er kämmet ein und klaget deine Noth.
Ists ja/ daß er die Schöne nicht kan finden/
und etwa bleibt bey ihrer Thür dahinden;
sey Felsen-Art! nicht dein/ sein ist der Spott.

The most obvious stylistic feature is the abundance of rhetorical devices to be found; this applies to the third of the trio also. Apostrophe and anaphora are the favourites but other kinds of repetition and personification are present also. These are characteristic of so many of the Marnia sonnets; for example, in the opening "Danck habt" of No. IX; throughout No. XLVI and No. XXI; in the
refrain-like "Ihr Kinder süszer Nacht" of No.XX, "An die Sterne" and the similar thrice repeated "Brenn/ Hertze/ wie du brennest" of No.XXXV; and finally and most spectacularly in the first five lines of No.XXXII, "Als Er Sie ersürnet" (RS p.195):

Je mehr sich/ Marnia/ mein Hertz dir ergiebet/
Jemehr der Flammen Rauch mein Feuer zeiget an/
Je mehr ich in der Brunst an dich gedenken kan/
je mehr mein Hertz sich in deinen Blick verliebet/
je mehr hastu mein Hertz mit deinem Haß betrübet.

Another stylistic feature which is used in some of the other sonnets is the listing in line 8 or in lines 5-6 of No.XVII which reminds one of the more striking example in No.XVIII or lines 8-10 of No.XXXIV, "Cupido von Marnien" (RS p.198):

Kein Westwind sol mich mehr mit süssem Thau bewirthen/
Weil Marnia mit Glantz/ Gluth/ Feuer/ Leicht und Giff/ Pfeil/ Köcher/ Krants und Spiel und alles übertrifft.

(This is also a good example of how both syntax and sense may carry across from octet to sextet in Schirmer's sonnets.)

An interesting feature which was present in the 'Odes' of the first Gepüsch reappears in these three sonnets, namely the "Da Capo" of lines 1 and 14 here and of lines 1 and 13 of Sonnet XVII, a variant of the rhetorical device of anaphora which occurs often in Schirmer's work. In No.XVIII too, the first and final lines of the sonnet are identical. Our sonnet contains a rather suspect rhyme, ersoffen-ruffen; orthography could be misleading here, however, since the tendency o>u in Central Germany (i.e. Saxony) may make the rhyme more acceptable to the ear than to the eye. 56

Most of the stylistic features we have noted, especially the profusion of rhetorical devices, were already present in Schirmer's earliest poems. It does seem that the rhetoric is particularly
noticeable in some of the sonnets, often in a more extreme way than in the first or second Gepüsach; Sonnet XLVI is a particularly clear example of this. Although rhetoric is present generally in the whole of Schirmer's work, as we would expect from a 17th. century poet, such an imbalance in the sonnets is curious and might almost lead one to suppose that the very rhetorical ones were written earlier, were it not for examples like No.XLVI which presumably were written after a real Marnia's death in, perhaps, 1647, i.e. later than many poems in Gepüsach one and two.

A nice example of the sonnets of the earlier part of the cycle is the following (RS pp.191-192):

**XXIX**

Ihre gedupelte Schönheit.

Das dir dein langes Haar bis auf die Füsse geht:  
Das dich der Mund/ der Hals/ die weissen Zähme zieren:  
daß dich der Stirnen-Schnee weiß hoch empor zuführen:  
daß dir dein Backen-Roth so trefflich schöne steht:  
Das deiner Augen Stern so lieblich sich verdreht:  
daß sich der Hände Glantz weiß zu vermaßtiren:  
daß dich dein glatter Leib weiß zu veralbasteiren:  
daß dich dein Edler Stamm/ dein Geld und Gut aufbleht:  
Ist noch nicht genug vor dich. Witz/ Fromheit/ kluge Sinnen/  
Zucht/ Tugend/ Rodlichkeit/ Scham/ Demut/ Muth/ Verstand/  
Fleiß/ Weisheit/ Ehr und Ruhm durch dieses weite Land/  
die sind der Schönheit Preis/ die muß ich lieb gewinnen.  
Was dein Leib an sich hat/ versteubt/ verflaucht/ vergelt:  
was dein Gemüthes weiß/ Lieb/ daß nur das besteht.

It will be noticed that this sonnet is a love-poem of general application which does not mention Marnia's name in the text, although the "Sie" and "Ihre" of various titles within the cycle must presumably be taken as referring to Marnia.

Structurally the sonnet is rather a tour de force; the first eight lines are eight parallel daß-clauses, each of which is the subject of the following verb - probably the most spectacular example
of anaphora in Schirmer's poetry. The tension is maintained by the colon at the end of each line and the sentence is resolved in the first half of the ninth line, the enjambement bridging the octet and sestet in a way which would hardly please the purists of the sonnet-form. The first four lines of the sestet (rhymes cddc) then give a list of qualities, the substantival list here contrasting neatly with the 'Häufung' of clauses in the octet. The last two lines (which, unusually, return to the a-rhyme) form a pointe which links the two sections of the poetic structure and neatly justifies the title "Ihre gedupelte Schöne".

The theme beautifully matches the structure of the sonnet. The first aspect of the duality announced in the title is dealt with in the list of physical attributes given in the octet. Here we have the characteristically Petrarchist habit of isolating and listing the lady's physical attributes and many of the phrases used for this are conventional - "die weissen Zähne", "der Stirn-Schnee", "dein Backen-Roth", "deiner Augen Stern", "der Hände Glantz". On the other hand Schirmer converts two of the stock comparisons - marble (for the hands) and alabaster (for the body, not the breasts) into the verbs "vermarmoriren" and "veralbastriren" - an original and unique touch which distinguishes this sonnet from others such as No.XXII which also uses the Petrarchist convention.

The virtuosity goes further than merely the neat matching of theme and structure, for not only are the first eight lines parallel clauses and examples of anaphora but also a spectacular instance of alliteration; in six of them the first three words begin with a d, and two of the first three words in the other two. In addition there
is the alliteration of "Zähne zieren" and "Stirnen-Schnee". It is true
that this virtuosity is in a void in so far as it seems to stand in no
relationship to the content of the lines, unless we accept the idea—
surely too far-fetched?—that the d-sounds relate to the stem of the
word 'gedupelt' in the title. Nevertheless it all imbues the first
eight lines with a certain unity which emphasizes the contrast with
what comes later.

At the beginning of the ninth line the physical, concrete
attributes are summed up and found to be inadequate compared with the
spiritual, abstract qualities which are listed as other attributes of
the poet's mistress. Probably it is fair to call the opposition that
of physical and spiritual rather than merely that of concrete and
abstract although the spiritual qualities are often expressed in
social or intellectual terms (Witz, kluge Sinnen, Verstand, Ruhm)
rather than religious or metaphysical ones, and some of the qualities
are vague enough in 17th. century usage to fall into either category
(Tugend, Weisheit).\textsuperscript{57} It is characteristic of Schirmer, and perhaps
reflects the setting of his own life, that his spiritual values are
seen in a social context rather than in a religious or devotional one.

By the end of the twelfth line we have two sets of attributes
and a strong hint that the second set of spiritual qualities of the
poet's mistress is the one to be more greatly prized. This hint is
made explicit in the last two rhyming lines which constitute the
pointe of the poem:—

Was dein Leib an sich hat/ versteubt/ verfleucht/ vergesht:
was dein Gemüthe weiSS/ Lieb/ daSS nur das besteht.

The contrast is not Leib-Seele but Leib-Gemüthe; this reinforces the
point already made about the spiritual values in the poem. Only rarely does Schirmer stress a point by three repeated synonyms as he does here in the words "verstéubt/verfleucht/vergeht" of the penultimate line. The stress on the transience of the things of the body is as strong as, for example, in Gryphius' poetry (cf. the previous poem - "Dem morgen gehn auch wir den Weg der Eitelkeit"), but permanence is not seen in transcendental values as with Gryphius but rather in the mind or personality of the individual. It is a Neo-Platonic ascension from the lower to the higher, an assertion of Platonic love in the fullest sense of the term with which Schirmer presents us here.

This progression corresponds exactly with the syntax of the whole sonnet. Although each section is considerably divided up - the first into parallel clauses ending with a colon, the second in the long broken up list of nouns - the whole poem consists of only three main sentences. This is an unusually low number for Schirmer, in fact the lowest in the whole of the Marnia sonnets, and it helps to stress the thought progression of the sonnet. Ultimately the three sentences do not represent thesis/antithesis/synthesis but rather lower/higher/lower. The "gedupelt" of the title does not represent antithetical equality, such as is often supposed to be a characteristic of the "Barock", but rather an evaluation of two aspects of human love and life.

Apart from the obvious love-poems there are sonnets of a type which is quite common in the 17th. century and in Schirmer's work, especially his sonnets and madrigals, the poem addressed to an object in Nature. Poems of this type inevitably change to another theme
before their conclusion. In No.VI, "An den Linden-Brunnen", the apostrophizing and lauding of the fountain continues for the first ten lines of the sonnet, which is longer than in most similar Schirmer poems; in No.LVI, "An das Rosenthal", the real theme makes its appearance by the fourth line, in No.LVII by lines 5-6. In No.XLIV also, ("Als Er an eine Stadt zurück dachte") the real theme has appeared in the fifth line.

In "An den Linden-Brunnen" (RS p.168) the first ten lines of the poem give us a picture of the locus amoenus which is characteristic of 17th. century poetry in that it is presented with an admixture of Classical mythology (Ganymedes) through the personification and apostrophizing of a natural object. It is worth pointing out that the relatively modest use both of rhetorical devices and of Classical mythology in this poem, which might have been written at any time between 1641 and 1648, is typical of Schirmer's restraint in most of his mature work and contrasts tremendously with the prolific use of both in most of the early poems.

A point which our figures have shown to be typical of many of Schirmer's sonnets is that the subject-matter of the poem and the development of the theme stand in no relationship to the discussion of octet and sestet in the sonnet. Although the octet ends with a full stop the break in the sense only comes here at the end of the tenth line which concludes the list of praise and apostrophizing of the fountain, of which the sonnet has so far consisted, largely in a series of relatively simple main sentences. This is resolved from the eleventh line onwards where the poet turns to a witty pointe about his mistress. This sonnet and the others on similar themes
show the characteristic 17th. century use of Nature as a background for some other theme, usually that of love.

With the 46th. sonnet the mood of the cycle suddenly changes as we hear that Marnia is dead - "Als Seine Marnia gestorben" (RS pp.210-211). Instead of a conglomeration of sonnets without any particular sequence we now have a series bewailing Marnia's death, discussing the claims of her successor and reconciling himself to seeing Marnia in her. This transition is very sudden and only prepared for in the previous sonnet "An Pomonen/ in Ihrer letzten Krankheit", unless one tries to claim No.XLI "An die unübliche Marnia" as a preparation for her final illness, but since the latter poem is based on a source in the Greek Anthology where the mistress's supposed indisposition is really only an excuse for a witty pointe this can hardly be the case.

XLI

Als Seine Marnia gestorben.

Hier hastu/ Marnia/ hier hastu meinen Sinn.
Hier hastu meinen Geist/ den lieben/ den noch warmen.
Hier hastu meinen Muth. Hier hastu Pein und Harmen
Hier hastu mich/ dein Gantz/ du Himmels Bürgerin.
Rauß Hertze/ rauß/ ihr nach! Rauß! folge deiner Schönen.
Rauß/ Seele/ rauß/ empor! Such ihre Liebigkeit.
Fahr in Elysien/ und kürzt ihr ihre Zeit.
Dies eintzig ist mein Trost/ dies eintzig ist mein Sehnen;
Lebstu nicht/ Marnia/ so lebstu doch in mir.
und sterb ich nicht alsbald/ so sterb ich doch in dir.

The sonnet is the sort of poem which would once have automatically drawn the description 'Hochbarock' from the lips of critics on account of the abundance of rhetorical devices. Apostrophe (especially at the beginning), ratiocination, anaphora (especially the 'Hier hastu'
construction) and all kinds of rhetorical repetition and emphasis mark all the early phases of the poem. At the beginning of the sestet these rise to a crescendo - "Rauß Herzse/ rauß/ ihr nach" etc. Only in the last three does a somewhat more contemplative tone emerge with the neatly balanced line "Dies eintzig ist mein Trost/ dies eintzig ist mein Sehnen" leading to the pointe in the last two lines. The degree of rhetoric is much higher than usual, apart from Schürmer's earliest poetry, and far exceeds his norm which is better represented by an isolated exclamation such as "O Anfang meiner Pein/ O Ende meines Lebens" in the subsequent poem.

Together with this rhetoric goes a rather unusual Petrarchist list in the second quartet. A list of physical attributes is common Petrarchist practice; we had an example in "Ihre gedupelte Schöne" and there are further examples in the following poem "Er betrauert Sie" and in No.XLIX, "Über Ihr Grab" -

Der Hals/ der rothe Mund/ der Augen heller Schein/ der Lippen süße Gluth/ des Hauptes Zier und Habe/ das Purpur-braune Haar liegt auch mit ihr zu Grabe/ und ihre sarte Schos bedeckt der Leichenstein.

Here, however, the list is of attributes of the lover and they are abstract rather than concrete. Nevertheless the technique is the same.

This rhetorical Petrarchism is expressed in a multiplicity of short sentences, a feature of Schürmer's poetry which we have not so far mentioned. This particular sonnet carries this tendency to an extreme in that there are 16 sentences in the 14-line poem. Although this is more than any other example from the Marnia sonnets it does serve to illustrate very clearly a general tendency in Schürmer's use of the Alexandrine; a series of parallel sentences (parataxis) is so
often preferred to many or any dependent clauses (hypotaxis). In this case it perfectly matches the series of parallel statements which is used to build up the tension of the poem to the eleventh line.

The sonnet moves within the normal sections - the first quartet asks the question about the poet's fate and ends with the line "Ich sterb/ ich sterbe mit" etc. which anticipates the final line of the poem. The second quartet with its fourfold anaphora (or 6 if one counts the beginning of the other two half-lines) continues the build-up and there is a syntactical break and to a partial extent a break in the sense at the end of the octet. The rhetoric reaches its peak in the first tercet, and the evocation of Classical mythology rather than Christianity, even for the death of the poet's mistress, is characteristic of the 17th. century Renaissance scholar. Then comes the last tercet with the witty pointe. The whole is an excellent example of the characteristic rhetorical treatment of emotional subject-matter by the 17th. century poet.

Once the death of the poet's mistress has been announced in the sonnet just discussed, two types of poem follow; first, those bewailing her death, such as "Über Ihr Grab", and secondly a series of sonnets (Nos. LI - LIV) which treat of the conflict in the poet's mind between his loyalty to his old and new loves. This series is resolved by the sonnet "An Seine Neue Buhlschaft" (RS pp.219-220), where the usual trimmings of Classical mythology are present to accompany the description of the beloved's death - "das todtte Meer", Charon, Mercour. They are rather more prominent than in most of the poems of the cycle. By contrast the use of rhetorical devices is
restricted to the anaphora in the second quartet and the rhetorical
question and repetition in the first tercet.

In the thirteenth line we return from the world of Classical
mythology to Schirmer's present mistress and this leads on to the
points in the last line -

Nun lieb ich dupelt dich von wegen dein und ihr.
The 'dupelt' brings to an end the conflicts of the preceding sonnets
by neatly linking Marnia and her successor and from this point on
this particular theme recedes - instead we have poems initially
addressed to Nature or the final poems which investigate the nature
of poetry and the durability of poetic fame.

As an example of this type of poem, which treats a theme of
considerable importance in the cycle and of perennial interest to all
Renaissance sonneteers, we take the following sonnet (RS pp.216-217):-

Er hat Vergünstigung.

Sie war und war es nicht. Noch dann kam sie mir für/
die todte Marnia/ mit frölichen Geberden.
Geh/ sprach sie/ mein Poet/ du magst verliebet werden.
Geh/ mein gewasner Schatz/ geh/ ich vergön es dir.
Sie/ die dir wohlgefallt/ ist ähnlich meiner Zier/
so sich ietsund durch dich noch zeigt der kalten Erden.
Geh/ nimm mein Bildnüs an/ wo mein und deine Heerden
im Grünen dort sich sat geweidet neben mir.

Wir beyde geben dir den Krantz der Ewigkeiten/
ich an dem Elbenstrom/ sie üb den Elsterstrand.
Fang an/ und stim auf sie die übergoldten Saiten.
Ich bleibe nun durch dich/ wie sie durch mich/ bekannt.
Wol uns! Wir sterben nicht. Das Reichthum der Poeten
kan unsern letzten Todt auch in dem Tode tödten.

This is one of the sonnets dealing initially with the theme of the dead
and live mistress. It contains several familiar touches, such as the
use of anaphora - the repeated 'Geh' -, personification, and
geographical allusions in the line about the two rivers which can
presumably be taken autobiographically to indicate that Schirmer's new love is in Leipzig (Elster) after he has left Wittenberg (Elbe). There is also an unusual pastoral touch with the mention of the flocks grazing in lines seven and eight. Such an explicit pastoral setting is as rare in the Marnia sonnets as it is frequent in the pastoral poems of the second Gepüscher. It may perhaps serve to remind us how easily the 17th. century poet could slip into a pastoral framework even when not consciously composing a poem in the pastoral genre.

For the theme of the permanence of fame conferred by poetry the crucial part of the sonnet is the sestet which culminates in the last two lines. This favourite Renaissance topos has obvious pagan Classical associations, yet it is unhesitatingly adopted by the Christian German poets of the 17th. century and of course fits in with the ubiquitous pattern of Classical mythology. There is no need to take the point further and try to drive a wedge between the faith and the poetry of the 17th. century poet - once again it is merely a case of slipping automatically into a ready-made convention - we very much doubt whether any 17th. century poet would see any discrepancy between the lines quoted above and the Christian concept of immortality. J. B. Leishman, who investigated the topos in his work Themes and Variations in Shakespeare's Sonnets, traces it through the Classics, Petrarch, Ronsard down to the Elizabethans with the exception of Shakespeare. The question of poetic inspiration for the love-sonnets had already been raised in the first sonnet:-

Apollo/ ja du bleibst auf meinem Helicon.
So kom und setze dich zu Venus kleinem Sohn/
und meiner Marnien/ die meine Feder reitzen.
Auf! Schönste von der Welt/ dir geb ich einzig mich/
Apollo bleibt mir hold/ mein Vers steigt über sich
Nun mag ich Bolen nicht/ ich kan mit Faleken bietzen.

This is really little more, though, than a variation on the
traditional dedication to the Muses and nothing similar appears
until the last ten sonnets, of which we have selected "Er hat
Vergünstigung" as a characteristic example. In the fiftieth sonnet,
for instance, the theme of immortality conferred - this time on the
mistress - by poetry is spelt out explicitly, with literary
parallels -

Dein Leben lebet noch ...
Der Erden bistu loβ/ dem Himmel kōmstu näh.
Den Edlen von der Dōß muß Ida überleben.
Scond hat Julien/ Heins Rossen groß gemacht.
Anger lobt Cōliens/ Lermuts Hyellens Pracht/
Gallirhoen Lotich/ Strotz Antiens ergeben.
Bey diesen bistu auch. Du lebst nun sonder Noth/
ich nur bin gegen dir und diesen mehr/ als todt.

In No. LVII the poet declares that he is free from care now that he
has completed Marnia's sonnets and invites the linden-tree to give
the shade of Marnia her book -

So gieβ ihr ihren Glants/ rein/ ewig und beflügelt/
und sprich/ hier steh ihr Ruhm/ als wie er sol/ bespiegelt.

In No. LVIII he gives his new mistress the sonnet cycle with the words

Das Buch der Marnien/ das schlechtste von den meinen/
das dich berühmat macht/ mein Lieb/ das geb ich dir.

(The second half of the first line is the typical sham modesty of the
Renaissance scholar.) In the last two poems he presents his own
apologia in slightly more modest terms, especially in No. LIX "An
Seinen Leser", where he compares himself with the great names of his
day as he sees them -
Hier nim auch du mein Buch/ du scharff-gesinnter Leser/ und lass es/ wie du wilst. Ich bin kein Opitz nicht/ der Gold ist/ und Gold schreibt. Was Fleming hat gedicht/ was Buchner/ Brehm und Dach/ was Tscherning umb die Gräser der Rosenstücke spielt/ das hat begrünte Päser/ dass es aufwachsen kann bis an der Sonnen Licht. Gibt mir die Elbe nur ein etwies Gerücht/ als wie sie thut/ so frag ich gar nichts nach der Weser.

Even where the Humanist scholar's boast is circumscribed, as here, it nevertheless retains the certitude that it is by poetry - and poetry alone? - that one achieves eternal fame.

Before we leave the Marnia sonnets we must give some attention to one particular stylistic point concerning Schirmer's use of the Alexandrines, namely the extremely high number of sentences used per sonnet. The figures are as follows: - there are 494 sentences in the 56 sonnets of the Marnia cycle which consist entirely of Alexandrines; or 494 sentences in 764 Alexandrines, an average of nearly 9 sentences per sonnet, or more than one sentence in every two Alexandrines. Both the highest and lowest number occur in sonnets already discussed; the highest (16) in "Als Seine Marnia gestorben", the lowest (3) in "Ihra gedupelte Schöne". Two reservations must be made about the above figures: the first is that sometimes the printed orthography has to be edited and a full stop supplied where the 1657 edition has none, or vice versa; on the whole this has been done more or less in accordance with common sense. (Also isolated words followed by a question or exclamation mark - e.g. "Wie? ist ..." - are not counted as a separate sentence.) The second reservation that might be made is that sometimes the pause indicated by, for instance, a colon seems almost as great as that indicated by a full stop. "Ihra gedupelte Schöne" is an example of
this, yet at the same time, although the colons certainly indicate a considerable time pause at the end of each line, the sentence as a whole remains incomplete and the tension is maintained. In any case, to try to evaluate the nature of the stop at the end of sentences or clauses would clearly only lead to subjective judgments, so one can only take the figures as they are.

Even without any comparative figures the first impression is a confirmation of what one feels while reading so many of Schirmer's sonnets in Alexandrines, namely that the lines are very broken up indeed, often with more than one sentence break in the line. It is impossible to state objectively that such a technique is 'inferior' to that of a poet whose Alexandrines tend to 'flow' more, even if the latter is what many would prefer. A more objective statement would be that this is clearly Schirmer's normal way of handling the Alexandrine and may possibly indicate why so many of his poems are in the 'Odes' form with shorter lines; perhaps his natural way of composing poetry was in short bursts of words rather than in long flowing lines.

Comparative figures from other areas of Schirmer's work and of the work of other well-known 17th. century authors (as far as possible love-sonnets have been chosen) are as follows:-
<table>
<thead>
<tr>
<th>No. of sonnets</th>
<th>No. of sentences</th>
<th>Average sent. per sonnet</th>
<th>CR</th>
<th>No. of sentences</th>
<th>No. of sentences</th>
<th>Details of sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>(SCHIRMER I)</td>
<td></td>
<td></td>
<td></td>
<td>(784)</td>
<td>383</td>
<td>2.04 Alex. Jesu Christi Triumph 1643, RT 516-562 less last 6 lines.</td>
</tr>
<tr>
<td>SCHIRMER II</td>
<td>56</td>
<td>494</td>
<td></td>
<td>784</td>
<td>494</td>
<td>1.58 &quot; Marnia sonnets in Alexandrines.</td>
</tr>
<tr>
<td>FLEMING</td>
<td>56</td>
<td>472</td>
<td>8.43</td>
<td>784</td>
<td>472</td>
<td>1.65 &quot; Freud- und Trauergr., 1663 pp. 663-696 1.11 = first 56 sonnets in Alex.</td>
</tr>
<tr>
<td>GRYPHIUS</td>
<td>56</td>
<td>368</td>
<td>6.57</td>
<td>784</td>
<td>368</td>
<td>2.13 &quot; Lust-u.Bl.Gart. 1660 first 56 sonnets.</td>
</tr>
<tr>
<td>HOFMANNWALDAU</td>
<td>19</td>
<td>94</td>
<td>4.94</td>
<td>(1) 266</td>
<td>94</td>
<td>2.82 &quot; Neuk. Anth. I, pp. 1-12</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>653</td>
<td>216</td>
<td>3.02 &quot; Lust.Ged. 1637 Welt &amp; Geistl. G. 1640.</td>
</tr>
<tr>
<td>OPITZ</td>
<td>40</td>
<td>155</td>
<td>3.87</td>
<td>560</td>
<td>155</td>
<td>3.61 &quot;</td>
</tr>
<tr>
<td>Chr. BREHME</td>
<td>14</td>
<td>47</td>
<td>3.35</td>
<td>196</td>
<td>47</td>
<td>4.17 &quot;</td>
</tr>
</tbody>
</table>
These figures are of course based on relatively small samples and the reservations made above suggest that small differences should not be regarded as too important. Nevertheless the tremendous variation between some poets is of interest. The poets examined have been chosen partly because of connections with Schirmer, partly because they are well-known names whose style will be familiar. Apart from Schirmer only his Dresden friend Justus Sieber and their admired model Paul Fleming have the same high number of sentences per sonnet. Gryphius, with his tortuous syntax and many dependent clauses, comes surprisingly high in the list, probably on account of the many rhetorical questions and exclamations in some of his sonnets. Schoch, another friend of Schirmer's, also has a fairly high number of sentences per sonnet. All others are far lower and it comes as no surprise to find Opitz, whose simple, clear statements are often linked by 'und', among this group. The figures confirm that Schirmer does indeed have this tendency towards short sentences in his Alexandrines which is in contrast to the majority of poets in the 17th. century and is a marked feature of his style. The more precise implications of the figures as far as Schirmer's relation to Fleming and the Saxon poets is concerned can be withheld for the moment. It is stylistic points such as the above mentioned which are the main feature of interest about the Marnia sonnets; although we have examined in detail the themes of this characteristic Petrarchist love-poetry in the Renaissance tradition, Schirmer's grouping of sonnets within a cycle and his handling of the individual themes represents the original interest. In the sonnets we find a variation in the degree of cultivation of rhetoric and Classical mythology from
that which existed overall in the earliest poetry.

One final point about the Marnia sonnets may lead us on to the next chapter; in the 17th. century the sonnet is often associated with the epigram, indicating that writers thought it suitable that the sonnet, like the epigram, should give witty food for thought. The tercet schemes which end with a rhyming couplet - and these occur in 27 of the 59 Marnia sonnets - might seem to favour a witty pointe. Certainly those sonnets of Schirmer's which do not have a rhyming couplet at the end more often seem to end on a note of repose. The 17th. century view of the connection between sonnet and epigram is confirmed in Schirmer's work by the presence of both in Rosen-Gepüsche II, V. To some extent, too, this may account for the 'lasciviousness' of some 17th. century sonnets, though in Schirmer's case this is confined to certain sonnets based on epigrams in the Greek Anthology.
E. Rosen-Gepüsche Book One Gepüsche 4 (Epigrams)

The fourth and shortest of the four Gepüsche which make up the first book consists of 31 epigrams. This is far less than the much longer collection in the fifth Gepüsche of the second book, where there are 72 epigrams in addition to 8 sonnets and 12 madrigals. For this reason many comments about Schirmer's epigrams are best reserved till later. It is impossible to establish whether any of the epigrams in the later book were written earlier and held back; for one thing the epigram is a genre of its own which hardly invites comparison with the bulk of Schirmer's work, other than perhaps the sonnets or madrigals. Nevertheless some few comments on the epigrams of this fourth 'Gepüsche' are appropriate at this juncture.

It comes as no surprise to record the lowest degree of independence in this form, as Kunath already noticed. In no genre did the 17th. century writer in general - and Schirmer is no exception - plunder the writings of the Classics, the Humanist writers of Renaissance and Reformation and even contemporaries more than with the epigram. Sometimes the acknowledgements are made by Schirmer, as in the case of No. IV, from Jan Dousa, No. V ('Aus dem Lateinischen') and No. XXII, from Virgil. Sometimes no acknowledgement is made, as in the case of the two epigrams from Owen (Nos. XVIII and XX) or those from the Greek Anthology (Nos. III, XXVI, XXVII and XXX). This inconsistency merely mirrors current 17th. century practice; indeed Opitz himself probably set the tone in this respect.

That much of the poetry based on Classical or Renaissance epigrams is considerably more erotic than anything we have encountered so far in Schirmer's work, with the exception of a handful of the
Marnia sonnets based on sources in the Greek Anthology, should also be no surprise; to the 17th. century writer, accustomed to associating certain subject-matter with certain genres and vice versa, the epigram automatically assumes into itself this kind of subject-matter. A characteristic example is No. IV (RS p.228):-

An die Charitille.
Aus des weitberühmten Niederländischen Poeten
Jan Douens Lateinischen.

Begehr ich deiner oft zu Nachtts/ O Charitille/
so giebstu zuerstehn/ es sey gar nicht dein Wille/
weil du ein Kind mich heist/ versuche was ich kan/
so wirst du sagen denn: Das Kind ist doch ein Mann.

The rather obvious lasciviousness of these lines, which at first reading seems so totally uncharacteristic of Schirmer, is easily accounted for in this way.

As with the Rosen-Gemüde as a whole and in keeping with Schirmer's apology in the Zuschrift at the beginning there is no particular pattern or order about this book of epigrams, except that the first two are addressed to Marnia and are obviously put first to be as near to the sonnets as possible. No. XVIII gives the legend of Venus and the rose which is repeated in the Zueignungsschrift in Part Two; it runs as follows (RS p.233):-

Rothe Rosen.

Die gülde Venus gieng im Garten Rosen-brechen/
Adonia/ ihrem Schats/ zu winden einen Krantz,
as aber ietst ein Dorn die Hand begunt musschten/
bis auf das sarte Blut/ verblasst sie gar und gantz.
Der kühne Strauch erschreck/ vermeint/ sie würde sterben. *erschack =
Die Rosen aber/ weil sie nicht gewilligt drain/
begunten allgemanach vor Scham sich zu entsäden/
jetzt sie noch heute stets/ als Blut/ zu sehen seyn.

As far as the subject-matter is concerned many of them remind one of the 'situational' sonnets in the Marnia cycle. Nos. XII, XIV or XV, for example, could be compared with No. XI of the Marnia sonnets. The
Quatrain form, too, which is more frequent than the two line epigram, is often reminiscent of the first quartet of the sonnets - No. IX, "Sie muß bitten" is an example of this and its opening questions are reminiscent of the style of Schirmer's sonnets, too.

The two epigrams based on Owen (unacknowledged) are in their different ways characteristic of the kind of subject-matter which appears - the first, No. XVIII, runs as follows (RS p.233):

Mann und Weib.

Die Frau ist Herr zu Nacht/ der Mann bey hellen Tagen.
Warumb? sie gleicht dem Mond/ er/ Sonne/ deinem Wagen.

This is one of the commonest epigrams of all in the 17th. century;

Owen's original runs as follows:-

Primatus maritalis (Owen XI, 9)
Nocturnū imperium muliebre, virile diurnū est,
Regnat enim noctu Cynthia, Solque diu.

This is translated by Valentin Loeber (1653) as follows:-

Ehelicher Vorzug

Der Tag ist Phoebo/ die Nacht Phoebe unterthan/
die Herrschaft hab ein Weib bey Nacht/ bey Tag ein Mann.

The other Owen epigram comes from the same book and the original is:-

Ad amicum coelibum (Owen XI, 15)
Ureris? uxorem ducas; non expedit uri:
Conjugis in gremio mortificanda caro est.

Loeber translates:-

An einen unehlichen Freund. Troch.

Nim ein Weib/ bistu nicht keusch. Brunst empfinden schadet groß;
tödten muß man dolles Fleisch in deß Ehegatten Schoß.

And Schirmer:-

Heyrathen. (No. XX, RS p.234)

Liebstu? so freye bald. ein Weib hilft dir aus Nöthen.
Wir müssen unser Fleisch in ihrem Schoße tödten.

The crudity of the epigram is in accordance with what we have noticed
already, although it could be said that to some extent Schirmer tones down the "ureris - uri" of the first line. Also the unnecessary adjective in Loeber's last line is avoided.

There is one epigram in the collection which accords well with the philosophy of life which we find in Schirmer's other poems (RS p.234):-

XXI

Auf eine Jungfrau

Gleich wie am Himmel glänzt die Sonn/ in ihr das Liecht/
so wohnt Tugend auch in deinem Angesicht.
wer dich zu sehen köst/ wird also bald entründet/
weit bey den Tugenden sich dupelt Schöne findet.

This is reminiscent of "Ihre gedupelte Schöne" and indeed of the stress on virtue in Schirmer's work as a whole. Here, though, it is an exception to the general tone of a small but typical 17th. century collection of epigrams, a form which almost all 17th. century poets felt impelled to attempt.

F. Other poems written before 1650

There are few further poems of Schirmer's which can with certainty be dated before 1650. The first two poems of the Rauten-Gepüsche celebrate a visit of Johann Georg I to Wittenberg in 1646. A third, and more substantial poem, dated June 20, 1647, celebrates the new born son of Johann Georg II. It applauds the return of peace to Saxony after so many years of war and the addresses to the prince are accompanied by the liberal use of Classical mythology. In the second book of the Rosen-Gepüsche there are only two poems which are positively dated before 1650. One is the sonnet "Als Er Seinem Vertrauten Freunde Herrn H. A. M. Ein Perlenes Armband von Seiner Liebsten Übersendete" which is dated 1648; it adds nothing to our
previous knowledge of Schirmer's sonnet technique. The other poem is the opening one of the second half of the Rosen-Gesänge, "Auf den Frühling 1647". This describes how the rule of Venus returns to all aspects of Nature in the spring, using the simple technique of an accumulative listing. One almost expects it to turn into a carpe diem poem but it stops short of this.

In none of these poems is there anything which in any way might alter the general impression of Schirmer's style we have already gained. Probably their main significance is that by being provided with a date they may suggest the approximate time of writing of the other poems in the groups in which they are included.
Chapter 3. Poems written before 1657

A. Preliminary remarks.

Once one moves beyond the year 1650 the dating of Schirmer's poems becomes considerably more complex. Admittedly the poems of the Rauten-Gepü sche which were written between 1650 and 1657 are all dated, as are the funeral poems which Schirmer wrote during this period. The problem concerns the second book of the Rosen-Gepü sche which appeared in 1657. Two of the poems from its first Gepü sch which we have examined already are dated 1643 and 1647. The majority of the poems in the fourth Gepü sch had already been published in the Singende Rosen of 1654. It is obvious, therefore, that some of the poems we are now dealing with were written well before our second terminus ante quem, 1657, and others well before our first terminus ante quem, 1650. This makes it particularly difficult to follow up the stylistic analyses already made, since there is the danger of creating a vicious circle - postulating an early date on the basis of some stylistic phenomena and then using the latter to establish other stylistic phenomena as 'early'. Fortunately there are some other pieces of evidence to help and with caution it is possible to establish tentative ranges of dating, although it is impossible to be dogmatic or precise.

Of the five Gepü sche - one more than in the first book - the first is a miscellany of eight poems in Alexandrines, two of which are dated 1643 and 1647. The second consists of four elegies, the third of eight pastoral poems. Possibly these may be early poems written before 1650, but this cannot be proved. The fourth Gepü sch is based on the Singende Rosen of 1654, with some poems withdrawn.
and some added; this raises the problem of when the *Singende Rosen* itself originated. Like the first book the second concludes with a collection of epigrams, this time with sonnets and madrigals added. The whole book is slightly longer than the first but on the other hand only the fourth *Gepüsch* and parts of the fifth could be described as experimental or showing definite signs of poetic development.

B. *Rosen-Gepüsch* Book Two *Gepüsch* 1

The common factor in the first *Gepüsch* of the second book of the *Rosen-Gepüsch* is that all the eight fairly long poems are written in Alexandrines. Two of them we have dealt with already; the first poem, "Auf den Frühling 1647" and the third, "Des Myrtillo Frühlings Klag-Gedichte 1643". The positioning of these two early poems is in itself of significance in that it shows Schirmer’s complete disregard of strict chronology when it comes to the grouping of his poems; instead, as we have seen, grouping according to genre or subject-matter, which in the 17th. century amounts to the same thing, seems to be the main principle.

The assumption seems to offer itself that the remainder of the poems in the group are also early. Kunath simply states baldly that the group consists of "Alexandriner 1643–1647". Clearly this is an over-simplification; why should the two dated poems represent the outer limits, chronologically, of the whole group? On the other hand we would agree with Kunath that most of the evidence points to these poems being essentially early work; first, there is a higher incidence of Classical mythology presented to us en bloc as in the early poems - this occurs, for example, in "An den Neid" (RS pp.249-255)
especially, which resembles the 1643 Myrtillo poem in this respect:-

Du rühnest Phädren mir und Procris Augen-Blitze.
Mein/ sage/ was ist dir ein alter Nahme nütze?
Die Phädra bleibe nur/ samt Procris weit von hier.
Ein junges Jungfer-Bild gefälllet eintzig mir.
Ich weiß zwar/ ist mir recht/ Andromeden/ die Schöne/
Wie der Cupido sie mit einem Lobgethöne
In Venus Tempel hat zu oberst an gesetzt/
An der der Hector sich zum oftermal ergést.
Und dieses hat auch so Soldaten recht gesiemen.
Der Laura Rosen-Krants/ wann er mein Haar beblümet/
Giebt hiermit an den Tag/ daß kein Soldat zum Schein/
Nur eintzig ein Poet soll Ihr Beherrlicher seyn.
Zwar Hector kam dorthin mit weggelegten Waffen/
(Weil lieber er mit Ihr als mit der Schlacht zu schaffen)
Da er mit blutgem Sinn Achilless Leib geschlacht/
Hat sein bespritzt Gesicht ihr einen Kuß gebracht.
So grausam bin ich nicht ...

The da capo trick of Schirmer's, which can be seen in many of the earlier poems in the Rosen-Gepüsch, i.e. before 1650, reappears in "An das verliebte Frauen-Zimmer" with slight variations and completely in the Marnia poem "An Herrn M. Andreas Zorn/ Als er seine Liebste überkommen hatte". The latter poem must have been written a short while after Marnia's death, perhaps between 1648 and 1650. Two of the poems, "An den Cupido" and "Er ist ohne Seele", appeared in the Singende Rosen of 1654 and were presumably written at the latest a couple of years before that date. Finally, it is possible that these poems in Alexandrines were fairly early exercises in the use of the line, for very little of Schirmer's later poetry, of whatever genre, uses the Alexandrine, whereas many of the early poems do. For all these reasons one might tentatively suggest the years 1641 to 1650 for the whole Gepüsch.

So far we have not mentioned the poem entitled "Asterie An Ihren Opitz/ aus Balth. Venators Lateinischen Elegie" (RS pp.275-286)

which begins with the following lines:-
Lebstu/ mein Herze/ noch bey unverwandtem Glücke/
Und denckst/ wie du denn thust/ nicht einmal her zu rücke?
So lass hier eigentlich/ was diese meine Hand
Von Thränä auf Papyr dir schleeungst sugesandt. 2

As can be seen from these lines the elegy consists of pairs of
Alexandrines, each pair having feminine or masculine endings
alternately - another example of the grouping principle in that this
is true of all the poems in this 'Gepüsch'. This is an unusual type
of elegy in the 17th. century, as Friedrich Beissner makes clear in
his Geschichte der deutschen Elegie.3 In the fifth chapter of Das
Buch von der deutschen Posterey Opitz had only laid down the subject-
matter for elegies:-

In den Elegien hatt man erstlich nur trawrige sachen/
nochmals auch buhlergeschäftte/ klagen der verliebten/
wünschung des todes/ briefe/ verlangen nach den abwesenden/
erschöpfung seines eigenen Lebens und dergleichen geschriften.

(Schirmer, like most other 17th. century poets, follows Opitz in
writing about love-affairs in all his elegies.) Nevertheless, in his
poetic practice Opitz had made it clear that alternating rhymes with
the feminine ending first should be the norm; six of the elegies in
his Poemata of 1624 follow this pattern. Only the first, entitled
initially "Elegia" and in later editions "Gedancken bey Nacht, als
er nicht schlaffen kundte" has the paired rhymes of this elegy of
Schirmer's. This may be a sign that this was the earlier form which
Opitz later abandoned, or the title "Elegie" may have been provided
by Zinogref.5a Whether in Schirmer's case we can interpret it in
this way as an early poem is not entirely certain; it could be that
Schirmer, like Opitz, knew and was basing himself on the poems in
the Dutch Bloem-Hof anthology.4 In the latter, published in 1608
and 1610, there are three poems entitled "Elegie" or "Elegia".
The third is not really an elegy, as it consists of separate stanzas, but the first two are continuous poems in rhyming pairs of Alexandrines, like Opitz' "Elegie". The first one, "Elegie, of Clacht-Dicht", may be by Heinsius himself. Here is a model in the earlier half of the century which could have influenced Schirmer at an early age. Confirmation that the elegy in the first Gepüsch is earlier than those in the second is possibly provided by the fact that those in the second certainly accord with the formal pattern for the elegy laid down by Buchner and Zesen; it is hard to believe that "Asterie An Ihren Opitz" could have been written after Schirmer's acquaintance with Professor Buchner at Wittenberg in 1645.

C. Rosen-Gepüse Book Two Gepüsch 2.

The four elegies in the second Gepüsch all follow the pattern laid down by Buchner and Zesen. Buchner says in his Anleitung, which reflects his lectures from the middle 1630's onwards, which Schirmer would have heard while in Wittenberg from 1645 to 1648:

Wollen wir eine Elegie machen/ so miissen allezeit die Männlichen und Weiblichen abgewechselt werden. Und gilt ebenermassen gleich/ man fahe mit diesen oder jenen an; doch ist es besser die Weiblichen vormusetzen.

After giving an example in Alexandrines he continues

Und ebenermassen mag man auch mit den versibus communibus verfahren/ wie aus vielen des Opitii Gedichten zu sehen ist. 5

And Buchner's pupil and Schirmer's predecessor Zesen follows him almost word for word in his Helicon of 1640:

Die Elegien werden entweder aus Alexandrinischen oder gemeinen Versen gemacht/ und wird allzeit der männliche und weibliche Vers abgewechselt/ und mögen sich weiblich oder männlich anfangen/ doch ist das erste besser. 6
It is hard to believe that Schirmer was not aware of these views by 1645 or perhaps even earlier; these four elegies were probably written sometime after, perhaps soon after that date.

Unlike Paul Fleming in some of his elegies, but like Opitz Schirmer confines himself to "buhlergeschäfte" for his subject-matter; even the second and shortest elegy, despite its title, turns out essentially to be a lover's plaint; indeed this poem (RS pp. 317-320) may serve us as a characteristic example of the elegy in Schirmer's hands:--

An
Einen guten Freund
Elegie.

Kan je ein guter Freund den schweren Unmut stillen?
So ist es gar gewiß/ daß du es hast gathen.
Nechst strich die Rosilis mit ihrem Widerwillen
Mir eine solche Farb/ als einem Toden/ an.
Ich lief zu Phöbus hin/ der ließ den Geist aufwachen/
Und spielte sierlich her ein grünes Wald-Gedicht.
Ich ließ darauf von ihm mir noch ein Pulver machen/
Das Pulver/ und sein Lied erquickten aber nicht.
Ich eilte Venus zu/ die Rach ihr zu befehlen/
Ich bat/ durch einen Blick zu lindern meine Pein/
Die Venus aber ließ mich immer ärger quälen/
Daß meine Wangen bleich und ich halb tod must seyn.
Der grüne Lorber-Krants flocht sich aus meinen Haaren,
Die Feder lag bey ihm durch einen Trit zerstückt.
Der kalte Winter kahm zu meinen Frühlings-Jahren/
Dadurch mein Bey-mir-seyn mir endlich wurd entsückt.
Die Augen wurden starr/ sie fingen an zu brechen/
Das Haupt/ das neigte sich/ die Lippen wurden blas
Die Hände zitterten/ der Mund wolt nicht mehr sprechen/
So das ich endlich sie/ mich und die Welt vergaß,
Das Hertze schob sich auf/ den letzten Stoß aufhülen/
Die Seufzer stiegen hoch/ den Tod zu zeigen an.
Ich seh Adonis schon im Myrten-Walde spielen/
Die Dido schertste hir durch ihren Rosen-Plan.
Ich seh Sappho-Geist vom weissen Felsen rennen.
Die Thysbe lag vor mir/ vor ihr das blutige Schwert.
Ich seh mit Narbiss das kalte Wasser brennen,
Europen trug aushin das zayy-gehörnte Pferd.
Die Procis fing das Blut aus ihren tieffen Wunden/
Die erst der Cephalus in ihren Leib gemacht.
Aetan lage dort gefressen von den Hunden/
Umb daß Dianen er gantz nacket angelacht.
Die Hero trug die Lamp in ihren weissen Händen/
   Nach der Leander sich wagt durch die finstre See/
Er wagte sich/ und kumt im Porte nicht anlanden.
Ich hört Euryphilen/ und ihr verliebtes Web.
Ich sulte schon bey ihr im Schatten mich ergetzen/
   Und einen Myrten-Reiß erziessen meiner Hand.
Der schöne Hyacinth wolt mich mit Purpur notesen/
   Damit ich kommen möcht durch Charon in das Land.
Ich sagte schon Ade! Ade! Ihr/ meine Lieder
   Aidel du Salen-Strom! du Vaterland Aidel!
Ade! du falsches Hertz! Ade! ihr treuen Brüder!
Zum Myrten muß ich hin weit über diesen See.
So sprach ich gar zu letst/ und nante die mit Nahmen/
   Die in dem Hertzen mir ein Hertz und Leben sayn.
Als die Gedanoken nur auf dich/ ß Bruder kahmen/
   Da kriegt ich neue Kraft/ und wurde loß der Pein.

The extensive references to Classical mythology and Classical literature in combination with the use of rhetorical devices - anaphora at the beginning and the repeated apostrophe 'Ade' at the end - once again suggest that this poem should be regarded as early work; whether the mention of the Saale can be taken as supporting this is problematic - if it is a biographical reference then presumably the poem would be as early as 1641.

The first elegy - "Sibana an Ihren Liebsten Elegie" - is typical in subject-matter of the 17th. century elegy - the fiction is established that the poet and his mistress are separated and that she is writing to him. At the end of the elegy the words "Aus Dresden/ nacher Norwegen" appear; it is difficult to see how these can be related in any way to Schirmer's life - especially as it is the girl, not the man, who must be in Dresden - although it is not impossible that the poem could have been written as late as 1650. Christian sentiment is present alongside the "buhlergeschäfftte", as Sibana is made to write

Ich lasse meinen GOTT für meine Seele sorgen/
   Der mich dir sugesagt/ wird mich auch halten dir.
Schirmer's favourite flower imagery also makes its appearance with the lines:

Ich habe neulich noch die roten Purpur-Rosen/
Mit Liljen untermengt/ auf mein Gesicht gethan.
Durch meines Leibes-Schnee das flissen noch Türkosen/
Daß ich die Farbe dir nicht gnug beschreiben kan.
Wie wenn die Flora sich in einen schönen Garten/
Hin in den bunten Glantz der Blumen hat gesetzt:
So seh ich/ Liebster/ aus ...

These lines also illustrate nicely the lack of psychological plausibility for modern ears — that the poet's mistress should boastfully describe her appearance in a letter seems to us unlikely — but the drama of the century clearly shows that it is the statement itself, rather than its verisimilitude in the mouth of the persona, which is the important thing. Finally the first elegy introduces in the last line "Wir haben bald den Port/ ich sehe schon das Land" the sea-ship-port imagery which is appropriate in view of the mention of Norway here and anticipates the last two elegies.

These last two, "An seine Liebste jedoch ersünte Amöne. Elegie" and "An die wieder versehnte Amöne. Elegie", form an obvious pair which suggests that at least these two elegies, if not all four, were composed round about the same time. The first of the two is interesting mainly in that it uses death as the final pointe and an attitude of Petrarchist servitude in a way which is reminiscent of the first book of the Rosen-Gepüse — e.g. poems like "Sie Liebet Ihn" —

Dann/ wenn du etwa mich von ferne siehest kommen/
So sprich: Das ist der Mensch/ den ich hab umbgebracht/
Und wird dein Diener nicht zu Gnaden angenommen/
So stirbet Er/ und gibst schon itsund gute Nacht.

The second of the pair and final elegy of the four develops the sea
imagery touched on in the previous poem. The poet's life is
shipwrecked, he steers his ship through difficult waters and so on.
Here it is infused with Classical mythology - there is mention of
the Argonauts, the Scylla and Charybdis legend and Neptune is invoked
in addition to Jupiter. Thus we see one of Schirmer's favourite
areas of imagery linked with the predilection for Classical mythology
in considerable quantities (rather than isolated references) which
seems to be such a marked characteristic of Schirmer's earlier poetry.

In contrast to his work in the Ode form Schirmer contributes
nothing new to the elegy in the 17th century. In subject-matter he
conforms to Opitz' theoretical suggestions and to the practice of
most of his contemporaries. As far as formal considerations are
concerned the move from the rhymed pairs in the elegy of the first
Gepüsch to the alternating rhymes of those in the second can perhaps
be seen as development from an earlier precedent to the more generally
accepted form anticipated by most of Opitz' examples and reflecting
the theories of Buchner and Zeisen.

D. Rosen-Gepüscbe Book Two Gepüscbe 3.

In the first book of the Rosen-Gepüscbe the second Gepüscbe
contained specifically pastoral poems. In the second book this genre
is represented by the third Gepüscbe which contains eight pastoral
poems. Not only do they have the genre in common; the geographical
allusions of Rosen-Gepüscbe I,2 are repeated here; "Die Träumende
Margelle" mentions the Elbe (Wittenberg or Dresden), "Der Scheidende
Chloridan" the Rosen-Thal (Leipzig), the Mulde (Freyberg or near
Leipzig) and the Pleisse (Leipzig), "Der Abschied nehmende Cleander"
brings in the Elster and Pleisse (Leipzig) and "Die Überschöne" the Elbe (Wittenberg or Dresden). It is unlikely that we can deduce any kind of biographical or chronological progression from all this, especially as the second and last poems mention the Elbe, which could be a reference either to Wittenberg (1645-1648) or to Dresden (1650 onwards). It does serve, however, to emphasize the similarity in kind between this Gepüsch and its counterpart in the first book of the Rosen-Gepüsch. Some of the poems are similar formally to those in the previous Gepüsch, especially "Der Scheidende Chloridan" and "Phyllis und Coridon/ die Wachenden" which both employ a six-line trochaic stanza with four stresses to the line and a rhyme pattern of abbaacc, one of the most characteristic stanzas of Rosen-Gepüsch I,2.

On the other hand "Der klagande Corimbo" and "Die verlassene Eleonore" employ a six-line stanza with four stresses which is iambic. Could some of these poems be the iambic residue of Rosen-Gepüsch I,2, written before 1650 but withheld till later? And three of the iambic poems employ a more varied and sophisticated stanza form than any of the poems published in the first part of the Rosen-Gepüsch; these are "Die Träumende Margelle", "Die muthwillige Phyllis" and "Die Überschöne". Cumulatively this all suggests that some of these poems may have been written before and some after 1650; although as usual with Schirmer it is impossible to be certain and one should be wary of presupposing, under the influence of modern taste, that any more sophisticated verse-form must be later and more 'mature'. It is perfectly possible that in accordance with the grouping principle detectable in his work Schirmer was composing what seem to us 'primitive' pastoral poems after 1650 as studies in the genre.
Furthermore it should be noted that 6 of the 8 poems appeared in the Singende Rosen of 1654, the composition date of which cannot be long after 1650 at the latest.

There are many features of these poems which remind us of Schirmer's early poetry, especially the use of rhetorical devices such as anaphora, which is pronounced throughout. In the first poem "Der klagende Corimbo" (RS pp.336-340) the use of death as the final pointe, which is so often threatened in Schirmer's work, is finally achieved at the end:—


Formulæ which recall the ending of Schirmer's 'Schafferey' of 1643 are used in two of the poems:—

Biß der Abendstern aufginge/ Und die Nacht ihr Gold empfinge. (1643)

Biß daß Sie mit verblassten Wangen Bey dunckler Nacht nach Hause gangen. ("Die verlassene Eleonore")

Biß der goldne Phosphor kam/ Und der Nacht den Krantz abnahm. ("Phyllis und Corydon")

Also the dialogue poem here - "Phyllis und Coridon" - parallels the earlier "Chlorisian und Galatheae". The closest poem of all to Schirmer's previous pastoral poetry is "Der scheidende Chloridan" (RS pp.346-347), which could be fitted into Rosen-Gepúsche Book One Gepúsch Two with absolutely no incongruity. It has one of Schirmer's
favourite stanza-forms, the six-line trochaic abbaab; it has the geographical references to the Rosen-Thal, Mulde and Pleiße which are typical of Schirmer’s river-poems; the pastoral trimmings (Triften, Hürden, Heerden) are prominent; the rhetorical repetition — particularly the ‘Gute Nacht!’ of the fifth stanza — is characteristic of Schirmer’s early work; and the long-winded way of saying that he has been there five years (stanza two) is reminiscent of the manner of saying that half a year has passed in the third stanza of "Tilian an der Elbe".

There are, however, tentative moves towards a greater sophistication in the genre. Both "Die Träumende Margelle" and "Die muthwillige Phyllis" have a slightly more complex verse-pattern with varying lengths of line and this tendency culminates in the final poem of the group, "Die Überschöne", (RS pp.356-360) which is the most elegant and formally advanced of all Schirmer’s poems written in the pastoral genre. Were it not for the many pastoral allusions it would surely have been fitted into one of the ‘virtuoso’ groups where Schirmer rings the changes with formal experiment; as it is, it stands out amid the specifically pastoral poems as a delightful example of what can be achieved in the genre:—

Die Überschöne.

Ich hab es zugesagt/ ich wolte dich noch preisen
Vor aller Welt/
Du Rosengleiches Bild/ mit dem/ was meine Weisen
Mir zugestellt.
Wo fang ich aber an?
Mein Kiel wird vor dir stumpf und müde/
Weil ich der Tugend Eyd und Friede
Mit deiner Göttlichkeit nicht genug erheben kann?
Du gldiner Morgenstern der aufgeweckten Sonnen/
Strahl her auf mich.
Von dir hab ich ein Liecht/ ein helles Liecht/ gewonnen/
Das scheint durch dich.

[Translation of German text into English]
Wo Aon prächtig steht/
Geht deine Zier in Lorber-Kräusen/
Und freut sich an den Lobe-Tänzen/
Wenn unser Zephyrus die Schönsten Blumen weht.
Dein holdes Augenglanz/ Göttin dieser Erden
Bricht durch das Feld/
Daß Wälder Berg und Thal dadurch vergoldet werden.
Das Himmels Zelt
Sehet sich nech deier Pracht.
Die Nymphen/ die das Thor bewachen/
Wo Ros fängst an zulaufen/
Sind schon auf dich und auch auf deinem Ruhm bedacht.
Du bist alleine du/ die ihre sarten Wangen
mit Rosen färbbt.
Daß/ wenn die Purpur Glut denselben abgegangen/
Der Schnee sie erb.
Du blühest Tausent-schön
Umb den Corallen Strand der Lippen/
Da meine Seel ohn Sturm und Klippen
Mit Segel-voller Flucht weiß in den Port zu geln.
Dein süses Cimmet-Wort hemmt alle hohen Geister/
Und bindet sie.
Der süße Liebes-Blick spielt/ ohn aufhören/ Meister/
Und tötet die/
Die ihre Trefflichkeit
Dort suchen eyn den wachen Sternen/
Ein unvergänglichs Thun zu lernen/
Zurathen deiner Pracht/ und deiner guten Zeit.
Die sarte Wollen-Hand/ der Acker linder Küsse/
Hält/ was Sie spricht.
Wenn deine treue Flut empfind der Augen Güss/
So wanckt Sie nicht.
Daß Teutsche redlich-sayn
Blickt noch aus deier Thränen Liebe.
Geht deine Sonn/ so ist es trübe/
Könt aber sie/ so bricht auch deine Lust herein.
Diana rühmet sich mit ihren Wald-Gespielen
Dort ümb den Forst/
Wo grosse Klippen stehn/ und auf die Wolcken zielen/
Halb aufgebort.
Amyntas auf der Trift/
Der wohlgerathne Heerden-Schwemmer/
Hat neulich dir noch tausent Lämmer
Zu Ehren abgewürst/ und dir ein Lob gestift.
Wer kant dich nicht allhier? Du heisest Rosodore/
Du Himmels-Kindi/
Die Hirten nennen dich/ die treue Leonore/
Die man kaum find.
Du bist gants voller Pracht.
Die Nymphen ümb das Elbgestade/
Die Laden dich zu ihrem Bade/
Und zeigen ümb den Strand dir ihre grosse Nacht.
Ich werd ohn unterlaß ümb deine Hürden gehen/
Und ümb das Zelt
Bey deiner Trefflichkeit zur lincken Seite stehen/
Wenn dir's gefällt.
Ich armer Schäffer Knecht/
Ich werde mich an deinen Gaben
Und an der schönen Zierde leben/
Und lieben ohne falsch dich/ Nymph/ schlecht und recht,
So kom/ und zeige nun die Silberreinen Brüste/
Qual meiner Ruh/
Eh noch der Morgenstern der Jugend geht zu Rüste
Dem Meere zu.
Komm/ gieb mir deinen Mund!
Denn dein begrübelt Wangen-Lachen
Kan meine Seele fröhlich machen.
Und dann bin ich durch dich/ und du durch mich gesund.

The poem employs the following stanza-pattern, a mixture of fairly simple rhyme-pattern with a complex variation in length of line:-

<table>
<thead>
<tr>
<th>No. of stresses per line</th>
<th>Rhyme</th>
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<tbody>
<tr>
<td>6</td>
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The poem begins with a confession of the poet's inadequacy for the task of praising his mistress - "Mein Kiel wird vor dir stumpf und müde" - which is typical of the mock-modesty of the Renaissance scholar-poet. Even at this stage, though, Schirmer works in his favourite rose-motif in the phrase "Du Rosengleiches Bild". And not only her divine beauty but also her essential virtue is to be raised and praised in poetry - a fully Platonic thought.
The syncope in the word 'gnug' goes against Opitz's Poeterey and does occur in Schirmer's work although it is not especially common; the Warnia sonnet "Ihre Gedupelte Schöne" is one instance and examples like this show Schirmer's rather cavalier attitude to poetics.

In the second stanza the allusions to Classical mythology begin
with Aon and Zephyrus; in the third Eos is mentioned and later Diana makes her appearance with her nymphs. Whether this is sufficient indication of early date it is difficult to say. Here in the world of shepherds, shepherdesses and nymphs they do not seem out of place.

After the description of his mistress's fame at second hand through others in the second and third stanzas the poet turns in the fourth, fifth and sixth to the outward appearance and personal qualities of his mistress. It is no surprise that some of the description is in the commonplaces of Petrarchism such as "Corallen-Strand der Lippen", the rhyme Lippen - Klippen and lines like "Die sarte Wollen-Hand/ der Acker linder Küsse". This is allied with some of Schirmer's seafaring and flower imagery in the fourth stanza. The sweet spice imagery of "Dein süses Cimmet-Wort" immediately recalls the poetry of Hofmannswaldau and the Second Silesians. References to cinnamon (modern German Zimt, in Schirmer's poetry Cimmet, Cinnamet or Zinnamet) or not so common in Schirmer's work as they are with the former poets but they may occur in any phase of his love-poetry. There are two instances in the present pastoral Gepüscht, one in the previous one, one in the Marnia sonnets, one in the "Anakreontische Ode" and so on. Judging by its presence in the latter it seems to be an early feature and to remain a constant in Schirmer's poetry, for we find two further instances in the Singende Rosen of 1654. It is perhaps a sign of the growing decorative consciousness in German poetry after 1640. In the sixth stanza images of fidelity, stability and integrity dominate rather as they do in the poetry of Paul Fleming.

In the seventh stanza the pastoral setting reasserts itself
more strongly in conjunction with Classical mythology (Diana). The whole Gepüsch is full of references to flocks, pastures and so on, so the mention of the slaughtering of a thousand lambs in her honour, although an unusually extreme pagan touch in Schirmer's work, does not seem entirely out of place.

The lady’s name is revealed to us for the first time in the eighth stanza. It is Rosodore, one of Schirmer’s favourite rose-compounds which had been so frequent in Rosen-Gepünsche I, i.e. before 1650. A second specific reference is made here, this time a geographical one to the Elbe; this is a nice instance of how a pastoral setting is not felt to be inconsistent with local geography - something which in the twentieth century is very hard to appreciate but which is obvious, for example, from a study of the Nürnberg poets, among others.

In the ninth stanza the poet expresses his servitude again with the delicate compliment "Bey deiner Trefligkeit zur lincken Seite stehen." While there is no doubt a certain mock modesty in the words "Ich armrer Schäffer Knecht" which reflects the opening lines the pledge of honesty and fidelity in this stanza links with the mention of 'Deutsche Redlichkeit' in the sixth.

The final stanza has a hint of the haste of a carpe diem poem but not so much as to destroy the delicate balance. The touch of sensuality in the first two lines and the paradoxical epithet for the breasts "Qual meiner Ruh" are both reminiscent of the poetry of the Second Silesians, although expressions like these are the furthest Schirmer ever goes in this direction and are relatively rare in his work. More important than the sensuality itself is the
fact that this particular pastoral poem, unlike many of the others, ends on a note of fulfilled love. The unusually monosyllabic last line stresses the mutual benefit which both partners receive. For a moment the Petrarchist convention of suffering servant and cruel mistress is suspended and the momentary joy of love shared is the greater for it.

With this poem the third Gepüsch of pastoral poems comes to its end. Though many of the poems could be exchanged with those of Rosen-Gepüshe 1,2 without very much difference being noticed it is possible, especially in the last poem, to detect signs of an increasing sophistication in Schirmer's handling of the genre.


Just as the first Gepüsch of the first part of the Rosen-Gepüshe represents the virtuoso display of technique in that part of the collection which appeared at Halle in 1650, so the fourth Gepüsch of the second part joins it as a sophisticated counterpart in 1657. With the possible exception of some of the sonnets and madrigals in the fifth Gepüsch, only here in the second part do we meet the variety of verse-forms which were previously unique to the opening group of poems of the Rosen-Gepüshe.

The collection is based on Schirmer's Singende Rosen of 1654, the least accessible of his major published works and the only one to include music for his songs. Of the 58 poems published in 1657 only 15 are new additions which had not already appeared in 1654. On the other hand the Singende Rosen had consisted of 69 poems, of which 17 were omitted in 1657, the others appearing in other Gepüshe. In the
preface to the reader Schirmer tells with something of the Renaissance scholar's sham diffidence how his friends have persuaded him to publish:


Even allowing for some exaggeration it is clear that the majority of the poems in the Singende Rosen stem from considerably before 1654.

This by no means justifies Kunath's assumption that Schirmer possessed about two dozen old texts from the Marnia period and some about Marnia's death which he now adapted to music. It may have been so, but it is also quite likely that the majority of them had been written round about 1650-1651, indeed in so far as the subject-matter alludes for the first time to Court life in several of the poems, a date of about 1650 for many of them is more than probable.

This would not be inconsistent with the phrase "unter dem Schaben und Motten-Kriege." The musical settings by Philipp Stolle are undoubtedly a reflection of Schirmer's contact, from 1650 onwards, with the musicians of the Dresden Court circle; apart from Stolle himself Schirmer knew Heinrich Schütz and Adam Krieger, whose Neue Arien he eventually edited in 1667. As far as the subject-matter is concerned Schirmer excuses himself in the preface in the traditional manner that his love-songs are not based on his own
experience; nothing at all can be deduced from this one way or another as such excuses had been a commonplace since Opitz' preface to the 1625 edition of his poems; they were designed to 'cover up' for the poet and to avoid criticism of immorality from the overzealous orthodox. Prior to this remark Schirmer indicates the balance of subject-matter in the Singende Rosen — "Was die Materie oder derer Inhalt betreffen möchte/ so lasse die Sitten- und Tugend-Lieder/ welche die Laster und nicht die Personen straffen/ die Amourösen neben sich dulden und leiden." Although we know Schirmer's work to be full of references to virtue throughout, this is a far more specific reference to "Sitten- und Tugend-Lieder" which are separated from the love-songs. Previously virtue was associated with love, was an integral part of Schirmer's love-poetry (though this is not as unusual in the 17th. century as has sometimes been suggested); here virtue is treated on its own and for its own sake and not in connection with love. The collection is very evenly balanced between love songs and what we may term songs about morality.

This leads us on to a consideration of the differences between the Singende Rosen of 1654 and the Rosen-Gepüsche Book II Gepüschen 4 of 1657, for almost without exception those poems which are later omitted are these specifically about morality. The second poem "Tugend ist das beste Gut" disappears; so does No. IV, the theme of which is that only Virtue distinguishes us from the animals; so does the eighth poem which commands the Stoic attitude of Virtue in adversity; so do Nos. LV and LXI on similar themes; so does No. LXVI which tells us how only Virtue can withstand the blows of Fortune; and so does the following poem, which is a characteristic
example of all the songs on the theme of Virtue which Schirmer later omits:

III

Qui Fati gressus generosa Mente retardat,
   Fortunaeq; vices non timet, Ille Vir est.
   (Music)

Wer das Verhängnüs beugen kan
   Und bringt die Zeit in Ruh
Ohn all Furcht und Zittern zu/
Der schauet das Gelück
   Und seine Tück
Mit unverwandten Augen an.
   
Er reift sich von der Eitelkeit/
Sieht nicht auf falschen Schein/
Schlägt gleich der Blitz von oben ein/
So steht er als ein Held/
Der gar nicht fällt/
Und ratet seiner guten Zeit.

   Der Himmel ist sein bester Schutz
   Der Welt zuwieder stehn.
   Er läßt die Flut vorüber gehn/
   Wie ohne Sonnenschein/
   Ein Felsenstein/
   Und beut der schmäden Erden Trutz.

   Die schnelle Wiederwertigkeit
Drückt seine Tugend nicht.
   Der starcke Hut/ der alles bricht/
   Hält auf der rechten Bahn
   Die Sinnen an/
   Daß sie nicht werden abgeleit.

Wer zwischen Furcht und Hofnung steht
Und seinen Schild verläßt/
Der schmiedet ihn die Kette fest/
An welcher ihn die Welt
   Gefangen hält/
   Biß daß er endlich untergeht.

It would seem that the subject-matter is the likely reason for the omission of this poem and its like in 1657. Like many others it is formally quite sophisticated with varying lengths of line and the unusual rhyme-pattern abbooa. It is hard to believe that Schirmer might have considered it inferior in quality to many of those which are retained, although the implied interdental syncope of abgeleit
(=abgeleit, = abgeleitet) which is fairly rare in Schirmer's work might have offended the purists. The omitted poems present formally a characteristic cross-section of Schirmer's poetry similar to those that remain, so formal considerations can hardly have played a part in the omission. One feature of the poem shared by many of the others which are later omitted is a tendency towards personification of abstract qualities - e.g. 'Wiederwertigkeit' and 'Furcht - Hoffnung' in the last two verses - which is linked with concrete images like that of the rock and the shield and chain.

It would be false to suggest that there is no mention of virtue, or that no moralising songs remain in 1657. Nos. XIX, XXIX, XXIX (to be discussed later), Nos. XLIV, XLIX and LVI, especially the second and third mentioned, all come close to the spirit of the 'Tugend-Lieder' of the Singende Rosen. Nevertheless it is clear that these have in the later collection become a minority, whereas in the original collection of 1654 they constituted an important theme - almost the leitmotif - of the whole collection. In view of this it is impossible to agree with Kunath and Sonnenberg that Virtue and Honour appear increasingly in Schirmer's poetry;10 Virtue may make its appearance at any time in his work - Rosen-Gepüsche or Rauten-Gepüsche - but it is surely of considerable significance that most of the specifically moralizing songs are omitted by him in 1657.

Virtue is not the sole theme of the omitted poems and a clue to why poems like the above have been left out may also be found in the subject-matter of some of the other morality-poems. No. VI, which begins in a similar manner with the beatus ille topos in the
open lines

    Wohl dem der sich der Eitelkeit
    Im Glück entschläget

develops in a new way in the final stanza:-

    Mein Hofmann/ vertraue GOTT/
    Er wird die Sachen/
    Die dir gereichen wie zu Spott
    Versüster machen.
    Laß einen Regen gahn vorbey/
    Und warte deiner Freuden.
    Auf Leiden
    Da wirstu franck und frey.

The recipient of the poet's moral advice turns out to be not the human being in general but the courtier in particular, who is enjoined to trust in God. In retrospect it seems as if the courtier specifically is associated with vanity, deceit and inconstancy. This is emphasized by the contrast with the folk-phrase 'franck und frey'. It was not unusual for the petty courts of the time to be under attack, but in Schirmer's work this is a new element which does not appear before the Singende Rosen. It is present again in some of the later poems of the collection; in No. XLII with its criticism of false honour and hankering after money and influence, possibly in No. LI which contrasts a mythical Golden Age with the present all-pervasive mercenary spirit (though this could be more anti-middle class than anti-Court), in No. LII where the simple life is contrasted with the dishonourable life at Court and in No. LIII against the vanity of Court life. Indeed, in one short poem (No. XLVIII) advice is given to the budding potentate on how self-control comes before control of others:-

    Wer herschen wil/ und mächtig seyn/
    Der stelle den Tyrannen ein/
    Und Zäume sein Gemüte
    Mit einer linden Güte ...
Geh setze deinen Königs Stul
In Indien und hinter Thul/
Kannst du dich nicht regieren/
So wird er dich verführen.

The imperatives here allied with the pithiness of the lines and stanza-form combine to produce a tone which can only be described as direct. While there is no need to assume that Schirmer was admonishing any particular ruler here any more than he is necessarily addressing any particular lady in his love poetry, his general moralizing is focussed here much more particularly on Court life and its deficiencies. On the other hand it must be added that in the poem about his own art - "Auf/ auf/ du edle Lyr" - a positive function as patron and protector is ascribed to the Prince and Court -

Ein hochgeneigter Fürst/
Und viel belobte Herren/
Die werden/ wenn dich dürst
Nach ihrer Gunst/ von ferren
Den blauen Neid verjagen
Und dich in Gnade tragen.

Can one determine when Schirmer might have written such poems and any reasons for their almost total omission later? (No. VIII, No. XXIII "Er bedankt sich hoher Liebe" and No. XIV are the only faint reflections of this theme left in 1657.) One inescapable fact is that they were published in 1654, when Schirmer was still the official Court-poet, before his appointment to the rather more permanent post of Librarian in 1656. Then they were omitted in 1657. (They were probably written before 1652, in which year Schirmer obtained a permanent salary.) Perhaps Schirmer felt that in criticizing the Court and Court life in general he had more to lose in 1657 than in 1654 or earlier, an impression confirmed by his biographer Kunath, who suggests in one place that Schirmer was no
longer in demand as Court poet after 1652 and in another place that he tried to leave Dresden in 1653 to resume his studies but that the Elector would not hear of it. If this was his reasoning he might have wished to omit in 1657 the more general moralizing poems as well as the more specific anti-Court ones. This could, however, be placing too much reliance on biographical data or perhaps assuming too strong a reaction in the 17th. century towards such poetry. As far as the date of writing is concerned it has to be well before 1654 but presumably the anti-Court poems reflect some general experience of Court life - not necessarily specific experiences from Schirmer's own life - and therefore can hardly be dated earlier than 1650.

Among the omitted poems there is one, and only one, which comes close to being a love-poem:

XXX

Valle sub umbrosa Florae Dianorula Campos,
Et superat castis Urbica Deliciis.

(Music)

Ich weiß ein grünes Thal/
Da sich die Dianore
Im kühlen Schatten hält,
Sie geht durch das Feld/
Ihr dienet nur die Flore
Umb ihren bunten Saal.

Ihr Haar ist ohne Gold/
Und schimmert doch von weiten/
Biß an den Angelstern.
Ihr Licht geht weit und fern/
Und lehrt die Blumen spreiten
Der Liebe reinen Gold.

Ein leichter Hut von Stroh/
Beschirmt sie vor der Sonnen/
Und das ist ihre Zier.
Die Wälder da und hier
Sind oftcrs angebronnen/
Wenn sie sich zeigt so.
Die Wangen sind ein Beht
Von tausent Tausentschönen
Bemahlet und besetzt.
Wenn sie der Westwind netzt
So kan sie auch verhönen
Die bundte Morganröth.

Ihr zarter Mund ist roth/
Mit Wasser unbefeuochtet/
Das etwa wird gebrant.
Schnee ist die Wollen Hand.
Wann ihre Somme leuchtet
So stirbet auch der Tod.

Wann itzt der Purpur kömt
In seiner Milch gegangen/
So färcht sich ihre Zier.
Sie ist das Schönste hier/
Daß ohne Pracht gefangen
Die harten Felsen nist.

Voraus ist das Gemüt
Mit der beseelten Tugend
Der Nymphen angefüllt/
Ihr gleicht kein Städtisch-Bild/
Weil ihre frische Jugend
Ohn allen Zusatz blüht.

Wer sagt nun nicht auch
Daß unsere Dörfer haben
Was keine Stadt nicht weiß?
Die Einfalt hat den Preis.
Sie zeigt ihre Gaben
Als wie ein Rosenstrauch.

It is a pity that this poem has been omitted later, for the unusual rhyme pattern - abccba - and unusual subject-matter make it stand out in Schirmer's work. This praise of a country beauty seems at first to fit into the Anti-Petrarchist tradition, with Petrarchist topoi denied - "Ihr Haar ist ohne Gold" - yet some reappear later - "Schnee ist die Wollen Hand" - as do some of the flower metaphors of Schirmer's Petrarchist love-poetry. Until the seventh stanza it could be taken as a rather attractive, because rather different, love-song; in this penultimate stanza, however, we come to realize how the poem fits into the scheme of moralising songs, for Virtue is mentioned and country simplicity is contrasted with the inferiority,
or even implied decadence of the city, a comparison taken up in the later "Winter Lied" (RS II,4 No. 55). So the poem does represent a "Sitten-Lied", a social comment on the manners of the time, but as is characteristic of the 17th. century it is expressed in terms which now adhere to and now deviate from the Petrarchist convention.

For our final example of the omitted poems from the Singende Rosen we take the opening and closing stanzas of the one which comes closest to the hymn-type in Schirmer's work:--

XLI
Corde Deum teneo, quid ringis, pessime Munde,
Nullus amo Fucus, Aula valetol tuos.

(Music)

In meinem Hertzen hab ich GOTT/
Der wird mich nicht verlassen,
Muß ich der Welt gleich seyn ein Spot/
So wird doch Er nicht hassen.
Denn was Er mir im Wort verspricht/
Das kann Er mir nicht lügen.
Ich halte mich an seine Pflicht/
Die wird mich nicht betrügen.

Ich weiß wol/ wer bey Ihm wil seyn/
Der muß die Welt auch fülen.
Wer Ihm ja spricht/ dem spricht sie Nein/
Sie pflegt so zu spielen.
Auf Unglück waltst sie Unglück zu/
Den Frommen zuerdrücken.
Und muß doch selber ohne Ruh
In ihrem Schlam ersticken ... 

Wer nicht hoch an dem Brete sitzt/
Und mit ihr Finten machet/
Der taugt nicht/ wenn er etwas nützt.
Er muß nur seyn verlacht.
Die Klugheit steht nur im Gesicht/
Und im gezierten Gange/
Wem das Aufschneidensmal gebricht/
Mit dem wird es zu lange.

Sie hat die Tugend Umgetauft/
Und nennet sie jetzt Laster.
Wer nicht Fuchsschwänts Übersonst verkauft/
Der hat ein heisses Pflaster.
Und ist er am Gemüthe gleich
Mit Wissenschaft geziert/
So heisst es doch: Er ist nicht reich/
Weil er den Stat nicht führet.

Wenn ein gepöchtner Schmerbauch kömtn/
Der von den Sünden dohnet/
So macht er/ daß der Abschied nimb/
In dem die Weißheit wohnet.
Was ein Peruzenträger spricht/
Das gilt vor allen andern.
Der Finsternüs nicht heisset Licht/
Mag nur bey Zeiten wandern.

Wer grosse Häuser bauen kan/
Auf diesen wird gesehen.
Ob gleich der Schuldman klopfet an/
Weil ihm nicht recht geschehen.
Wer in der Kart erfahren ist/
Frisch säuft/ und hurtig spielt/
Und einen Mund hat voller List/
Auf diesen wird gezielt.

Ich laß es gehen/ wie es geht/
Und halte GOTT im Hertzen.
Er weiß wol/ wenn er mich erhöht.
Auf Trauren folget Trumertzen.
Mein eintzig Reichthum auf der Welt
Das ist ein gut Gewissen.
Trutz dem/ der mir es niederfällt/
Denn ich bin drauf befliessen!

One of the characteristic Kirchenlied stanzas - eight lines stressed
four and three alternately with the rhyme pattern ababcdod-immediately suggests a religious poem; the first half of the verse is
strongly reminiscent of "Ein' feste Burg". This is confirmed by the
way the first stanza expresses Stoic confidence in God, that
Christian Stoicism which runs through much of the work of Opitz and
Gryphius. In the second verse, however, the personified figure of
the World is introduced and contrasted with God so that the poem
tends to develop as an attack on false fashions, i.e. as a moralizing
rather than as a religious poem. The mercenary spirit, too much
emphasis on fine clothes, all kinds of ostentation, house-building,
gaming, drinking - all are attacked in combination here, as they are
to some extent or in isolation in other omitted poems. The language in which this is done verges on the drastic by Schirmer's standards with phrases like "In ihrem Schlam ersticken", "Aufschneidemaul" and "ein gepichter Schmerbauch"; there is also a visual directness in such evocations as that of the 'Schuldman' in the penultimate stanza; these things are unusual in Schirmer's work and may be a contributory factor in the omission of this poem. Only in the last verse do we turn away from the negative criticism of society to the positive element, God, so that there is a parallel here with the first verse; one could perhaps still call the poem religious provided the term is not used in a devotional sense.

To sum up: those poems of the Singende Rosen which are omitted in 1657 differ formally very little from those which are retained but in subject-matter they represent a near-unique group in Schirmer's work in being poems specifically about public morality and manners. To some degree, too, they are directed against Court life. They constitute a large part of the subject-matter of the collection and their omission in 1657 represents a definite change of tone, the remaining poems being similar in subject-matter and treatment to other virtuoso groups of love-poems by Schirmer. They were probably written between 1650 and 1653 and although the reason for their omission is a matter of speculation it is possible that Schirmer's new and permanent position at Court made him increasingly wary of criticizing his environment.

The next question is that of the changes in the poems which do remain in 1657. In general one can say that there are few - far fewer and far less substantial than even the changes from the 1650
to the 1657 edition of the *Rosen-Gepüsche*. Most of the changes are orthographical, capitals exchanged for small letters, or vice versa, and so on. This despite Schirmer's remark at the end of the errata of the *Singende Rosen* - "Die Neue Teutsche Schreiberey achte ich nicht." Some errors are corrected: in "Er betreuet Sie" (No. XXI) "In einem verschlossen schrein" becomes "In einem verschlossen Schrein" and in "Ihn hat ihre Schönheit gefangen" (No. XXXIII) "wird mir schö (sic) dein roter Mund" becomes "Wird mir gleich dein rother Mund." On the other hand some of the corrections seem unhappy ones: in "An das Frauen-Zimmer" (No. I) "das linde Purpur rauschen" is not so likely as "das linde Purpur-Rauschen" of 1654. Similarly in "Er liebet Ehrlich" (No. XXIX) "der Liebe Pein" (1654) is surely better than "der Liebe-Fein" (1657). Perhaps these are misprints in 1657 which have been overlooked. There are other minor alterations which are problematic and a matter of opinion; for instance, the line "Seyd ihr doch noch in dem Lentsen" ("An das Frauen-Zimmer" - No. I) seems more powerful than the original "Seyd ihr doch nun in dem Lentsen". The sum total of all this is, however, slight; it goes to show that Schirmer took the trouble to make alterations where he felt it necessary but is hardly sufficient to offer us ideas about his method of work.

What of the order of the poems in the two collections? In the *Singende Rosen* it is very hard to detect any signs of a pattern or overall structure. Admittedly the omitted moralizing songs tend to fall mainly at the beginning and the anti-Court songs in the 40's and 50's but love-poems are interspersed between all of them and Schirmer's remark about there being no particular order in the *Rosen-Gepüsche*
would seem to apply even more strongly here. The ultimate destination of the poems confirms this; the omitted poems, those which were allocated to Rosen-Gepüsche II, 1 and 3 and the majority destined for Rosen-Gepüsche II, 4 are all haphazardly intermingled. In the 1657 collection, on the other hand, while there is no overall pattern detectable either, there is evidence of the principle of small groupings within the Gepüsche which we have noted before. For example, Nos. 23 and 63 of the Singende Rosen are brought together here to form the pair No. XIX—XXI which are not only addressed to the same mistress but also formally and thematically close. In 1657 the three poems addressed to "Purpurulle" (Nos. XLI—XLIII) consist of, respectively, SR No. 57, a new addition and SR No. 68. The most interesting example is the group of seven Nature poems (Nos. XLIX—LIX) which come near the end in 1657. This is an obvious thematic group in that the poems follow through the various seasons; many of them introduce the carpe diem topos and there are other similarities and interesting points to be discussed later; this group is made up of the following isolated poems of the SR—Nos. 44, 64, 67, 46, 58, 45 and one new addition. We see how the tentative beginnings of a group in the SR, Nos. 44—46, is developed into a larger, close-knit unit in 1657. Perhaps these small groupings represent to some extent a substitute for an ordered overall pattern.

The new additions in 1657—there are 15, not 6 as Kunath states—exhibit the same variety of verse-forms and the same themes as those taken over from the Singende Rosen. With the exception of Nos. XLV—XLVII they appear singly in different places.
Let us turn our attention away from the *Singende Rosen* to the fourth *Gepüsch* of the second book of the *Rosen-Gepüsche* as it was finally published. The 68 poems\(^{13}\) are mainly love-poems addressed to a variety of mistresses, some of whom are not even named. Some of the names like Melite, Dorende, Delia appear more than once, but with the exception of Melose and Purpurille the same names are never grouped together. The same formal variety exists here as was the case in the equivalent first virtuoso *Gepüsch* of the first Book. Here are the equivalent figures for this *Gepüsch*:

**METRE**

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<th></th>
<th>Constant</th>
<th>Varied</th>
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<tbody>
<tr>
<td>Trochaic</td>
<td>24</td>
<td>Trochaic/Iambic</td>
</tr>
<tr>
<td>Iambic</td>
<td>26</td>
<td>Iambic/Trochaic</td>
</tr>
<tr>
<td>Dactylic</td>
<td>1</td>
<td>Iambic/Anapaestic</td>
</tr>
</tbody>
</table>

**LENGTH OF LINE** (NO. OF STRESSES)

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<th></th>
<th>Constant</th>
<th>Varied</th>
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<tbody>
<tr>
<td>4 stresses</td>
<td>34</td>
<td>4/2 stresses</td>
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<tr>
<td>2</td>
<td>&quot;</td>
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<td>6/3/4</td>
<td>1</td>
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Compared with the situation in Rosen-Gepüšche I, 1 the following points emerge; most of the poems, as before, use a constant metre without variations, but the preference has shifted slightly now from constant trochaic to constant iambic. Again, constant length of line is preferred to variations, although those variations are slightly more complex than in the earlier Gepüšch. In the lines with constant stress the line with four stresses is confirmed as Schirmer's favourite. So that combining the two points one may say that the iambic poem with four stresses to the line (and to a lesser extent the trochaic of that type) can be regarded as the characteristic poem of this collection. Although there are some blocks of poems with the same metre and length of line - Nos. IV - V, XIII - XIV, XVII - XIX, XXI - XXIV, XXV - XXVII, XXXIX - XL, XLI - XLV (some of these are varied by different lengths of stanza) they are broken up, as in the first Gepüšch, by a multiplicity of poems with varied lengths of line. This is done, it is worth while stressing, over a greater
number of poems than in the previous collection - 58 to the previous 36 - and confirms the impression of a virtuoso performer already given to Schirmer's contemporaries. One further point is the relative paucity of dactylic or anapaestic poems which confirms the picture already given; indeed, the proportion has, if anything, decreased slightly here. This is all the more surprising in a group of poems published by a pupil of Buchner's in the 1650's and once again we would ascribe it to innate conservatism rather than the influence of poetically conservative Dresden, for the majority of the poems cannot have been written much after 1650, the year in which Schirmer went to Dresden.

As far as length of stanza is concerned the variety of types is as great as before, but here the dominance of the six line stanza is even greater - 36 examples in 58 as opposed to 15 in 36 - so that this type emerges even more clearly as Schirmer's favourite. The eight and four line stanzas are represented more or less as before, the ten line rather more frequently and the seven line much less. Examining the rhyme pattern in the six line stanzas we find the ababcc pattern even more of a favourite with Schirmer than in the previous collection, although it is impossible to fathom how Kunath can state that the paired rhymes at the end of the stanza appear here but not in the first part of the Rosen-Gepüsche; they were certainly present previously. The variety of masculine/feminine patterns in the ababcc stanza is even greater here than previously and one particular type, the second on our list, makes its appearance for the first time. It is easy to see from this analysis as a whole that the virtuoso variety to be seen in the earlier Gepüscher is still present here,
if anything to a greater degree; but at the same time the favourite types which could be detected before are confirmed again here, also to a greater degree. The sophisticated virtuosity of performance is unabated while the favourite modes become even more clearly apparent.

We turn now to the analysis of examples from this Gepüsche proceeding as before by taking first the most representative in terms of formal characteristics. No. XXIV to Melite "Er hat sich in Ihr verloren" (RS pp.405-406) is a poem of the most common type, formally, in the collection, with six line stanzas of regular four-stressed lines in iambic metre:

XXIV

Er hat sich in Ihr verloren.

Wer hat mir denn mein Hertz genommen?
Wer hat die Seele mir geraubt?
Seit du/ Melite/ bist ankommen/
Hab ich mir selber nicht geglaubt/
Ob ich bey Göttern auf der Erde
Fortin im Leben bleiben werde?
Was thu ich nun? soll ich das Hertze
Nun fordern wieder ab von dir?
Soll ich in solchem Liebes-Schmertz
So oft verlieren mich in mir?
Soll dann die Seele meiner Seele
Stets seyn in deines Hertzens Hölle?
Was werd ich plötzlich hingezogen?
Was mangelt mir? wo komm ich hin?
Ach/ schöne doch mit deinem Bogen/
Du Kind der zarten Kuplerin.
Ich trage ja mit allen Hirten
Den bitter-süssen Krants der Myrten.
Der Tugend Himliachen Syrenen
Die schläffen sich gantz vor dir ein.
Ich bin gefangen von dem Sehnen.
Soll ich denn aber gänzlich bleiben
Und bey dir meine Zeit vertreiben?
Ich bleibe. Doch wie kan ich leben?
Mein Leben lebet inner dir.
Wirstu mir keine Hitze geben/
So werd ich bald erkalten hier.
Ach gieb/ denn deiner Augen Blitze
Sind lauter Brand/ und Glut und Hitze.
Du roth und weisser Blumen-Garten/
Melite/ laß mich finden mich.
Soll ich denn ferner auf dich warten?
So kom'/ und gieb mir selber dich.
Dann wend ich deine Lust empfinden/
Und mich in dir gantz wieder finden.

This is the title of which Günter Müller says "Eckhart und D. Sudermann stehen hinter solchem Titel." While we would reject the poem as evidence of a rather tenuous 'Klangmystik' it is probably true that we are nearer here to 'metaphysical' love-poetry than anywhere else in Schirmer's work. There are touches here and there in other poems in the collection, such as "Sie quälet Ihn" (No. IV) and there are lines like "Du meine Lust! mein All! mein Licht!" ("Über ihre Augen" - No. VI) or "Licht meiner Glut! mein Sonnenschein!" ("Er nimbt Abschied von Ihr" - No. XXII). Here, however, the loss of the lover's self through passion is developed a good deal further and more antithetically - the second and fifth stanzas especially are a good instance of this. The mixture of passion and chastity is summed up in the metaphor "Du roth und weisser Blumen-Garten"...and even the lady's virtue is accorded the savour of Classical temptation in the line "Der Tugend Himlischen Syrenen" - as unusual a context for Virtue as one can find in Schirmer's poetry. At the same time the trimmings of Classical mythology and the pastoral convention are introduced into this 'metaphysical' poem in the third stanza. The use of rhetorical devices - anaphora and rhetorical question - is also more prominent here than is usually the case in this Gepüsch, where instances are much rarer than in the earlier virtuoso Gepüsch, although one can find some examples like "Er nimbt Abschied von Ihr" (No. XXII). Despite the playing with paradoxes the first two lines
One final point about both the title and the last two lines which might also link it with English metaphysical poetry is the presence of sexual undertones. Without wishing to take an anachronistic post-Freudian viewpoint which would be inappropriate to Schirmer's work, there is at the very least a hint of the erotic in a phrase like "deine Lust empfinden" as well as in the title, which would not make such a verdict entirely inappropriate.

A certain sensuality is indeed the keynote of many of the poems in this 'Gepüsche', as in the opening poem, "Rosen der verliebten Zeit" (RS pp.362-363). One obvious reason why this poem - No. 9 in the Singend Rosen - has been brought to the front in 1657 is the rose-motif, the leitmotiv of the whole collection, which runs through it. Another may be the sensuality already referred to which is appropriate to the rose, the symbol of passion, but would have made an inappropriate opening to what was in part a collection of "Sitten- und Tugend-Lieder" in 1654. This is apparent especially in the third and fourth stanzas which describe undeniably erotic kissing, and in the conclusion, which in its light-hearted eroticism is faintly reminiscent of Johannes Secundus' Basia poems and Paul Fleming's famous imitation "Wie er wolle geküßet seyn". Touches like this appear in several of the poems here, like No. XXVII which begins with the lines "Ihre Brust hab ich geküßet// Und daher ist mir so wohl." Could the increased eroticism be a reflection of the Court taste which Schirmer felt bound to cultivate? Or can we affirm with the critics of the biographical school that Schirmer, like Paul Fleming, had a "kußfreudige Natur" which is here in the ascendant? Metaphysical
implications are only touched on in lines like "Da wird Geist und Seel erreicht". Nature fills here the role so often ascribed to it in the 17th. century, that of providing an alternative background of exampla for the human phenomenon under discussion - here the turtle-dove and the bee are employed as illustrations for the mouth-lips-kissing syndrome. Sonnenberg's verdict that Nature is hardly ever present for its own sake is certainly true of this poem. 18

The Nature theme leads us on to an example from the group of Nature poems near the end of the Gepüsche (RS pp. 454-457). It also is formally typical of the collection, having a six-line trochaic stanza of four stresses to the line:—

LIII

Über des Sommers Abend-Zeit
an Sie.

Lieber, laß uns nun besehen/
Wie die goldne Sonn entsinckt.
Wie sie wil zu Rüste gehen/
Wie sie aus dem Meere trinckt.
Denn der Abend kömpt mit Prangen
Vor der brauen Nacht gegangen.
Laß uns voller lust anschauen/
Wie der Tag den Abschied hält.
Wie die grünen Wälder blauen/
Wie der reine Nebel fällt.
Wie die Dünste von der Erden
Bey den Wolcken himlisch werden.
Zephyr bläst mit stillen Sause
Floren Silber in den Schoß.
Nisa trägt das Graß zu Hause.
Phyllis hat die Armen bloß.
Corydon schleicht mit Myrtillen
Nach der brauen Amaryllen.
Die geschwemten Schafe schellen.
Schäfer Mopsus leitet sie.
Es geht nach den warmen Ställen
Alles groß und kleine Vieh.
Und Hippander kömpt bey Zeiten
In dem kühlen außzureiten.
Die verlaufrench Enden sacken/
Weil die Heerde Gänse kömpt.
Laub- und andre Frösche quacken.
Alles hat mit eingestint.
Die verwerlte Werle werlet/
Weil die Wisse sich beperlet.
   Alles steht in vollem Schalle/
Pusch und Wald/ und Laub und Gras.
Die verliebte Nachtigalle
Singt und klingt ohn unterlaß/
Daß der Zierrath aller Erden
Darob muß erfreuet werden.
   Sie schlürft ihre reine Stimme
Durch die dunckel-blaue Luft/
Daß in jenes Thales Krümme
Ihr das Echo wiederruft.
Sie schreyt/ umb die grünen Hecken
Ihren Morgen aufzuwecken.
   Die verliebte Wachtel schläget/
Und läuft ihrem Buhlen nach
Wo sie ihre Brunst hinträget.
Und das Rebhun girt gemach/
Daß ihm in den grünen Saaten
Seine Jungen wolgerathen.
   Auch das kluge Volck der Eulen
Eilt erfreuet durch die Luft/
Wenn sie nach den Schlangen heulen.
Die Rohrdommmel pompt und ruft.
Der Nachtriebe hält sein Neckern/
Auf den Dickbeseeten Ackern.
   Hirsch und Hinde läst sich sehen.
Sie verlassen Holz und Wald.
Und die wilden Schweine gehen
Auf des Bauers Aufenthalt.
Hier und dort da gehen Hasen
In die Jungm Saaten grase.
   Der schwartzbraune Felder-Hüter
Bläset in sein Ziegen-Horn/
Umb der Erden reiche Güter/
Umb das halbgeschoste Korn.
Seine wachen Hunde wachen/
Das Getreydicht frey zu machen.
   Cynthia die Jägerinne/
Stellt sich an das blaue Tach/
Und jagt an der goldenen Zinne
Ihren bleichen Sternen nach/
Die/ die Nächte zu bedienen/
   Ihr in was zu finster schienen.
Alle Blumen werden dunckel/
Nicht von der verbuhten Nacht.
Liebste/ deines Lichths Carfunkel
Hat sie bleich und kranck gemacht.
Deine Lippen/ deine Wangen/
Nehmen ihren Glantz gefangen.
Läß uns heut zusammen setzen
In das feuchte Meyen-Feld/
Daß wir unsere Jugend letzen/
Morgen wird es eingestellt.
Denn der Menschen Lust und Freuen
Ist doch nur ein kurtzer Meyen.

Apart from the theme it is linked to one of the other poems in this group by the lady's name Delia, which appears in the Latin title in the Singende Rosen, although not in the German, and is the same as in "Mayen Lied" (No. XLIX). Here Sonnenberg's comment about Nature not being presented for its own sake seems hardly justified, for at least six verses out of fourteen in this poem are about Nature with no other intrusions. It is true that the portrayal of Nature is made to fit in to the pattern of universal happiness in love which culminates, hardly unexpectedly, in the carpe diem topos. It is true, too, that a line like "Pusch und Wald/ und Laub und Graß" is a mere reversal of a line in "Er begehret ihrer Liebe" (No. VI). Nevertheless by 17th. century standards the portrayal of natural phenomena is considerable and unusual. Apart from sheep, cattle, nightingales and deer, all of which might be regarded as conventional trimmings of the pastoral poem, such unconventional and indeed unromantic creatures as ducks, geese, frogs, mole-crickets, quail, partridges, owls, bitterns, ravens, wild pigs and hares all make their appearance. Occasionally, as in the neologisms and word-play of a line like "Die verwerlte Werle werlet", the descriptions recall the pastoral poetry of the Nürnberg circle, but on the whole the portrayal of uninhibited pleasure in Nature can be enjoyed for its own sake without literary parallels forcing themselves into the mind. It
fits naturally into the framework of this love poem, which also contains incidentals common to either Schirmer's poetry or to 17th-century poetry in general, such as the mythological and pastoral names in stanzas three and four and some use of rhetorical devices, such as the anaphora in the second stanza. The pastoral names also occur in some of the other poems of the group, especially the preceding one. One feature of the poem which is slightly unusual is the presence of some metrical infelicities; these usually fall in the first syllable of the line, the trochaic metre requiring an unnatural stress in "Es geht nach den warmen Ställen" or "Sie schlürt ihre reine Stimme" or "Und läuft ihrem Buhlen nach". Sonnenberg has suggested that Schirmer is trying to move away from the conventional Opitzian epithet such as 'braune Nacht' towards variants like 'silberbraun' or 'dunkelbraun' and so on.²⁰ His examples are taken, though, from various phases of Schirmer's work and we see in this poem how Schirmer can still be content with lines like

Denn der Abend kömpt mit Prangen
Vor der braunen Nacht gegangen.

The line "Der schwartsbraune Felder-Hüter" also seems reasonably conventional. After the description of Nature rejoicing in the summer evening the poem concludes on a more conventional note. In the penultimate verse the comparison of the stars with the beloved's eyes, naturally to the detriment of the former, has obvious echoes of Opitz' "Itz und kompt die Nacht herbey", that ubiquitous paradigm for so many 17th-century night poems; and then in the final stanza the carpe diem topos, implied earlier and present in most of the seasonal poems in the group, makes its specific appearance. The
last two lines represent a *sententia*, of course, yet in the context of the poem this is not inappropriate, for the foretaste of death is the spice which gives appetite to love and to life.

So far we have considered poems which are formally characteristic, but unspectacular as experiments; in this collection, as in *Rosen-Gepüsche* I, Schirmer runs the whole gamut from poems like these to considerable experimentation, with many intermediate ones. Sometimes a small variant on a typical stanza-form produces a surprising and interesting degree of variety; in "Über die Falsche" (RS pp.386-389) for example, the basic iambic six-line stanza with four stresses rhymed ababcc, so typical of this *Gepüsch*, has had added to it an extra iambic line of two stresses with the c rhyme. We give here merely the first verse:-

O Himmel,/ schau mit deinen Augen
Die gar zu grosse Falschheit an!
Ich muß jetzt heisse Thränen saugen/
Umb das ich nichts erlangen kan.
Ach/ Cynthia macht einen Schertz/
Und meinet mich nur hinterwerts/
Das falsche Hertz.

The last three lines are a refrain recurring in all the verses; this is employed on other occasions, as in "Er versichert Sie seiner Liebe" (RS pp.371-372). Here too the first four lines of the stanza are a reasonably conventional iambic pattern, but the last two (the cc rhymes of the ababcc scheme) reduce in number of stresses, as the first stanza demonstrates:-

Sey Friedsam/ wie ich bin.
Der Himmel lacht uns beyden.
Mein gar zu treuer Sinn
Wird sich von dir nicht scheiden.
Ich liebe dich/
Mein Ich.
The fact that these last two lines become shorter is characteristic of this group, as there are many poems in it which employ, either regularly or irregularly, a very short line indeed. As a spectacular example we give the first stanza of "Er liebet Ehrlich" (RS p. 432):—

Schönste/ was fürchten dich!
Küsse/ Verliebte/ mich/
Rühre den Zunder der Lippen nur an.
Lesche die grosse Pein.
Wer wird so alber seyn/
Der nicht ein Küßgen in Ehren gothan.
Treibe den scheuen Sin
Deiner Begierden hin.
Jugend soll alles in Ehren verbringen.
Ich bin der Geilheit frey
Küsse mich ohne Schau.
Redlichkeit lässet kein Laster eindringen.

The twelve-line dactylic stanza here has the rhyme-pattern aabecbdeffe which falls into two halves. That the dactyls are employed in such short lines is rather unusual; in contrast to a poem like "Die Steinerne" in the first part of the Rosen-Gepüsche there is less indulgence in the embellishment of adjectival epithets, which may perhaps be a result of the shorter lines. On the whole there are no infelicities in Schirmer's handling of the dactylic metre with the exception of the line "Ein Lästbär Erden-Thier" which has been quoted by Sonnenberg as an example of Schirmer's difficulties.

Another poem with even more strikingly brief lines, and one of those which were not originally in the Singende Rosen — therefore probably written sometime during the years 1654-1656 — is the following (RS pp. 425-427):—

XXXVI
Sie soll bey Ihm bleiben.
Sonne der Freuden/
Flamme der Liebe/
Wilstu denn scheiden
Unter das trübe?
Bleibe mein Licht.
Liebe verbindet
Hertzen und Hertzen.
Liebe bezündet
Duppelt die Schmertzen/
Scheide doch nicht.

Thränen und Flüsse
Netzen die Wangen.
Wilstu die Küsse
Nicht mehr empfangen?
Bleibe mein Licht.
Laß dich die Schätze
Länger aufhalten.
Brauche der Schätze/
Eh sie veralten.

Scheide doch nicht.

Unsere Sternen
Über der Erden
Wachen von fernem
Fröher zu werden/
Bleibe mein Licht.
Niemand verstöret
Unsere Stunden.
Was uns versehret
Heilet die Wunden.

Scheide doch nicht.

Unsre Zeitlosen
Grünen am Strande/
Blumen und Rosen
Blühen im Lande.
Bleibe mein Licht.
Leben und Jugend/
Jugend und Leben
Reifzen zur Tugend
Sich zuerheben.

Scheide doch nicht.

Himmel erwahre/
Lencke die Sinnen/
Daß Sie verkehre
Muth und Beginnen.
Bleibe mein Licht.
Wirstu mich lassen
Einsam hier stehen/
Muß ich verblassen
Und gantz vergessen.

Scheide doch nicht.

The two-stressed lines of the previous example are truncated here to
one dactylic foot followed by either a single stressed syllable or a
trochaic foot. Unusually, Schirmer has a rhyme half way through the
stanza finding its partner at the end in the tenth line; and these two
lines recur in each stanza. This is the kind of virtuosity for which
Schirmer became famed and it seems reasonable to suggest that this is
the kind of poem which might gain much from being set to music. The
sun image for the beloved is one of Schirmer's favourites and often
used in this *Gepüsch*, for example in "Er wird verliebet" (No. II)
or in "Er muntert Sie zur Liebe auf" (No. XIII) with the Fleming-like
rhyme Wonne-Sonne and in "Über Ihre Schönheit" (No. XXXIX).
Particularly apparent here is a stylistic phenomenon which could be
noted in the Alexandrines of the Marnia sonnets, namely an abundance
of short sentences. Here the parataxis is admittedly not so
surprising since the lines are so short, but it nevertheless goes to
show that this is a constant feature in Schirmer's style, since there
are other examples in this *Gepüsch* where the same might be detected,
although not so strikingly. The fourth stanza contains some of
Schirmer's favourite flower imagery - 'Zeitlosen' (cf. No. XXXIX
"Über Ihre Schönheit") and roses, possibly brought together both for
the rhyme and for the concept of timelessness - combined with the
abstract second half of the verse which almost threatens to veer
away from meaning towards sound alone. It is probably no accident
that it resembles Zesen's "Maenlied" 'Glimmert ihr Sterne' which
also has this ten line stanza, although the fifth and last lines
there are longer and do not form a refrain. This verse reminds one
a little of the early "Anakreontische Ode" and is one of the rare
examples in Schirmer's later work which might be used to support
Günther Müller's theory of 'Klangmystik'. The Patrarchist pose of
the lover passing away because of his lady's cruelty is employed to provide the conclusion. In general this charming poem is typical of Schirmer's art in the second half of the Rosen-Gepüsche.

The pair of poems on the death of 'Melose' (RS pp.394-400) also employ characteristically short, but this time varied lines; in No. XX, "Er betauert Sie", the poet announces her death:

```
Melose/
War meine Rose/
Itzt aber wird Sie mir zu Dornen.
Sie hat sich meiner gantz entzogen/
Und ist geflogen.
Ihr Lichet glaétzt mir nicht mehr von fernen.
Wass kan ich nun wohl mehr erwerben/
Als sterben/
Und verderben.
```

And in No. XXI, "Er betrauert Sie", which begins with the lines

"Mein Stern// Ist nunmehr fern", he is concerned with the decoration of her grave -

```
Herbey/
Du bunter Mäy!
Du Tulpenreiter/
Brich Krüuter!
Beblum
Zu einem Ruhm
Mein schlafendes Eigenthum.
Herbey mit deinem Schmuck-Begleiter!
Sie soll/
An Rosen voll/
Wie in dem Frühen/
Stets blühren/
Die Luft
Soll Ümb die Gruft/
Die mich balde zu sich ruft/
Mit Thau-benetztem Krantz fliehen.
Wohlan!
Es ist gethan.
Hier stehn die Myrten
Der Hirten.
Den Stein/
Der Ihr Gebein
So zeitlich geschlossen ein/
Will ich mit Schatten rings ümbgürten.
```
Allhier
Ist meine Zier
Mit ihren Gaben
Begraben.
Der Schein/
Das Göttlich seyn
Wird unter dem leichten Stein
Im Blumen kein verwesen haben.

The two poems seem to represent an obvious pair, yet they are brought together from Nos. 23 and 63 respectively in the Singende Rosen. In the first poem both the first two and the last three lines of the nine line stanza are a refrain, leaving four lines variable; the complex rhyme-pattern combined with variations in length of line can be seen from the following scheme:–

<table>
<thead>
<tr>
<th>Rhyme</th>
<th>No. of stresses</th>
</tr>
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<tbody>
<tr>
<td>a</td>
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<tr>
<td>a</td>
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<td>1</td>
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</tr>
</tbody>
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The second poem is equally complex and uses even shorter lines in its eight line stanza, the pattern of which is as follows:–

<table>
<thead>
<tr>
<th>Rhyme</th>
<th>No. of stresses</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>1</td>
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<tr>
<td>a</td>
<td>2</td>
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<tr>
<td>b</td>
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<td>c</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
</tr>
</tbody>
</table>

Basically the metre is iambic, but the last two lines include one anapaestic foot – an even greater degree of variety. Presumably it is poems like these that Kunath is referring to when he states that
Schirmer possessed some old poems about Marnia's death which he touched up for the *Singende Rosen.* That may or may not be so; certain it is, however, that such poems as these exhibit an artistic technique far more sophisticated than anything to be found in the Marnia sonnets. At the beginning of the first poem the rose motif is introduced to represent Melose and rose-imagery is employed in the opening stanzas—the thorn, his wounds, her sweet breath and so on. By the fifth verse, however, the emotional exclamations which break through become too strong to be confined to the rose-imagery and the previously implied human comparisons become explicit. Exclamation, apostrophe and anaphora prevail as the poem reaches its climax of farewell to the dead beloved. The second poem uses many of the topoi of the Petrarchist convention—sun and stars, the red cliffs of the lips and so on. The star is used not for the beloved's eyes, but for her person itself, as in "Über ihre Schönheit" (No. XXXIX). On other occasions the mistress is addressed as "Abendstern" (No. XII) or "Morgenstern" (No. XVII). "Leitstern" is another variant mentioned by Sonnenberg. Not only is the Petrarchist convention utilized to intimate the lover's passion, but his suffering is expressed in terms of the seasons; May has no effect on the lover because winter has displaced spring in his heart. The bringing of garlands to the beloved's grave recalls the Marnia sonnet "Über Ihr Grab" or the gifts in Ronsard's "Comme on voit sur la branche" and the ending is very much in the spirit of Ronsard's last line, "Afin que vif et mort ton corps ne soit que roses".

To turn from poems such as these to the final poem of the collection is to return to a much less unusual four line iambic
stanza with two pairs of rhymes. The line used is the Vers Commun which is relatively rare in Schirmer's work, hardly surprisingly since he cultivates the short line so often. (RS pp.464-465):-

LVII
Sein freyes Gemüte.

Was siehstu mich mit schelen Augen an/
Daß ich so froh im Unglück singen kan?
Ein mutrer Geist läßt sich nicht bald entseelen/
Ob ihn gleich Notth und Angst und Kummer quälen.
Ich schliesse mich nicht selbst in Ketten ein.
Wie könnt ich auch gefangen meine seyn?
Mein Thun ist frey/ das will ich auch behalten/
Biß daß das Blut einst in mir wird erkalten.
Die Wollust kirrt der Menschens Hertz und Sin.
Mich aber trägt mein Weg zur Tugend hin.
Da kan ich stehn/ da kann ich gehn und lieben.
Da bin ich frey von Falschheit und Betrüben.
Wenn der den Tag zu Staub und Asche macht/
Und nie an Gott und Tugend hat gedacht/
So geh ich hin/ und spiele meine Sorgen/
Wie sie für mich zuviel vom Unglück borgen.
Ein grüner Pusch/ ein Schattenreicher Wald
Ist meine Lust und steter Auffenthalt.
Ein reiner Quell/ der durch die Klippen trillet/
Hat meine Notth mir oftermal gestillet.
Da setz ich mich/ und sing ein schlechtes Lied/
Wie bund das Feld/ wie schön die Rose blüht.
Wie mich ein Bild/ daß ich nicht kenn/ ergetze/
Und wie es mich/ doch ohne Pein/ verletze.
So reß ich mich von aller Eitelkeit/
Und rathe mir und meiner jungen Zeit.
Denn wer von Lieb und Tugend ist entfernt/
Derselbe scheint/ als hab er nichts gelernt.
Drumm sich mich nicht mit schelen Augen an/
Daß ich so froh im Unglück singen kan.
Ich traue Gott/ der wird noch meinen Sachen
Zu seiner Zeit/ ein gutes Ende machen.

The poem reverts very noticeably to the spirit of the 'Tugend-Lieder' in the Singende Rosen; indeed, it might almost be read as a challenge to the spirit of Court life. Many other such poems are scattered throughout this Gepüsch, such as "Er lobet ihre Tugend" (RS pp.391-392) which stresses Virtue as a compensation for low birth and "Er hält sich zu der Niedrigen" (RS pp.439-442) or
"Er liebet Ehrlich" (RS pp. 432-434 of which the first stanza has been quoted above, which emphasizes Honour and Honesty. Such poems do not constitute a denial of the love-poems, since love and virtue are not incompatible, as the penultimate stanza of "Sein freyes Gemüte" shows. This is clearly a poem of some significance for Schirmer, for it was the opening poem of the Singende Rosen and now it is used as the concluding poem in 1657. One can see the probable reasoning behind this; in 1654 a poem like this, with its emphasis on virtue, would form an excellent introduction to a collection which contained so many songs about morality; in 1657 this motivation would no longer be applicable. By removing it to the end of the collection of love poems in 1657 Schirmer almost gives at first reading the impression of a revocatio, although one then realizes that such is not the case. Clearly though, Schirmer wanted to lay stress on virtuous love at the end of the collection - the previous poem with its similar tone and emphases confirms this - and this combination is so characteristic of him that it is perhaps not going too far to call this poem Schirmer's confession of faith. Simplicity is the keynote of this faith - simplicity in the natural background and simplicity in his portrayal of it -

Da setz ich mich/ und sing ein schlechtes Lied/
Wie bund das Feld/ wie schön die Rose blüht.

Ultimately this simplicity derives from the poet's trust in God, a faith which has not been especially apparent in the 1657 collection but which clearly is meant to be emphasized in that it occupies such a prominent place at the end.

This may be a convenient place to reflect on the significance of 'Tugend' in Schirmer's work; like its normal English translation,
virtue, the word is capable of a variety of meanings, even in a limited historical period such as the 17th. century. Schirmer, for example, largely eschews in his Rosen-Gesänge the reduced concept, common in the 17th. century, of virtue as female chastity, although in his occasional poetry addressed to specific personages there are some instances, as would be expected. On the other hand the characteristic 17th. century uses of virtue in contrast to vice and in general as moral worthiness, a part-secularized adaptation of the religious concept of virtue, is everywhere prevalent in Schirmer's work. Although this is no doubt a popular concept of morality not specifically connected with religious values and one which can be seen as leading on to the 18th. century Enlightenment concept of virtue as a mere disposition of the mind, separated from religion, we can see from many examples in Schirmer's work, such as the last-quoted above, that this stage of total dissociation of virtue and morality from religious values has not yet been reached; God is still in the wings although the spotlight is certainly on the social behaviour of man in the foreground. Another possible connotation of the word virtue which is relevant to our last example is as a contrast to Courtly values - this is a meaning of 'Tugend' which seems to have developed from the late Middle Ages onwards and which might be implied in this poem and certainly is present in several of the poems of the Singende Rosen. The part-secularized concept of moral worthiness is, however, the normal meaning of virtue in Schirmer's poetry, a poetry which is set in a world which still believes in absolute religious values, but in which the urbane figure of Renaissance man is steadily stealing more and more
of the limelight from God.

As with the previous 'virtuoso' 'Gepüsche' in the first part, we have tried to present characteristic examples of Schirmer's art, ranging from the formally conventional to the more experimental. Here not only the formal side but also the themes themselves are of interest, both Schirmer's treatment of virtue and his relationship towards Petrarchism in the love-poetry. One striking difference here is that the number of poems which have had to be avoided as imitative or at least showing outside influence, and hence having to be reserved for the second part of this study is much smaller; although close imitation of another poet in any individual poem cannot necessarily be seen as a sign of inferiority, it is probably fair to regard the cumulative reduction of such reminiscences of other poets in this collection as a sign of development towards a greater degree of independence in Schirmer's work.

F. Rosen-Gepüsche Book Two Gepüsche 5

The fifth Gepüsche in the second book is the equivalent of the fourth in the first book; but the collection of epigrams, 72 in number, is much more substantial here. In this case the epigrams are preceded by examples of two other verse-forms; eight sonnets and twelve madrigals. That examples from these three genres should be grouped together is scarcely accidental; we have already noted the way in which 17th. century theorists linked sonnet and epigram, and the stress on a witty pointe is also postulated for the madrigal.

One of the eight sonnets is dated 1648, so that there is the possibility that some, or even all of them, could have been written
before 1650, which would make them more or less contemporary with the Marnia cycle. The many mythological allusions in "An die andere Circe" possibly confirm this, although they are justified by the subject-matter. The fact that another of the sonnets, "Uber des Amors Bildnüs", is based on a source in the Greek Anthology is also reminiscent of the Marnia sonnets and hence perhaps suggests an early date. The two most striking sonnets are the more experimental ones in the group, the first of which runs as follows (RS pp.471-472):

An Amaranthen
Von einem Ringe.

Sonnet.

Dies ist der schöne Stein
Als Demant rein geschnitten.
Er flinckt in der Mitten
In Gold gesetzt ein.
Wem wird er künftig seyn?
Der/ die durch Wort und Sitten
Sich willig last erbitten
Umb Liebes-Wieder-Schein.
Kein Schlag soll ihn zerrüttten/
Dem Sande gleich zuschütten!
Lieb ihn/ als mich/ allein.
Er hat mit mir gelitten/
Und/ Amaranth/ erstritten
Stets mein und deine Pein.

This poem with iambic lines of three stresses is the only sonnet with shorter lines that Schirmer ever wrote; it is a little reminiscent of some of Paul Fleming's experiments, such as "Bei einer Leichen" or "An Ambrosien". In that it only employs two rhymes throughout it is something of a tour de force in the genre. Even more startling, however, is the poem which succeeds it (RS pp.472-473):

An Seine Falsche.
Vor- und Nach- Reimen.

Ade/ mein Schatz/ ich muß dich tsund lassen.
Ade mein Hertz/ Ade mein liebes Kind!
Was feilstu mir vor eine grosse Bürde
Auf meinen Halß/ der fast gebrochen ist?
Mein Lieb/ ich muß numehr durch dich verderben.
Durch dich/ 5 Kind/ werd ich ein harter Stein.
Mein krancker Muth fährt auß von meinem Leben/
Um daß er nur/ Lieb/ bey dir möge schweben.
Kan auch ein Mensch also geplaget seyn?
Ich meinte zwar/ die Hulde zu erwerben.
Nun aber das/ was du gewesen bist/
Den rückweg geht/ und fleugt vor seiner Würde/
So bistu recht/ du falsches Hertze blind/
Daß ich dich nun/ an Liebes-statt muß hassen.

Although this is included in the group of sonnets it is not sub-titled sonnet like the others. One assumes that Schirmer hesitated at the poetically revolutionary gesture of naming it a sonnet. The rhymes of the first seven lines reverse in the second seven, making it even more of a tour de force than the previous poem; and this reversal nicely reflects the theme of the poem, the change in the poet's feelings from love in the first half of the poem to hate in the second, characterized by the phrase "den rückweg gehen". This is a real curiosity of a poem which in a small way modifies the picture of Schirmer as a conservative poet.

The madrigal makes its appearance here for the first time in Schirmer's work. There are twelve in this Gepüsch; as in the case of the sonnet it will be convenient, in our analysis of figures, to add to these the two isolated madrigals and the four ballet-madrigals in the Rauten-Gepüsch, which stem from the years 1651-1655, the ballet-madrigals appearing in the "Ballet des Atlas". Kunath states that the twelve in the Rosen-Gepüsch were written between 1650 and 1653.26 The earlier date is presumably based on the assumption that these madrigals would have been included in part one if written before 1650; we see, however, from the inclusion in part two of a 1648 sonnet how ill-founded this view is. Kunath's 1653 date is based on
his assumption that the earlier madrigals do not show the influence of Caspar Ziegler's tract *Von den Madrigalen*, published in 1653, whereas the ballet-madrigals of 1655 do. Ziegler requires that a madrigal should contain between 5 and 16 lines consisting of 6-7 or 10-11 syllables. Ziegler confirms freedom of rhyme and suggests but does not insist upon a rhyming pointe, in accordance with his conception of the madrigal as a type of witty epigram. Figures for the number of lines in Schirmer's madrigals are as follows:

<table>
<thead>
<tr>
<th>No. of lines</th>
<th>RS II, 5</th>
<th>BT 1651-1653</th>
<th>BT ballet-madrigals (1655)</th>
</tr>
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<tbody>
<tr>
<td>12</td>
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<td>-</td>
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</tr>
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<tr>
<td>16</td>
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<td>17</td>
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<td>1</td>
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<tr>
<td>18</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>20</td>
<td>1</td>
<td>-</td>
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</tr>
</tbody>
</table>

The samples are of course too small for one to permit confident generalizations but it is notable that even the ballet-madrigals of the Rauten-Gepüsche in three cases out of four strain Ziegler's definition to the very limits, although it is true that nothing as extreme as the 20 line madrigal is to be found there. On the question of the number of syllables per line, the ballet-madrigals all transgress Ziegler's rules (as those in the Rosen-Gepüsche do) with lines of 4, 5, 8 and 9 syllables. And although Schirmer shows a considerable liking for the epigrammatic pointe in the tercet schemes of his sonnets, in his madrigals many of the last pairs of lines do not rhyme, this applying equally to those in the different collections. One cannot, therefore, speak of more than a marginal approximation to Ziegler's theories in the ballet madrigals and in
any case the date of the **Rosen-Gepüsch**e madrigals could be any time from the late 1640's up to 1657. It is true that Schirmer was a friend of Ziegler's in Dresden and that the latter wrote a dedicatory poem for the **Singende Rosen** as well as praising Schirmer's poetry in one of his own madrigals (No. XXXI in *Von den Madrigalen*). Nevertheless it does not absolutely follow that Schirmer would have felt bound to observe all of his friend's precepts; indeed we see from the number of syllables per line in the ballet madrigals of 1655 how he fails to do so.

It seems probable that at least some of the **Rosen-Gepüsch**e madrigals were written before Ziegler's treatise, although the madrigals on places and rivers may reflect his influence. It is unlikely that there is much direct influence on Schirmer from the Italian madrigal either directly or indirectly, for a work like Schein's *Diletti pastorali* of 1624, one of those which transmitted the Italian influence to Germany, differs widely formally and in subject-matter from Schirmer's madrigals. French influence, namely the madrigals in *L'Astrée*, may be a possibility. The most striking resemblances in the case of the **Rosen-Gepüsch**e madrigals are with the subject-matter of Schirmer's own epigrams and sonnets - as in the case of "Über Anemonens Armband", "Über die ertrunkene Mücke" and "Über ein Hündlein Perle" - or with the subject-matter of Schirmer's own pastoral poems - as with "An das Leiptzigsche Rosenthal" or "An die Dryaden"; in the latter case especially this might seem to suggest a date prior to 1650.

Several of the madrigals in the **Rosen-Gepüsch**e are addressed to the same lady, Anemone; these include the following river-madrigal
An die Elbe.

Madrigal.

Was pralestu/ du König aller Flüsse?
Was/ Elbe/ pralestu?
Wäscht Anemone gleich in dir die Füsse.
Was schlägert dir daher für Unfall zu?
Wie balde wirstu doch die Fluten suchen!
Wie balde wirstu doch seyn ohne Strom!
Entweder du must itzt bereit
Vor ihrer Augen Glut vergehen/
Ja oder must von kalter Hartigkeit
Des Hertz-Frostes/ der mich plagt/
In Harnisch eingejagt/
Stockstille stehen.

Schirmer makes use here, as in all the other madrigals, of the genre's freedom; in this case by including two non-rhyming lines in the middle of the poem. The madrigal has some of the delicacy of his love-poems and perhaps the witty description of the antithetical effects of his mistress on the Elbe might be seen as bringing it close to the tone of the epigrams, yet despite the appropriate abruptness of the ending the wittiness of the pointe and the rhyming last lines favoured by Ziegler are absent. On the whole it is closer to the tone of Schirmer's sonnets and odes rather than to the often lascivious tone of his epigrams; in this connection it is interesting to note that there is nothing in Schirmer's madrigals to approach the eroticism of Ziegler's own No. XXIII "Ein alter Greis an eine Junge", although the latter does remind us of some of Schirmer's epigrams. The predominance of rhetorical questions and exclamations in our poem reminds us again of Schirmer's earlier work.

Here is a little gem of a madrigal from the Rosen-Gepüsche

(RS pp.478-479):-
Uber die aufmachende Anemone.
Madrigal.

Der Abend war ankommen.
Ich hatte meinen Weg bereit zu ihr genommen/
Zu ihr/ zu meiner Anemonen.
Ich klopfet an.
Bald ward mir aufgethan.
Die rechte Hand trug ihr das Licht.
Die Lincke deckt ihr Angesicht.
So bald war das tiefst in meinem Hertzen
Verletzt von ihren gehnenn Kertzen.
Wo kam ich hin? Sahl ich dann in die Ferne?
Das kan ich itzund nicht aussprechen.
Jedoch die mir das Licht getragen/
Die war die Venus ohne Tagen
Selbselbst mit ihrem Abend-Sterne.

The subject-matter could hardly be simpler; essentially, all that
the poet has to tell us is that he visited his beloved, who suddenly
seemed to him as beautiful as Venus. Short lines like "Ich klopfet
an" convey the breathlessness of the poet's emotion. The rhetorical
repetitions of the second and third line seem to stress the importance
of the occasion, possibly even the length of the journey. The
rhetorical questions in the tenth line also have the vital function
of preparing for the complimentary analogy with which the poem
concludes. The whole is a fine example of what Schirmer could
achieve in the madrigal form.

To sum up: Schirmer utilizes to the full the freedom of a
genre which is notable for the liberality of its rules, both before
and after Ziegler's treatise. One interesting question is why, if
madrigals are so well suited to music, as tradition and Ziegler
(p. 41) suggest, Schirmer did not cultivate this genre more often in
the Rosen-Gepüse and in his ballets in the Rauten-Gepüsce.
Perhaps this merely reflects a paradox in Ziegler's theories, for how
can a madrigal both approach to the epigram, which is essentially
spoken or literary wit, and yet also be musical? Be that as it may, Schirmer's examples, which at times approximate to Ziegler's theories and at times are far from them, are too few in number for us to be able to speak of his making any important contribution to the genre.

The derivative nature of Schirmer's epigrams, apparent already in the brief earlier collection, is confirmed again here. The chief source, Owen again, usually remains unacknowledged; other sources, acknowledged or unacknowledged, are Maurice Scève, Martial, Hugo Grotius and a variety of other poets including the Polish Jesuit Sarbievius (Sarbiewski), a translation of whose work furnishes Schirmer's conclusion. Sometimes there is a vague indication of source only with an Opitz-like phrase such as "Aus dem Frantzösischen". There is even a version of the most ubiquitous epigram of the 17th century:–

Der Hund.

Dem Herren bin ich lieb/ der Frauen zugeathan.
Schnell meld ich einen Dieb/ faul jeden Buhler an.

Max Freiherr von Waldberg in his book Die deutsche Renaissance-Lyrik has traced the progress of this epigram through the literature of the time; Opitz translated it from Du Bellay; it also appears in the work of Paul Fleming, twice in the 1648 edition of Weckherlin's poetry, here in Schirmer's work, in the 1660 collection of his friend Schoch and so on, becoming canonized by its inclusion in that vast treasure house, Gotthelf Treuer's Deutscher Dädalus of 1660. This is the clearest example of the derivative nature of Schirmer's epigrams.
The very obvious eroticism of the early collection of epigrams is rather less marked here in this later collection. There is a sequence (RS pp.502-504) which concentrates on the theme of the old man and the young girl in the usual way, but on the whole a greater variety of subject-matter can be detected here; anything, indeed, may be utilized which gives an excuse for epigrammatic wit. Some of the epigrams approach to what one might call social criticism; for example, "Auf einen Diebischen Soldaten" or the following epigram which combines the type of social satire so marked in Logau's work with a measure of lasciviousness (RS p.489):-

Auf einen Teutschen Frantzosen.

Die Kleider thun es nicht/ noch dein so fernes Reisen/
Daß du/ deutscher dich Frantzösisch wilt erweisen.
Die Krankheit Galliens gehört dir noch darbey/
Daß deine gantze Haut durchaus Frantzösisch sey.

For the time being we have left out of consideration those epigrams of Schirmer's based on Owen, which are to be used below to demonstrate his relationship with one of the best-known Humanist authors. Instead we offer as an example of Schirmer's stylistic adaptation of sources his longest epigram, a free version of a stanza of Maurice Scève's Délia. First the 'dizain' of Scève's poem:--

Chantant Orphée au doux son de sa lyre,
Tira pitié du Royaume impiteux:
Et du tourment appaisa toute l'ire,
Quoi pour sa peine est en soy despiteux.

En mon travail, moy miserable, honteux
Sans obtenir, tant soit petite grace,
N'ay peu tirer de sa benigne face,
Ny de ses yeulx une larme espuiser,
Qui sur mon feu eusse vive efficace,
Cu de l'estaindre, ou bien de l'attiser.

And Schirmer's epigram (RS pp.484-485):--
An den Orpheus.

O Du Oegers Sohn/ du Meister in dem singen/
Wie hastu können doch die wilden Thiere swingen/
Und sämeiht ihren Sin. Der leichten Vogel-Schaar
Gab sich/ zu hören dich/ dir eigen gants und gar.
Die Flüsse stunden still. Die ausgedehnten Felder
Die sprungen zu dir hin. Es rufften alle Wälder/
Und mancher Felsen Stein/ mit halben Thone nach.
Der Eichen hoher Baum/ der Ceres grünes Tach/
Spant Über deinen Thon die Schattenreichen Blätter/
Weil du/ wenn Jupiter vergönnet schönes Wetter/
Da unter seinem Glantz die lange Zeit verbracht/
Mit Thieren Üm und Üm/ als wie ein Gott/ bewacht.
Zwar/ ob du sonder Zwang gleich Wild/ Flüß/ Berg und Felder/
Stein Klippen/ Hügel/ Thal/ Füscht/ Auen/ Bäum und Wälder
Durch deine lieblichkeit gesämt und erweicht/
Deswegen Fama dir dein Lob hat überreicht/
So kanst/ Orpheus/ doch mit deinem scharfen singen
Das harte Venus-Volck der Teutschen nicht bewingen.
Ihr helles Augen-Licht giebt zwar so manchen Schein.
Doch ist das Hertze nichts/ als Demant/ Stahl und Stein.

We see from this poem how Schirmer transforms the individual plaint of the French poet into a general plaint of his sex. Also, and this is the really striking point, the ability and success of Orpheus in having an effect on Nature are vastly expanded in the German poem and constitute the main part. Stylistic phenomena common in Schirmer's work are present, such as the many short sentences, and there are others more unusual, such as the spectacularly long enumeration of Natural features in the middle of the poem. The latter phenomenon, together with the expansion of the original in general, are the sort of stylistic features that have so often been cited as examples of a 'Barock' style. This is an example of the more discursive, Latinized epigram which makes its appearance in his work alongside the more pointed, Greek, type.35

As a concluding example from Schirmer's epigrams we reproduce the one with which he chose to end the collection and indeed the whole of the *Rosen-Gepüsch* (RS p. 506):-
Matthias Casimirs Sarbieuens
Vixi canoris nuper idoneus.
Ich sunge neulich noch/ als ein Poete soll/
Und gab/ ihr Muse/ euch den immer grünens Zoll.
Nun aber stell ich hier mein künstlichs reden ein/
Die Flöte/ die ich trug/ mag euch gewidmet seyn.
Die Leyer heng ich auf an diesen Lorberbaum/
Umb das Sie lassen soll der Eitelkeiten Traum.
Ihr Freunde brechet nur die guldne Seyt entswey/
Und saget/ dass mein Spiel hinfort vergebens sey.
Du aber/ die du dort hoch auf den Wolken stehst/
Und Umb den Sternen Wald der reinen Fackeln gehst/
Du frommes Himmels Kind/ Sophia/ komm/ komm an/
Du bist nun einzig die/ die mich erquicken kan.

Schirmer utilizes his source, the Polish Jesuit Sarbiewski, to provide the revocatio at the end of his collection. The farewell to the Muses, the hanging of the lyre on Apollo's laurel-tree, these are described, characteristically, without violence or viciousness; and then the poet turns away finally from his art to Sophia, divine wisdom, who is henceforth to be his only sustenance.

C. Rauten-Gepüsche up till 1657.

Since almost every individual poem in the Rauten-Gepüsche is dated the problems of chronology which faced the investigator of the Rosen-Gepüsche disappear here. The three opening poems of the Rauten-Gepüsche which fall before 1650 have already been mentioned; of the remainder of the seven books rather more than half of the texts fall into the period 1650-1657 which we are now considering. The rue, as is made clear by Schirmer's dedication on the second page and by constant references throughout, is the national emblem of Saxony; hence this collection of poetry represents that part of his work which is associated with or dedicated to members of the Electoral house of Saxony. One may divide the texts to be found
there into two categories; first, the occasional poetry written for birthdays, weddings and funerals of the Electorial house and also sometimes for other occasions; and secondly the longer dramatic works which are interspersed throughout the whole collection. We consider the latter first.

The term 'longer dramatic works' masks a problem of terminology in this area of Schirmer's work and in the literature of the 17th. century in general. While 'Ballet' is the most common term, 'Singspiel' and 'Drama' are also used for some of his productions. Moreover he has sometimes been described as a writer of operas, which may be contrasted with phenomena such as the 'Liedoper', the opera-ballet and the comedy-opera which thrived in the late 1650's in Dresden. Exactly the same confusion of terminology seems to apply to the three earlier German 'operas' of the 17th. century: Opitz' Dafne of 1627 describes itself variously as 'Drama' or 'Gedicht' (poets felt able to use the latter term because of the verse-lines involved); Buchner's Orpheo und Eurydice (1638) is called a ballet; and Harsdörffer's Seelowig of 1644 is headed "Geistliches Weltgedicht/oder Freudenpiel". Yet these earlier operas follow much the same pattern of dialogue and chorus as we find in most of Schirmer's works, although the element of ballet is missing in both Opitz' Dafne and Harsdörffer's Seelowig and the latter is vastly complicated, in the reading of the text at any rate, by the presence of conversational cross-talk about the content of the work. In this connection Hankamer distinguishes three types, all proceeding from Opitz; the secular pastoral 'Singspiel', the spiritual heroic opera, and tragedy on the Classical model. It is clear that the first category - the one
called "Pastorale" by Willi Flemming \(^{39}\) - is the one to which Schirmer's works approach most closely. Furthermore, it can be seen that Schirmer stands at the beginning of the development described by Hankamer in the middle of the century:-

The stage described at the end of this quotation has not yet been reached in Schirmer’s earlier works, which still preserve a balance between dialogue and chorus-song. When he does move away from this in his later works it is a movement away from the spoken word altogether towards being a mere arranger of ballets.

The provenance of Schirmer’s works is made clear by Willi Flemming’s description of the ‘Singeballett’ or ‘Balletoper’ (the presence of two terms, even in Flemming’s work, for the same phenomenon is characteristic). The first major example of this is Buchner’s *Orpheus and Eurydice* of 1638. \(^{41}\) This type of production is a mixture of opera and ballet which originated in France with the ballet de cour of Louis XIII; in it the poet provides a loose framework for the action and ballet and the use of allegory is widespread. It is fostered particularly in court circles. The relationship between the loose framework provided by the poet and the content which fills this framework is one of the interesting points in the development of Schirmer’s own opera-ballets.

As far as the situation at the Dresden court is concerned - and this is the most important aspect of the problem for Schirmer’s
work - we know that musical and theatrical productions were cultivated by the various rulers throughout the 17th century. In particular, ballets de cour on the French model had been popular since the 1620's and eventually became central to the cultural life of the court circle. For example, Buchner wrote the text of Orpheo und Eurydice directly at the request of the Dresden composer Heinrich Schütz, who had also composed the music for Opitz' Dafne. The Elector, Johann Georg I, was especially fond of musical productions, but not particularly interested in the dramatic elements. The Kurprinz, however, who succeeded in 166 as Johann Georg II (his picture appears on the title page of the Rauten-Gepüsche), differed from his father in that he liked the visual aspects of a spectacle - carnivals, fireworks, ballets and so on; even the former can be seen as aspects of the century's tendency towards 'Veroperung'. Most of the artists at court placed their hopes in him and it seems that his influence was on the increase from 1650 onwards. On the other hand we can see in retrospect that even he was only marginally more interested than his father in the spoken word, and hence was by no means the salvation of purely literary men like Schirmer, who were forced to adapt themselves to the requirements of the court taste fostered by him.

From 1650 onwards, when Schirmer took up his position as Court poet in Dresden, he began with the composition of dramatic works for the Court festivities; in fact he must have been in Dresden right at the beginning of the year, for we find him producing a work to be performed with music at the Elector's table in celebration of his 66th birthday on March 6, 1650. This work, which is somewhat
ambitiously described as a 'Singspiel' by Kunath, immediately illustrates the tendency towards allegory described by Willi Flemming, for in it the allegorical figures of Time, Childhood, Youth, Manhood, Old Age and Eternity appear one after the other to do homage to the Elector, all joining in a paean of praise at the end. It can hardly be called a dramatic work in any sense, being rather a succession of tableaux, words and of course music, but Schirmer catches the tone of Court allegory here in a way which he constantly exploits in later works.

His first major dramatic production is the Ballet von dem Paris und der Helena (RT pp.47-103), first performed in Dresden on December 2, 1650 as part of extensive wedding festivities for the joint marriage of both Herzog Christian and Herzog Moritz. Prior to the performance various allegorical figures make their appearance to sing at the Elector's table. One of them is the figure of Musica, which reminds one of the prologue of Harforder's Seelwig. Then follows an account of the contents of the ballet; possibly this would also have been delivered before the Elector's table; the account concludes with lines characteristic of Schirmer:-

Wer Gott und Tugend hat behält dennoch das Feld/
Der Himmel ist sein Thron/ sein Unter-Reich die Welt.

The structure of the work is typical of this sort of ballet-opera. At least one scene in each of the first four acts is a ballet scene depicting part of the action without the use of words, and while these only represent a few lines on the printed page it is as well to remember that in performance they would have probably claimed much more attention and probably been of longer duration than
all the remainder of the work. In all there are seven such scenes. Over and above this, much of the content of the long first scene, the feast of the gods, is an excuse for a grand mythological spectacle in the theatre and the final scene of the work, Apollo’s prophecies, consists mainly of a long aria and chorus in praise of the Electoral house of Saxony. The only scenes to contain any amount of dramatic dialogue are the scene with the judgment of Paris (Act II Scene 3) and the scene with Hecuba, Andromache and Cassandra bemoaning the destruction of Troy (Act IV Scene 3).

Schirmer uses the longer lyrical interludes which are interspersed throughout in order to demonstrate his versatility as a poet and experimenter; Buchner had introduced anapaests into the concluding chorus of Orpheus und Eurydice and Schirmer follows this precedent by including one anapaestic foot per line in the chorus at the end of the first scene:

Ermutert selber/ ihr Liebsten euch/
Hier blühet euer angestand Reich/
Und mit ihm seine gepfropften Pflantzen... 

As is so often the case with Buchner and his successors, but much rarer with Schirmer, the anapaests are used in a happy context. Shorter and varied lines such as we know so well from the Rosam-Gepüche are often use in the longer arias - for example the opening section of Act I Scene 3:

Act. I Scen. 3.
Mercurius.
Nach dem die Eris den Apffel im Tantzen
auff die Taffel geworffen.

Was soll dieser Apffel hier/
Der vor mir
Auff unsre Taffel springet?
Wo wird sein ausserlesnes Gold/
Das zu den Göttern dringet/
Hergerollt?
Er liegt in meiner Hand,
Vielleicht wird mir noch heute
So eine liebe Beute/
Vor andern/ zuerkannt.
Nein/ ich behalt ihn nicht.
Wie mich hier seine Schrift bericht/
So könnt er euch/ Göttinnen/ zu.
Es steht an ihm geschnitten ein:
Den Allerschönsten;
Der soll er eigen seyn.
Wer nimmt ihn nu?
Was einem nicht zufällt
Nach Rechten/ und aus Pflicht/
Deß maß er sich nicht an. Ich mag ihn nicht.
Eris/ bist es du/
Die unser Hochzeit-Fest begehret zu vergitten/
Und Unheil anzustiften?
Ich mercke deine Tück/
Und dein verhasstes Bubenstück.
Versichre dich hierbey;
Die Götter und Göttinnen/
Die werden auch voraus errathen können
Was deine Meynung sey.
Es ist doch allzuwahr: Wo sich die Eintracht find'
Allda gebiert Neid/ und Hochmuth bald ein Kind.

Here we have a mixture of lines of various lengths (two, three and four syllables) culminating in two Alexandrines; this is accompanied by changes of metre from trochaic to iambic and back producing a complex rhythmical pattern which must have considerably tested the (unknown) composer. There are plenty of parallels in the other scenes of the opera which in this regard is every bit as varied as passages from the Rosen-Gepüsche of the same period.

There is even a degree of stylistic variety, which is lacking in the Rosen-Gepüsche apart from the epigrams, when in such passages as the quarrel between the three goddesses Schirmer descends from the dignified formality of his usual style to the cut and thrust of an everyday wrangle.
The final act moves away from drama and has the quality of a lyrical reflection as a conclusion to the work. Apollo's prophecies about Aeneas and the foundation of Rome lead on to the vision of the Saxon rulers of the future, and then before the god's astonished eyes - deus in machina! - the future becomes present and the whole is rounded off with a chorus of praise to the rue:—

Wie? ist mir anders recht?
So seh ich vor mir, glänzend/
In seinen Rauten-Kränzen/
Das Fürstliche Geschlecht?
Ach schöne meiner Strahlen/
Du Helden-Vater Du!
Blitz nicht so sehr auf mich/
Ich ehre Deine Ruh/
Und Dich/
Zu tauden tauden mahlen...

Nun grün und blühe fort und fort/
O Rauten-Stauk an diesem Ort/
Der almen Schatten giebet.
Laß Deine Knospen gut und rein/
Und/ mit den Jahren/ reifser seyn/
GOTT ist es/ der Dich liebet.
Bleib unverwelcket immerdar/
Und sproß hervor von Jahr zu Jahr
Die Zweige/ Die uns nehmen.
Gib Schatten um mein Lorber-Feld/
Das allzeit sich mir Dir gesellt/
Dein frisches Laub zu machen.
Du/ rothe Sonne/ steig empor!
Gib Blumen her/ gib Gold hervor/
Laß deinen Frühling lachen!
Der Rauten-Stamm schlägt weiter aus/
Dein hochgesetztes Strahlen-Haus
Mit Sternen zu bewachen.
Ich seh schon/ wie die Wurtzel grün/
Die wieder Gifft und Galle dient/
Gants Deutschland zu erquicken.
Wohlan! Es ist der Götter Schluß:
Der grüne Rauten-Stamm der muß
Sich ewig laßen blicken!

Although such lines may smack too much of sycophancy to be to modern taste it can scarcely be denied that in skilful variation of line
and metre they can stand side by side with the virtuoso Gepüsche
of the Rosen-Gepüsche.

The ballet of Paris and Helena is Schirmer's earliest and most
ambitious work in this field. It is a massive production calling
for 65 actors and dancers in 105 different roles. When first
performed on December 2, 1650 it lasted for more than six hours.
Many of the court notables took part; for example, Philipp Stolle,
Schirmer's composer friend, played Mars in the first Act and Paris
in the second. In its ability to utilize spectacle, ballet and
music, dramatic scenes and lyric chorus, it can be regarded as a
sort of Court 'Gesamtkunstwerk'. Never again did Schirmer attempt
anything on the same scale.

His next production was Der Triumphrende Amor (RT pp.173-224)
which was written and due to be performed in 1652 but was not played
immediately because of the death of Sophia-Hedwig, the wife of
Hersog Moritz, on September 27, 1652. It is described as a
"Singespiel", which already implies a greater degree of simplicity
than the previous ballet, since a 'Singspiel' would be performed
before one set background, whereas a ballet enjoyed a variety of
changing ones. This play is the one which contains the lines of
Inachus ridiculed by Max Freiherr von Waldberg; they are the lines
which conclude Act III Scene 1:-

Kein größer Hertzeleid ist auff der gantzen Erden/
Als wenn ein Vater sieht aus Kindern Rinder werden.

Also the parallel lines in Act IV Scene 4:-

Denn grösre Lust ist nicht auff Erden/
Als wenn aus Rindern Kinder werden.
Waldberg cites these lines as examples of the ludicrous exaggeration of Schirmer's court poetry. Perhaps this is taking the whole work and in particular the figure of Inachus too seriously. Surely to the 17th. century audience the sufferings of the poor were not likely to have been regarded as of such significance as the actions of the all-powerful potentate Jupiter. It is what the chief of the gods deigns to make of Io which is the important point - hence her father’s sufferings can be made light of in the obviously slightly ridiculous pairs of lines quoted above.

The subject-matter is based on the sources in Ovid’s *Metamorphoses* (I, 568-747); the pagan cruelty which is so strongly apparent in the actions of Pan, the decapitation of Argus by Mercury and the total amorality of the behaviour of Jupiter represent a cold ruthlessness only superficially masked by a veneer of galanterie, all of which is a foreign tone in Schirmer’s work very far from his usual stress on virtue. It cannot be gainsaid that this amoral ruthlessness is a frequent concomitant of Renaissance Europe, and may well have had an appeal for the Dresden courtiers. Nevertheless its presence in Schirmer’s work can undoubtedly be ascribed primarily to his source, although presumably nobody compelled him to choose such a source.

A different structural principle seems to be in evidence here from that of ‘Paris and Helena’. The division into five acts gives it the external typographical appearance of a drama and this is confirmed by the much greater abundance of dialogue and dramatic scenes here. Significantly, the ballet interludes are not listed as scenes in themselves and this may reflect a feeling that they
are an intervening spectacle which enhances but is separate from the
dramatic action. In a word, it merits the term music-drama rather
than grand ballet and operatic spectacle as in 'Paris and Helena'.
Despite these remarks the most interesting passages for our purposes
are the many lyrical interludes which abound within or between the
dramatic scenes. For example, the beginning of Act I Scene 2 has a
description of a locus amoenus by Io which is of a pleasing
simplicity, perhaps reflecting the work's description as a
'Singspiel':

Nymphen/ ist das nicht der Ort/
Der die bundten Blumen träget?
Hier ist weder Ost noch Nord.
Der sie bald ins Grab hinschläget.
Lasst sich paaren um den Wald/
Was die Eitelkeiten liebet/
Mir gefällt mein Auffenthalt/
Der mir freye Freyheit giebet.
Meine Lust ist Laub und Gras/
Meine Liebe wächst in Feldern/
Brunnen/ als ein helles Glas
Such ich in den grünen Wäldern.
Nun mein sarter Jungfer-Krantz
Soll kein frisches Blat verlieren/
Lieber will ich an dem Tantz
Mich mit lauter Freyheit zieren.

This is not the only Nature description in the work - even more
striking is the song of Argus, with which Act III Scene 3 opens:

Des Argus Lied.

Der Winter ist vergangen/
Der blaue Himmel lacht.
Der Lents hat angefangen
Zu zeigen seine Pracht.
Die Welt wird neu geboren/
Die Erde rufft und schreyt/
Was sie zuvor verloren/
Wird wieder ausgestreut.
Der Wald kräftigt um die Auern
Sein Grase-grünes Haar.
Die Luft fängt an zu thauen
Und gibt ihr Silber dar.
Die bunten Blumen kleiden
Das breit-gebrüste Feld.
Der Schertz verjagt das Leiden.
Lust hat sich eingestellt.

Der Vogel im Gepüsche
Hebt seine Stimme empor/
Im Wasser gehen die Fische
Aus ihrem Grund hervor.
Der Pflüger folgt den Pferden/
Und singt ohne Unterlaß.
Wir treiben unsere Heerden
In das feuchte Gras.
Wir leiten sie zur Schwämme/
Die Sonne strichnet sie/
Es grast um die Tämme
Das groß und kleine Vieh.
So brich auch du/ O Weisse/
Die schönsten Rosen dir/
Ich weide dich mit Fleise
In diesen Feldern hier.

Wenn unsere reine Sonne
Bald wird zu Golde gehen/
Sollst du in Lust und Wonne
Für deiner Juno stehn.
Kein Leid soll dich verlassen/
Dich drücken keine Pein/
Weil meiner Augen Wachen
Wird hell und glänzend sein.

The tendency towards alliteration in the Nature descriptions reminds
one of the group of Nature poems in the Singende Rosen and the
Rosen-Gepüsche II,4 and may perhaps provide a confirmation of a
likely date of composition for the latter of about 1650–52,
approximately contemporary with Der Triumphirende Amor. Following
on this simple poem of uninhibited pleasure in Nature the next aria
by Mercury, beginning

Ich habe ja den Argus nun für mir/
Wie wird der Mord gethan?

comes as a terrible shock and shows how Schirmer was able to produce
theatrical effects. There is another lyrical interlude in the subsequent scene in which praise of the rue is worked into this drama also through the speech of Argus before he is murdered by Mercury.

Despite the crudity and cruelty of the subject-matter the work has a simplicity of dramatic development with lyrical and ballet interludes which might have represented a fruitful basis for future work. But this was not to be the case. His next work, the drama Liebes-Spiel der Nymphen/und Satyren, appeared in 1653. Although it is called a drama, as was Opitz' Dafne, the presence of choruses as well as dialogue suggests that it also is an operetta or 'Singspiel'. It is a very slight work in five 'Auftritte' and as the concluding chorus suggests, intended to indicate a moral:

So liebe deines gleichen/
Willst du verliebet seyn/
Dass du nicht darflst erbleichen
Für dem zu hellen Schein.
Wer nach zu hohen Dingen
Sein blindes Auge wendet/
Der wird noch im Verjüngten/
Eh/ als er meynt/ verblendt.

Occasionally there are touches of formal experiment; in the second scene of the play Schirmer follows the example of his teacher Buchner in Eurydice by employing dactyls in the verse, although by this time it was of course far less revolutionary than in 1638:--

Fackeln der Liebe/ beflammete Sternen/
Zeigt die Strahlen durch Nebel und Luft.
Kommet hernieder/ die Venus von fernem/
Hat uns in dieses Gefilde geruft.

There is a certain crude humour in the language which, like Inachus' speeches in Der Triumphirende Amor, is lacking in the sustained higher level of style of the Rosen-Gepüische. Only in the
dramatic genre does Schirmer produce words like these of Diana to the satyrs in the third scene:--

Bockgefüße Hörnerträger/ lang-geschwänzte Wälder-Räuber/
Rauchbewachsene Ziegen-Väter/ Geil-unkeusche Zotentreiber!

Or these of the nymphs to the satyrs in the fourth scene:--

Neid-Ausspeyer/ Tugendfeinde/ Götterschmäher/ packet euch!
Dörnerbärte/ Nymphenschänder/ packt euch! packt euch
allzuleich! ...  

Nun/ so nehmen wir die Pfeile/ die euch/ Spötter/ treiben ein.  
Nimmermehr sollt ihr/ ihr Thiere/ wie zuvor verliebet seyn.
Auff/ ihr Brüder/ tödet sie.

Once again, as these last lines show, the characteristic Renaissance brutality is there in the subject-matter. 50

These earlier works were all produced while Schirmer was the court poet on no fixed salary, a deficiency rectified by 1653. By 1655 one finds him arranging various festivities, fireworks etc. for the Elector's birthday. Associated with these is his next ballet, the Ballet der Glückseligkeit of 1655. From this work we can see to what extent Schirmer had become a mere arranger since 1652. Here the ballet has become the main thing, the poet is left with the Entrées, for each of which he provides a sonnet and a song. In other words dramatic poetry has disappeared completely and lyric poetry is vastly reduced. The songs of the different (personified) seasons are neatly turned into praise of the ruling house of Saxony. 51 Very similar is the Ballet des Atlas of the same year, where once again dancing and spectacle are central to the production and the poet's peripheral contribution is limited to the Entrées. Here Schirmer chooses to utilize instead of the sonnet the madrigal form, as has already been discussed above. Apart from that there is little of
interest in the work. In the Cartel Zur Martins Gans, also of 1655, Schirmer's contribution is even further reduced to one speech in the course of the festivities. We see from these latter examples, the last ones prior to 1657, how the poet's scope is curtailed; from major productions like París und Helena and to a lesser extent Der Triumphirende Amor which allow the poet a chance to spread his wings to minor trivialities which show Schirmer in the role of court entertainer and master of festivities. We do not know exactly to what extent Schirmer was compelled to develop in this way; it may be too modern a judgment to assume that he resented lack of opportunity as a creative artist. Certainly it seems that the Italian opera was in the ascendant from the mid-1650's and that the religious drama was also gaining ground; and it may have been with a mixture of relief and disappointment that Schirmer received the post of librarian in 1656, which to some degree, but not completely, relieved him of his obligations as Court master of festivities.

So far we have considered the development of Schirmer's dramatic and operatic productions from 1650 to 1657; it is now time to turn back and examine the occasional poetry from those years. The connection between arranging ballets, fireworks, etc. and writing occasional poetry is of course a close one, well summed up in the sentence "Das Amt des Hofdichters ist das eines Zeremonienmeisters". The prevalence of occasional poetry in the 17th. century in an aristocratic or bourgeois or academic setting is very marked and has often seemed to critics a cause of regret; only recently have the latter ventured a degree of critical
interest. In Schirmer's case the subject-matter is of course largely prescribed by the Court occasion or context, so it is in the treatment of the subject-matter that the interest lies.

Let us consider some of the stanzas of a characteristic poem of 1651 addressed to Johann Georg II (RT pp.118-121):

Schweige Rom/ und du/ Athen/
Lege deinen Donner niede!
Heute sollen meine Lieder
Auff den Teutschen Pindus gehn.
Ich will meinen Prints besingen.
Aon/ stime mit mir ein/
Denn bey solchen hohen Dingen
Muß dein gantz Vermögen seyn.

Theurer Fürste/ nimm die Pflicht/
Die ich vor Dir nieder lege.
Meine Geister/ die ich rege/
Sein allein auff Dich gericht.
Lasß den Adler seine Sonnen
Unverblendet sehen an/
Denn bey so viel tausend Wonen/
Da muß etwas seyn gethan...

Ach! es ist ein schöner Ruhe/
Wenn die armen Pierinnen
Von den Fürsten sagen können:
Der ist unser Eigenthum.
Seine Thaten bleiben stehen/
Seine Tugend wanket nicht.
Wenn die Sterne müßen gehen/
Leuchtet Seiner Augen-Licht.

Weil der fromme Rauten-Baum
Den Gelehrten Lorber decket/
So wird auch sein Lob erweckt/
Daß die späte Nach-Welt kaum
Mit der Ewigkeit kan faßen.
Großer Fürste/ laß nicht ab/
Durch dieß Mittel kannst Du haben/
Deines/ und der Deinen Grab.

Unser Land hat Fried und Ruh
Deinem Vater zuschreiben.
Daß die Musen bey uns bleiben/
Hoher Prints/ das machest Du.
Wohl! laß sie Dein Lob ersteigen/
Du bist schon durch ihre Hand/
Mit gesammten Deinen Zweigen
In der gantsen Welt bekannt.
Dressen ist nun Dein Athen/
Da die scheuen Nymphen-Bilder
Durch die lachenden Gefildern
Hin zu ihren Haynen gehn.
Deine zarten Hauten-Sträucher
Ragen schon dem Lorber vor/
Ihre Blüthen steigen reicher
Durch die warme Lufth empor.
Nun/ es wird sich für und für
Deine Götlichkeit erheben.
Auff ein so verewigt Leben
Folget eine solche Zier.
Deine Zweige werden grünen/
Wie Du Sie hast eingesenckt.
Wohl! Ich sehe sie bedienen/
Nichts ist/ das Sie hier bekränckt.
Gott/ der noch so gnädig sieht
Auff das tapffre Haß der Sachsen/
Laß Dich/ wie den Vater/wachsen/
Held/ und stärcke Dein Gemüht.
Unterdessen will ich schreiben/
Was Dich/ Fürste/ ziert allein/
Und so wird Dein Überbleiben
Dir stets ein Geburths-Tag seyn.

Here we have all the essentials of Schirmer's poetry in praise of the "House of the Rue"; the Classical model deprecatingly rejected at the beginning, the praise of peace, always prominent in any post-1648 poetry, the remembrance of the Muses and of the permanence of fame they confer, the veiled request for patronage and finally the appeal to God to preserve the house. The mention of Nature and hint at a pastoral setting are not untypical either, though expressed less clearly here than in some other places. This applies also to the use of the favourite 17th. century emblematic image of the eagle. A similar poem in praise of the Electoral house was written five years later (RT pp.370-374). There is even one long Nature poem - "Die Sonne ließ den Fisch" (RT pp.131-145) - which is loosely built round praise of the rue and returns rather artificially to this theme at the end. Indeed, twists at the end
of Schirmer's occasional poems are not uncommon, especially in the earlier years when the open hand of the poet is presented to his patron as at the end of an early poem to Johann Georg I (RT p.117):–

Ich setzte dieses auff/ Du Grund-Stein aller Sachsen/
Wo umb den Elben-Strom die schwancken Reben wachsen.
Ich sunge dieses Lied auff Aons Wusteney.
Komm/Vater/ falle mir mit Deiner Gnade bey.
Wird meine Demuth hier durch einen Blick genessen/
So soll die Ewigkeit noch Deine Thaten lesen/
Damit von Deiner Gunst die Nach-Welt sprechen kan:
Du habest sie selb-selbst den Musen angethan.

A favourite source of comparison in all these poems of praise is of course Classical mythology. One finds constant examples in sonnets to the three male heirs (1651 - RT p.123), to Johann Georg I (1652 - RT p.148) and to the wife and family of Johann Georg II (1653 - RT pp.230-233), in the latter case set against a pastoral background. Historical heroes are favourites, too; a sonnet of 1654 to Johann Georg II presents almost a roll-call of them beginning with Caesar (RT p.256). When it comes to marriage or betrothal poems, however, Christian allusions may prevail, as in these lines from a betrothal ode of 1651 (RT p.126):–

Was Gott zusammen fügt/ trennt keines Menschen Sinn.
Wie ER es haben will/ so fällt auch der Gewinn.
Die Tugend wird von Ihm absonderlich belohnt/
In der die Gottesfuroht/ als eine Wirthin/ wohnt.

This seems rather different in tone from the mythological allusions in the bourgeois epithalamia, for example, of Simon Dach, but since such poems are much rarer in Schirmer's work than the copious examples in Dach's poetry the basis for an extensive comparison is lacking.

Another constant feature which is typical of 17th. century occasional poetry in general, as Rudolf Haller states, is the
mention of the inadequacy of the poet for his task of praising; this is so characteristic of the mock modesty of the Renaissance scholar. Usually this feature is employed as the introduction to the poem, as in a 'Lob-rede' of 1652 (RT pp.149-150) but it may also occur in the body of the poem, as in the dedicatory poem to Schirmer's Singende Rosen of 1654 (RT p.265). Typical lines which sum up so much of Schirmer's poetic activity of this type are the following opening stanzas on the twelfth birthday of little Erdmuth Sophia in 1656 (RT pp.361-365):-

Mein Lorber-Krantz will jetzt nicht blühn/
Ich wolte sonst Findarisiren/
Und mich mit diesem gants beziehn/
Was außer mich mich pflegt zu führen.
Ich wolte/ Fräulin/ Deine Zeit
Dort hoch zu jenen Sternen schreiben/
Bey denen nur die Helden bleiben/
Und leben von der Ewigkeit.
Ich sehe wohl Dein Lob vor mir.
Wie kann ich aber es erreichen/
Weil Deiner Hochgeborenen Zier
Sich leichtlich niemand wird vergleichen?
Dein Tag/ der aus der Mitternacht
Sich heute wolte sehen laßen/
Ping ernstlich auch an zu verblaßen/
Und scheute sich vor Deiner Pracht.
Jedoch/ weil er nun in der Luft
In seinem besten Schmuoke steht/
So hat er mich noch auffgerufft
Daß meine Feder ihm nachgehet.
Da nimm es in Genaden an/
Was sie Dir/ Fräulin/ zugeschrieben.
Offt ist ein dürürer Stock beklieben/
Wenn ihn die Rauie decken kan.
Wie zu der frühen Lentsen-Zeit
Ein Rosenstrauch die Knope zielet/
Daß in dem Sommer weit und breit
Die Sonne mit der Rose spielt:/
So/ Fräulin/ Kömst Du mir auch vor.
Das Alter Deiner zarten Jugend
Erregt den Wachthum Deiner Tugend/
Und trägt seine Frucht empor.
Ein Adler/ der recht Edel ist/
Zeugt in der Höhe seines gleichen:
Wie Fürstlich Du geboren bist
Das scheinet aus dem guten Zeichen/
Das alle Welt an Dir erblickt.
Der Eltern hochberühmtes Leben
Hat/ Fräulin/ Zunder Dir gegeben/
Zu folgen dem/ was Sie erquickt...

Here we have all the usual features of such poems; confession of
the poet's inadequacy in the first two verses (the verb Pindarischer
is borrowed from Opitz' Poetcray), a certain amount of Nature
description with the usual praise of the rue, the presence of
mythological parallels in praise of the lady and finally, probably
without any feeling of incongruity, an appeal to the Christian God
for his help and protection. In addition we can see many of
Schirmer's favourite motifs here; the flower imagery is pressed
into service, there is the emblematic use of eagle and diamond, the
theme of virtue is easily invoked and at times, as in the penultinate
verse, in a way reminiscent of the Singende Rosen of 1654, and this
same verse opens with a rhyme which seems almost a verbal
reminiscence of the opening stanza of the Rosen-Cepsliche of 1650 and
1657.

Very rare among these poems of congratulation and praise is
any reference at all to the political scene. There is, however,
one poem from the year 1655, commemorating the centenary of the
Peace of Augsburg, which is a rare example of anti-Roman, hence
obviously anti-Catholic and implicitly anti-Habsburg vituperation
(RT pp.357-361). It begins with the following verses:-

Zu Rücke Ros! dein Toben ist verloren,
Heut ist ein Tag/ ein schöner Tag geboren/
Der deinen Zorn und Donner trutsen kan.
So bald das Licht der Sonnen auffgegangen/
So bald hat Ihn die gantze Welt empfangen/
Und siehet nun/ was er dir hat gathen.

Das grimme Thier/ die Hydra/ liegt zur Erden/
Muß voller Staub/ und voller Greuel werden/
Die Hydra/ die/ das Thier von Babylon.

Ihr Gifft muß sie in ihren Becher schencken/
Und ihren Mund/ den Lästerer/ draus tränken/
Daß sie von uns sich habe selbst davon.

The final stanza combines abuse of Rome with the usual praise of Saxony:-

Sonst pfleg ich nicht der Welt zu propheceyen/
Doch muß ich dich/ du Drachen-Rom/ anschreyn/
Was mit der Zeit dir endlich soll geschehn:
Gott wird das Hauß der Sachsen so ausbreiten/
Daß Es dir wird den Antichrist bestreiten/
Und dann zu letzt auff deiner Asche ghn.

The tone of this poem is unique in Schirmer's work and can be ascribed to the 17th. century poet's sense of occasion; the centenary of the Peace of Augsburg demanded a Protestant reference to the whore of Babylon, the Antichrist and so on and this Schirmer duly provided. The politically conformist tone which is his norm is better exhibited elsewhere, as when in May 1653 (RT p.235) he tells Johann Georg I:-

Wo bist du/ Held/ doch nicht bekannt?
Was muste Dir nicht wohl gerathen?
Es ehret deine guten Thaten
Dein Käyser/ unser FERDINAND.

So far the majority of the poems examined have been formally rather unambitious and lacking in the technical features for which Schirmer's poetry was renowned in his time and which probably represent its main interest now. Although this might seem to give support to the view that Court poetry is not likely to bring out the best in a poet, it must not be supposed that all Schirmer's occasional poems are necessarily lacking in technical artistry.
Consider, for example, the following opening stanzas of a short poem of 1652 to Johann Georg I (RT p.168):-

Du hochgelobter Held/
Aus Deinem Sachsen-Stamme/
Ists wieder angestellt/
Daß Deine Brust
In voller Lust
Sich dieser guten Zeit
So inniglich erfreut?
Bricht Deines Hertzens Flamme
Nun durch die Sterblichkeit?
Wie lang ist es geschehn/
Als Die getrauet worden/
Die ietzumnd vor Dir gehn?
Nun siehest Du
Auch Dieser zu/
Die Ihrer Tugend Heer
Bringt über Land und Meer.
Auff! Auff! Sie kommt von Norden/
Und freut mit Dir Sich sehr.

The nine-line stanza employed is every bit as complex as in the virtuoso sections of the Rosen-Gepüche. A variation on this poem is the succeeding poem, sub-titled 'Sonate'; the first verse runs as follows:-

Du hochbelobter Held
Aus Deinem Sachsen-Stamme/
Räumst Du der Lust das Feld?
Leg alles hin/
Was Deinem Sinn/
In dieser trüben Zeit
So grimmiglich durchschnidet.
Blas aus die Trauer-Flamme/
Die Hochzeit ist bereit!

The theme of this poem - abandoning the sadness of mourning for the joy of marriage festivities - leads us on to a consideration of Schirmer's funeral poems. Such poems formed an important aspect of any Court poet's work. The most important death to take place in the period we are examining was that of the old Elector Johann Georg I in 1656. Schirmer produced four poems for the occasion (RT pp.381-397). The first and last may well have been
stored up in Schirmer's writing desk in advance, in the fashion of Times obituaries, but the second and third must have been composed at the time, as Schirmer can hardly be expected to have foreseen the Elector's last words, which are quoted in them. We reproduce here the third poem of the four:

 Uber
 die Buchstaben:
 A. M. F. D. I.
 B. D. O. M. H. J. C.
 So auff dem goldenen Hertze gestanden/
 Welches
 Die Durchleuchtigste/ Hochgeborene
 etsige
 Churfürstin zu Sachsen/ etc.
 Dem wayland
 Durchleuchtigsten/ Hochgeborenen
 Fürsten und Herrn/
 Herrn
 J O H A N N G E O R G E N /
 Dem Ersten/
 Churfürsten zu Sachsen/ und Burg-
 grafen zu Magdeburg/ etc.
 Christmildester Gedächtniß/
 Im Sarge an den Arm gegeben hatte.

 O Jesu/ meine süße Liebe/
 O Jesu/ meiner Seelen Licht!
 Es siehet alles umb mich trübe/
 O Jesu/ komm/ und laß mich nicht.
 Willst du dann zur Probe stellen?
 Ich glaube Du wirst mich nicht fallen/
 Denn Alle Meine Freud Die Ist/
 Bey Dir O Mein Herr Jesu Christ.

 O Jesu/ brich das Ungewitter/
 Das über meinem Scheitel kracht.
 Du stehst/ und gucke durchs G egitter/
 Und siehest auff meine dunckle Nacht.
 Willst du meinen Glanz versieben?
 Du kannst gewiß von mir nicht fliehen.
 Denn Alle Meine Freud Die Ist/
 Bey Dir O Mein Herr Jesu Christ.

 Hältstu dein Angesicht verdeckt/
 Und läßt mich sitzen ohne Ruh/
 So werd ich darumb nicht erschrecket
 Stellstu dich weit/ gants nah bist du.
 Will mich die Hertzens-Angst erdrücken/
 So wirst du mich doch wohl erquicken/
 Denn Alle Meine Freud Die Ist/
 Bey Dir O Mein Herr Jesu Christ.
Der Hölle Noth hat mich umgeben/
Der Feind hat mich um mich gemacht.
Du aber/ Jesu/ bist mein Leben/
Durch Dich werd ich daraus gebracht.
Und woltest Du mich sicken lassen/
So will ich Dich darumb nicht haßen/
Dann Alle Meine Freud Die Ist
Bey Dir O Mein Herr Jesu Christ.
Ich seh sie häufig vor mir stehen.
Wenn ich Dich/ Jesu/ nur kan finden/
So müßen sie bald von mir gehn.
Dein Leiden das sie muste büßen/
Wird mir die saure Zeit durchsüßen.
Denn Alle Meine Freud Die Ist
Bey Dir O Mein Herr Jesu Christ.

Der Tod macht meiner Seele greuen.
Doch/ wenn ich/ Jesu/ sterbe Dir/
Und nur Dein rothes Blut kan schauen/
So sterb ich nicht/ Du bist bey mir.
Du wirst mich aus das Todes Ketten/
O mein Erlöser/ wohl erretten.
Denn Alle Meine Freud Die Ist
Bey Dir O Mein Herr Jesu Christ.

Die Welt/ der Tod/ die Angst der Hölle/
Der arge Feind/ der Sünden Zahl/
Die mögen immer sich gellten;
So lieb ich Dich doch tausend mahl.
Ich habe nichts/ als Dich/ im Hertzen/
Du must mir wenden meine Schmertzten.
Denn Alle Meine Freud Die Ist
Bey Dir O Mein Herr Jesu Christ.

Of the four poems the first is the most formal funeral address,
as the choice of the Alexandrine indicates. As one would expect,
there is a degree of rhetorical repetition and exclamation in the
poem, though this is slight by comparison with Schirmer's earliest
works. Traditional and emblematic imagery, such as the equation
of prince and sun in the final verse, is also hardly a surprise,
nor is the motif of 'Le roi est mort-vive le roi' with which
Schirmer concludes the poem. In the second poem Schirmer reveals
his virtuosity with shorter and varied lines in an eight line
stanza, much more on the lines of the poetry of the Rosen-Gepüsche.
The theme of transience is especially stressed, though this is not particularly common with Schirmer; presumably it is an obvious concomitant of the subject-matter. A stylistic feature which is also rare is the syndetic or asyndetic listing of nouns which reminds one of Gryphius or even Bach, rather than of Schirmer's usual style. The third poem is based on twelve letters which make their appearance in the two line refrain at the end of each verse; this reminds one of Fleming's acrostics but this type of visual play is very rare indeed in Schirmer's work. It gives Schirmer the opportunity of writing a general devotional poem in which the persona of the poet can fit the Kurfürst or humanity in general. The eight line stanza is of a traditional hymn pattern. The fourth and final poem celebrates the burial of Johann Georg I in Schirmer's home town of Freyberg. Perhaps this accounts for the reminder of the valuable work of the Muses in defying the passage of time (hence the veiled open hand) which occurs in the poem. The stanza form is once again the eight line one. We see in this group of poems how Schirmer reveals a degree of virtuosity in celebrating the death of his ruler. A certain formality of tone is clearly present and appropriate, but rhetorical devices and mythological allusions are not overdone.

While the occasional poetry of the Rauten-Gepüsche is not substantially different in theme from what one would expect of the century as a whole, Schirmer's treatment of the various themes at times recalls the virtuoso groups of the Rosen-Gepüsche and occasionally includes some noteworthy stylistic features.
The only remaining poems of Schirmer's from before 1657 so far unconsidered are two funeral poems printed along with funeral sermons. These form the bourgeois counterpart to the Court funeral poems examined above, although the personages concerned in them are definitely from the superior middle class associated with Court life. The two dated before 1657 are for David Hermann (died 1655) and Hedewig Johanna Schäffer (died 1656). The poem for the former, who in addition to his duties as a secretary at Court seems to have been a sort of mineral expert from Schirmer's home town of Freyberg, runs to 14 eight-line stanzas and includes the device of the poet's inadequacy which Schirmer often employs in the Court complimentary odes:

"Wo fang ich aber von dir an?
Ein Vaterland giebt niemand Tugend.
Wer etwas redlich hat gethan/
Der baut ein Denckmal seiner Jugend.
Es liegt ein guter keim in uns/
Wenn der zu seiner Frucht gedeyet/
So seyn und bleiben wir befreyet/
Und lechen nur des Acherons."

The second poem is for the wife of the mayor of Dresden and is interesting in that a pastoral setting is created and maintained throughout and Schirmer is able to make use of word play on the name Schäffer to begin the poem - indeed perhaps the word play suggested the whole idea -

"Ueber den Schäfferischen Namen abgesehene Ode.

Wie? ist die schöne Schäfferey
Von einem Wolffe nunversehret?
Ich sehe lauter Müstency.
Das Morden hat sie fast versehret.
Ihr schönes Blumen-Land
Hat sich gantz umgewand."
Die feste Hürde ist zerstückt.
Der alte Schäfer steht erschräcket.
Das Liebste/ das er ie erblickt/
Hat er mit Thränen zu gedecket.
Der Schäferinnen Lichts
Scheint auch fast selber nicht.
   Die tapferen Hirten in gemein/
Die sich sonst trefflich lassen hören/
Verstopffen/ weil sie traurig seyn/
Mit dürren Maß die süßen Röhren.
Ihr Crantz/ ihr Schäfer-Stab
Sucht nichts/ als nur ein Grab.
   Der Wald verbirgt sein grünes Laub/
Die bunten Auen Graß und Kräuter.
Der Wiederhall ist kranck und taub/
Der Felsen-Stein geht auch zu scheiter.
Die Lust ist eingesetzt/
Es schweigt das gantze Feld.
   Nur Sylvius/ der Schäfer-Knecht
Beklagt den Tod der Schäferinne.
Komm/ spricht er Göttliches Geschlecht/
Hör an das Lob/ das ich beginne!
Ein Sternen-gleicher Muth/
Vernimt der Tugend Gut.
Die uns der Himmel hat entführt/
Ist nicht gezeugt von schlechter Kräden.
Ihr Ursprung der von oben führt/
War würdig vorzustehn der Heerden.
Ihr trefflicher Verstand
War weit und breit bekannt.
   Die Füße/ Wiesen/ Berg und Thal
Bezeugen ihre guten Sorgen.
Wenn itzt Aurora durch den Saal
Ausrissst den angebrochenen Morgen/
Da hatte die die Nacht
Schon albereit verwacht.
   Sie hat viel Myrten aufgepflantst/
Viel Lorber-Laub umb sich gedecket.
Die Heerd ist umb sie her getantst:
Als wie ein Lamb sonst hüpfet und lecken.
Die Klugheit hat die Bahn
Ihr zeitlich kund gethan.
   Sie hat der Elbe weites Feld
Mit schönen Nymphen angefüllet/
Und manchen Schäfer in das Zelt
Der Liebe/ durch Sie/ eingehüllet/
Daß nun ein jeder Hayn
Durch Sie kann lebhafft seyn.
   Die Palmen waren Ihre Lust.
Wann Sie in Ihren Schatten gingse/
Da brant in Andacht Mund und Brust/
Weil Sie sich an den Himmel hingse.
Sie lernte ja so fein/
Noch hier verewigt seyn.
Nun hat der Himmel Sie versetzt,
Sie windet umb sich tausend Sternen.
Da wo kein Wolff ein Schaf verletzt
Da schaut Sie auff uns von fernem.
Dies Feld dient Ihr nicht mehr/
Sie hat ein andrer Heer.
Sie hat als einen Bräutigam
Den schönsten Schäfer bey Ihr stehen
Und sihet das gerechte Lamm
In Blumen auf- und niedergehen.
Das Lamm das nun ihr Schild/
Mehr als viel Heerdan gilt.
Ihr reines Haar wird Ihr bekränzt
Von den geheiligten Schäferinnen.
Ihr schöner Leib ist gantz Umbglantst/
Von vielen frommen Sioninnen.
Birgt sie gleich hier ihr Liecht/
Dort ist es dunkel nicht.
Wol dem der hier auff dieser Welt
So weidet umb die irdnhen Heiden/
Daß er dort umb das Sternen-Feld
Nicht darff die Himmels-Triffton meiden.
Hier treibt man aus zum Schein/
Dort aber fröhlich ein.
So schloß umb den betrübten Fluß/
Ent sucht im ewigen Verlangen/
Der arme Hirte Sylvius.
Und drucknete die nassen Wangen/
Und ging drauff Berg an/
Auch nach der Himmels-Bahn.
Last nun die ihr betrübét seyt/
Dort weiden eure Schäferinne.
Hier werd Ihr Grab und Mahl bereit/
Daß man dabey Ihr Lob beginne.
Ein Nachruhm der besteht/
Wenn alles sonst vergeht.
So streuet her umb Ihr Gebein
Ein Kreut/ das rimmmehr verdirbet.
Wer will alda doch traurig seyn/
Wenn eine müde Sonne stirbet/
Und steckt drauff ihrer Bahn
Viel schöne Liechter an?

DAVID SCHIRMER

This poem demonstrates how a delicate pastoral game can be used in
the context of a funeral poem. Local geography is utilized, as in
the case of the Nürnberg poets and in Schirmer’s own early pastoral
poems. But after the pastoral background of this world has been
established the pastoral element becomes transcendental and Jesus makes his appearance as shepherd-bridegroom in the divine pastures. Schirmer takes the opportunity to remind his readers of the rewards of a virtuous life on earth. The Lamb of God perhaps seems slightly incongruous in conjunction with the pagan-sounding 'Sternen-Feld' but the transformation is of course very characteristic of the 17th. century. If the things of this world point to those of the next, why should not the literary conventions of this world also be applied to the life after death?
Chapter 4. Poems after 1657.

A. *Rauten-Gepüäche* from 1657 onwards.

The problem in considering Schirmer's poetry after 1657 is its relative paucity. Were it not for this, one might have been able to define some marked change of style. The reasons for the relative lack of poetry after this year are a matter for speculation; it may be that Schirmer's position as librarian left him little time or inclination to write poetry or it may be that he was no longer in fashion as Court poet, as Kunath suggests. Certainly it would be an anachronistic view to assume that Schirmer's later years were somehow a failure because of the sparseness of poetry in them and it may well have been the case that Schirmer himself regarded his later years as a librarian as the culmination of his endeavours and just reward for his earlier efforts in verse. The last two books of the *Rauten-Gepüäche* contain his ballets and occasional poetry from 1657 to 1663. The ballets continue the pre-1657 trend towards solely introductory poetry and poetry for the Entrées. The *Ballet der Tugend* (1657) (RT p.434ff) contains an explanatory sonnet and song for each Entrée, the whole concluding with a grand ensemble and chorus. The first letters of each line of the sonnet form the acrostic ERDMUTHSOFIAHZS (HZS = Herzogin zu Sachsen). The acrostic phenomenon and similar phenomena seem to enter Schirmer's poetry for the first time in these years as we have already seen from the 1656 poem about Johann Georg I's death. The poetic
contributions in the next ballet, the Ballet der Hygia (1659) (RT pp. 475-483) are even sparser, consisting of four brief poems for the Entrées. The first of these employs some anapaests, interestingly enough in a happy context:—

Janus von den Winiden.
Sie sausten und brausten/ sie stürmten und tobten/
Sie waren zu wieder der Himmels-Verlobten;
Itst aber da der Frühling kommt/
Und Reif und Regen ist vergangen/
Da steht die Raut im vollen Prangen/
Und trägt die Knospen ungekrümmt.
Nun hauchen sie Blumen/ nun blasen sie Myrten/
Daß Lorber und Palmen mit ihr sich umgürten.

This is not the only example of a happy poem in anapaests from this period; there is a birthday poem of 1657 for Johann Georg II which begins with the following stanzas:—

Die Mitternacht schwindet. Der Morgen kommt wieder.
Phosphorus blincket. Es taget die Nacht.
Aurora lest unter die Blumen sich nieder.
Die traurigen Sterne verschlaffen die Wacht.
Melpomene wirft das Trauer-Gebinde/
Und weicht dem Lispeln der Westischen Winde.
Es blinken die Schwertler. Es grünent die Raut.
Die Helden sind muter. Es blühet das Land.
Es lacht die Tugend/ die Sachsen-Vertraute/
Und kehret in ihren versehrenen Stand.
Es traut sich Irene den Sudan-Gebirgen/
Daß sie sich befreye vom Schlachten und Würgen.

It may be that Schirmer has been influenced here by what had become standard practice by this time in the century - to employ dactyls or anapaests in a happy context. Certainly this contrasts with his earlier practice in the Rosen-Gepüshe where this is hardly ever the case. The Ballet des Jahres (1663) consists of five Entrées and a Grand-Ballet which contain Schirmer’s last three published sonnets; and in the same year falls his last ballet, the characteristically named Ballet der Tugenden und Lastern; the
production of these two shows that Schirmer was still in demand at Court; indeed although the poetic contributions are limited they are not without interest, as the above examples show, so that Kunath's verdict that the text of the ballets after 1655 represents the "wertlose Versemacherei eines erschöpften Talents" seems excessively harsh.

In the occasional poetry from these years, the pattern is much the same as before - birthday poems and funeral poems predominate with a few examples of other sorts interspersed. Here is a sonnet dated 1659 on the motto of the House of Saxony (RT p.465):

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Über den Wahlspruch
Ihre Chur-Prinzlichen Durchl.
zu Sachsen/ etc.
(Hebrew)
(Greek)
Jehovah vexillum meum.
Der HERR ist mein Panir.
Exod. 17. v. 15.
Sonnet.

Der HERR ist mein Panir/ Wenn alles auff mich gehet.
Der HERR ist mein Panir/ Wenn mich umfängt die Nacht.
Der HERR ist mein Panir/ Wenn jetzt der Tag erwacht.
Der HERR ist mein Panir/ Wenn mich der Sturm anwehet.
Der HERR ist mein Panir/ Wenn niemand bey mir steht.
Der HERR ist mein Panir/ Wenn mich das Glück verlacht.
Der HERR ist mein Panir/ Wenn mir der Tod nachtracht.
Der HERR ist mein Panir/ Wenn sich die Sünd auffblehet.
Der HERR ist mein Panir/ Wenn sich der Teuffel brüstet.
Der HERR ist mein Panir/ Wenn sich die Hölle entsündet.
Der HERR ist mein Panir/ Wenn sich kein Trost mehr findt.
Der HERR ist mein Panir/ Wenn sich die Welt ausrüstet.
Ja wenn Luft/ Erde/ und Meer/ gantz seyn zu wieder mir/
So steh ich feste drauff: Der HERR ist mein Panir.
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Although the rhyme-scheme of the sonnet is entirely conventional the recurring half-line is very unusual in a sonnet, and this and the form of the 'Rund-Gedichte' which follows it show that
Schirmer's desire to experiment could not have entirely disappeared in these later years - an important point in view of the traditional opinion that his talent for and interest in poetry had simply evaporated by this time.

Many of the devices of the occasional poetry of earlier years recur here - for example the topos of the poet's inadequacy to praise his patron which can be seen in the opening of the Saint's Day poem of 1657 for Johann Georg II (RT. p.403). As a typical example of the occasional poetry of the period we select the following funeral poem of 1661 addressed to Duke Morits on the occasion of the burial of his wife Eleonore Magdalene (RT pp.488-490):

Theurer Fürste von den Sachsen/
Hertzsog Teutscher Redlichkeit/
Läst Du Dich das Leid bewachsen?
Traure nicht/ es ist noch Zeit.
Die mit Thränen Saamen säen/
Werden froh nach Garben gehen.
    Wenn der Winter ist vergangen/
    So wird lebhaft Wald und Feld.
    Was benetset Du die Wangen/
    Und bekümmerst Dich/ O Held?
    Die mit Thären Saamen säen/
    Werden froh nach Garben gehen.
    Dieser Wechsel unserer Tage
    Nimmt bald ab/ bald wieder zu.
    Auff die Freude folget Plage/
    Auff die Plage Rast und Ruh.
    Die mit Thären Saamen säen/
    Werden froh nach Garben gehen...

Lass es Deinen Vater walten/
Er meynt alles hertzlich gut.
Die ihm willig stille halten/
Thun mit Ihm auch/ was Er thut.
Die mit Thären Saamen säen/
Werden froh nach Garben gehen.
    This und brauche Dich der Leiche.
Traurigkeit die bricht zwar ein.
Doch in Jesus Himmelreiche
Muß Dein Fräulein selig seyn.
Die mit Thären Saamen säen/
Werden froh nach Garben gehen.
Wenn das Wetter sich verstrichen/
Und das Unglückes Faß
Den Cyprusen ist entwichen/
So wirst Du erfahren/ daß
Die mit Thränen Saamen säen/
Werdin froh nach Garben gehen.

The refrain of each verse is a compressed adaptation of the
following verses of Psalm 126 (Luther, 1645):-

5 Die mit Thränen seen, Werden mit Freuden erndten.
6 Sie gehen hin und weinen, und tragen edlen Samen, Und
komen mit Freuden, und bringen jre Garben.

Perhaps this gave rise to the idea of carrying through the Nature
imagery of seeds, sheaves and so on in the rest of the poem, which
endows the whole with a satisfying unity. As well as being based
on Biblical origins the Nature imagery is at times emblematic, as
in the mention of cypresses (death) in the last stanza. The two
areas overlap in a century which was still acutely aware of the
allegorical interpretation of scripture. This is a much more
characteristic use of natural phenomena, both for Schirmer and for
the century in general, than the interest in Nature for its own
sake which has more often attracted the attention of critics. 

At the end of the Rauten-Gepüche, as a tailpiece to this
collection of ballets, poems of congratulation, funeral odes and
epithalamia, Schirmer allows himself the Renaissance scholar-poet’s
standard boast (RT p. 614):-

Fast nach
Martini Opitii
Aus dem Horatio
Exegi Monumentum

Ich hab ein Werck vollbracht/ dem Erts nicht zu vergleichen/
Dem die Pyramides an Höhe mussen weichen/
Das keines Regens Macht/ kein starcker Nordwind nicht/
Noch Folge vieler Jahr und Flucht der Zeit zerbricht.
Ich kann nicht vergehn. Man wird mich rühmen hören/
So lange man den Krants der Rauhe wird verehren.
Mein Lob soll ümb den Strand der Elbe/ weil sie fleust/
Stats angeschwängert stehn/ und wenn sie sich ergeust.
Denn ich bin der/ durch den der Sachsen schönes Wesen/
Was Tichter-Kunst betrifft/ ist hochdeutsch wird gelesen.
Satz/ O Melpomene/ mir auff/ als meinen Ruhm/
Den grünen Lorber-Krants/ mein rechtes Eigenthum.

The poet's boast is skilfully combined with the veneration of the House of the Rue, and localised by the mention of the river Elbe. In this respect the poem forms a fitting conclusion to the poems of the Rauten-Gepüse. We note, too, the grammarian's pride in linguistic purity in the last line but two. Ultimately, though, we have belief in the permanence of poetic fame; "ich kann nicht vergehn", "non omnis moriar" - the article of faith spans the centuries but finds particularly appropriate expression in the midst of Renaissance Humanism.

B. Other works from 1657 onwards.

Fortunately there are at least a few further works from the later years of Schirmer's life still extant outside the Rauten-Gepüse. There is, for example, one copy of the drama Verwundeter und wiedergeheilter Loewe which was published in 1658. This is a dramatic work more in the tradition of earlier 'Singspiele' like Der Triumphirende Amor than that of the later ballets, with quite a quantity of dramatic dialogue as well as arias and choruses in praise of the house of the rue. The plot is very slight and characteristically involves the mythological figures of Venus, Adonis, Diana and Cupid. After Cupid has wounded the lion, the king of the animals, Diana promises to give Venus Adonis
if she can heal her favourite Lion, which Venus does, naturally, through the erotic satisfaction of the king of the animal world. The ending interprets the figures of the lion and Diana in terms of Schirmer's contemporaries -

In Ihm wird unser Held/ der uns beschützt gesehrt/
In Ihr wird Die gerühmt/ die lauter Tugend lehrt.

We have already seen how Schirmer seems to be favouring dactyls or anapaests to a rather greater degree round about 1657 than earlier. This drama contains a further example of the use of anapaests in the words of Diana in Act Two as she sends out her lion to disturb the love-birds:-

So schlafet die Venus? So tantzen Caßmenen?
Harrt ich wil euch eure Wollust verwehren!
Mein Jäger Adonis soll nimmermehr gehn/
Wo Rosen/ Violen/ und Blumen aufstehn.
Ein Jäger
Muß Felsen und Klippen/
Nicht weiche verliebete Lippen/
Erwehren zum Läger.

Here, however, the anapaests are not used in a happy context, rather the opposite if anything, which reminds us that theoretical considerations such as this rarely weigh all that strongly with Schirmer, to judge by his poetry.

There is one rather unusual use of language in the drama in a madrigal of Act One where Venus says of her husband:-

Vulcan/
Der alte Hahn/
Mag unterdeß sein Pinckpanck/ Pinckpanck machen.
Ich taug gantz nicht zu seinen Sachen.

This is a use of a lower level of style with the unusual colloquialism 'Pinckpanck', a word from a children's game certainly not normally associated with the higher stylistic level of poetry.
This and phrases like "der alte Hahn" recall the drastic language of some of the poems of the Singende Rosen and are otherwise very rare in Schirmer’s poetry.

One final point: the variety of length of line and verse form indicated even in the last two brief examples alone would seem to contradict the idea that Schirmer’s poetic talent had sadly declined; here are still, even if only in a small way, touches of the virtuoso Schirmer of the earlier Rosen-Geprüche.

The Verwundeter und wiederheileter Loewe of 1658 is still relatively early. To see examples of Schirmer’s work in the 1660’s and even 1670’s we must go to the examples, unfortunately few, of one particular genre, Schirmer’s funeral poetry. To some extent favourite topoi of Schirmer’s and of the century in general are present in these later funeral poems, as in the earlier ones. For example, in a poem of 1666 for Maria Catharina Kundman he protests his sincerity, in contrast to the notorious frivolity of poets, in the following verse:-

Poeten pflegen sonst zu schertzen/
Und reden allezeit nicht wahr;
Jetzt aber muß ich deinem Hertzen
Bekennen, daß ich allzuo klär/
Was damals sich an Ihr erwiesen/
Noch nicht, wie ich gesollt, gepriesen.

And this is followed by the first of many verses celebrating Virtue, which as we already know is a favourite topos with Schirmer:-

Sie war ein Außbund keuscher Jugend/
Die ihren Trieb so angelegt/
Daß Sie die unvergleichte Tugend
Dort in den Lorber-Hagen hegt/
Der, wie Sie sich mit Ihn begattet/
Sie nach dem Toht auch hält umbucchattet.
(The phrase Außbund ... Jugend and the rhyme Jugend-Tugend are among the greatest commonplace in 17th century poetry, as well as in Schirmer's.) In 1663 Schirmer had addressed another deceased woman, Christina Jünger, as "Tugend-Königin"; the thought here is just as conventional, the expression of it rather more so. The theme of virtue, which runs through the whole of Schirmer's work, is particularly appropriate in these funeral poems since virtue can be presented as a solution to the problem of transience; this Schirmer does in the poem of 1664 for Johann Hestius.

As an example of a fairly ambitious funeral poem from the 1660's we select the following ode, published in 1665, on the death of Maria Euphrosyne Butschky (geboren Voigt) which occurred on October 21, 1664. She was the wife of a secretary of the Privy Council at the Dresden Court. In the series of tributes the first poem is by Schirmer's Dresden friend and fellow-poet Justus Sieber; then follows Schirmer's own contribution:

Strophe 1

Als einst das schöne Wunder-Bild
Eurydice der Blumen-Schild
Welt umb den Thessaleer Strand
Ablesen mit erfreuter Hand/
Da wurden die verdorrten Wälder
Mit grünem Laube gants umbkränzt;
Die Sonne/ die von oben glänzt/
Warff Rosen durch die bunäten Felder/
Der Klippen hochgesetzte Brust/
Empfande nichts als leuter Lust/
Biß daß das böse Gifft der Schlangen
Den unverhofften Mord begangen/
Da schrumpfften alle Blumen ein;
Wald/ Feld/ und Berg/ und Thal verbliefe/
Ja Orpheus selbstben der entwieche/
Und meste gantz verstummet saym:

Antistrophe 1

Nichts anders kömmt mir Deine Zier/
Du Hochbetrübter Butschky/ für.
Sie ging froh in dieser Welt
Durch das gepflanzt Tugend-Feld.
Ihr Auffwachs glische sich der Sonnen/
Die mehr und mehr sich hoch erhöht/
Bis Sie zu unserm Hauben steht/
Und voller Strahlen ist entbrennt.
Ihr angebohnnes Vater-Haus
Sah durch Sie gantz vergüldet aus/
Weil Ihre noch gar sarte Jugend/
Sich butzte mit dem Kern der Tugend;
Nun aber Sie der Tod verletzt/
So stehn die Eltern bey der Leiche/
Und klagen Deine Liebste Bleiche/
Und Du selbst wirst in Leid gesetzt.

Epodes A
Kanst Du nun so nim die Laute
Mit dem Orpheus zu der Hand/
Und erforsche/ wo die Traute
Sich von Dir hat hingewand/
Spiele selbstsin Dir ein Lied/
Ob Dein angefrischtes Riet
Sie durch ein verliebtes Singen
Wieder könne zu Dir bringen;
Denn die Treue/ die Sie Dir
Bis in Ihren Tod geschworen/
Wird im Tode nicht verloren/
Kanst Du nun/ so brich herfür.

Strophe B
Ach! aber Ach! Hier ist kein Rath/
Wer einmahl geht des Todes Pfad/
Ist taub und hört kein Seitenpiel;
Das Menschen allerletztes Ziel
Läst sich durch flehen nicht verrücken;
Was von der Erden ist/ das stirbt/
Der Geist nur/ der keinmahl verdirt/
Weiß mit den Sternen sich zu schmücken/
Doch kommst Er nicht wieder her.
Orion und sein güldner Beer/
Die dürffen sich nicht untertauchen/
Wir aber nur/ nur wir verrauchen.
Jedemoch aber hat die Zeit
Mit einem Wechsel sich verbunden/
Was an uns lüflichs wird gefunden/
Das tauert mit der Ewigkeit

Antistrophe B
Und also bleibt Dein schönes Lieb/
Durch Ihrer Tugend angetrieb/
Auch noch bey uns in dieser Welt.
Hat Sie der Tod gleich hingefällt/
So grünst Sie doch durch Ihre Taten;
Gottfürchtig seyn/ dem Liebsten treu/
Dem Vater willig/ und darbey
Der Mutter gleich/ und wohlgerathen/
Die setzen aus der dunkeln Nacht;
Kein Stern glänzt so/ wenn er/ erwacht/
Die rund-gespitzten Silber-Flammen
Trägt umb den Horizont zusammen.
Sie war ein Spiegel alter Zeit/
Bey Ihren noch gar zarten Jahren/
Da mussten sich noch umb Sie paaren/
Verstand und die Auffrichtigkeit.

Epodes β
Tugend die behält das Leben/
Sie bleibt unverwelcket stehn.
Was dem Himmel sich ergeben/
Das kan gar nicht unergahn.
In dem Tode stirbt kein Tod/
Ob das schöne Wangen-Roth
Gleich die Farbe muß verlieren/
Ist doch kein Verlust zu spüren;
Aber der verruchte Tand
Der unauffgewekten Seelen/
Die mit Eastern sioh vermischt/
Findet gar kein Vaterland.

Strophe γ
Was ist es nun/ daß Du/ O Freund/
Weil Dir ist keine Sonne scheint/
Dich stets umbhüllest mit der Nacht?
Ist denn kein Tröst/ der für Dich wacht?
Gestanden/ daß des Herren Auge
Zum andern mahl Dich schehl ansicht;
Wenn aber da mehr Gnade blüht/
Bedarf es denn der Thränen-Lange?
Ach sprichtest Du/ Ach! Mein frommes Kind!
Und darumb hat es so geschwind
Aus diesem Jammer wollen gahen.
Ach muß ich denn nun umb Sie fliehen!
Nur mäßig/ als ein rechter Christ.
Wenn alles wieder auff wird leben/
So wird Sie wieder Dir gießt/
Und Du wirst seyn/ wo Sie itst ist.

Antistrophe γ
Schaue nur vielmehr den Theuren Mann/
Den Hochbetrübten Schwäher an/
Da wirst Du selbst ein Bexspiel sehn/
Wie man das Unglück soll bestehn.
Wer hohen Hauptern bey soll ratben/
Muss in sich selbst nicht feige seyn;
Ein irdner Voigt liegt in gemein/
Des grossen Himmel-Voigtes Thaten.
Wer Muth/ Verstand/ und Weisheit hegt/
Wird nicht so baldes hingelbget.
Er weiss (wie hoch sein Ruhm auch steiget)
Daß Er/ was sterblich ist/ gezeugt/
Und daher spricht er allen zu
Was Erde sey/ das müsse sterben/
Und auff das grosse Welt-Verderben
Gehn aus dem Eiteln zu der Ruh.

Epodos 
Auf/ Apollo/ mit den Musen!
Laß den unverblichen Ruhm/
Der verblichen Arethusen
Kommen in dein Eigenthum!
Setz Ihr auff den Lorber-Crants®
Sie hat nun verbracht den Tants/
Und den Jammer überwunden.
O der bittern Trauer-Stunden!
Weint ihr Gratien allhier;
Euphonysn wird begraben/
Forthin will der Himmel haben
Eurer Schwester schönste Zier.


* Adriamus Imperator ist von Epictete gefraget worden/ warum die Römer die Leichen in Lorber-Krantsen hinaus trügen? hat er geantwortet: Quia sunt Victores omnium malorum.
Bedekenn. Conc. Funeb. D. Philip Nicolai

The poem is a Pindaric Ode; with the exception of the final four rhymes of the Epodos it is based exactly, in metre, length of line and stanza, rhyme and even masculine and feminine endings, on the pattern of the first of the two examples given by Opitz in his Buch von der deutschen Poeteray. The interesting point about the poem is the peculiar way in which pagan mythology and Christian sentiment are intermingled; the first Strophe, Antistrophe and Epodos are couched solely in terms of Classical mythology, with the legend of Orpheus and Eurydice in the forefront; the second
trio moves gradually into the Christian orbit with the mention of spirit, virtue and vice (though it should be noted that Virtue has already been evoked in the pagan setting — further evidence of the variety of meanings and contexts for this term.\textsuperscript{10}) The third trio begins by going further with Christian terminology with the mention of the Lord, grace, the Christian and so on. But the influence of pagan mythology prevails in the end as the final epodos swings back to a rhetorical apostrophising of Apollo and the comparison of the deceased with other Classical figures. A nice example of the way in which the 17th-century poet felt able to combine the two spheres, in this case in the prescribed setting of a Christian funeral poem.

If we turn to the two last examples of Schirmer's funeral poetry we still find many of the constants of his earlier poetry in the genre. Here are the last two verses of the 1677 poem for Georg Helfreich, a Court Secretary; in them the earlier emphasis on Virtue can be seen together with some of Schirmer's favourite flower-imagery, and the usual Christian consolation is combined with a fairly obvious word-play on the deceased's name, which forms the tailpiece:-

\begin{verbatim}
Sein Ruhe glänzt aus der Gruff herfür/
Und dorte blüht sein Wohlverhalten.
Da wird/ die Tugend-volle Zier
An Ihm zu keiner Zeit veralten.
Hat Torge gleich Ihm dort verletst/
So ist doch Dresd'n froh in Rosen/
Daß er/ bekränztet mit Zeilzenos/
Allhier das Vaterland ergestzt.

So sey getrost/ du edles Weib!
Was jedermann hier nicht kon mindern/
Das schmückt vielmehr den kalten Leib/
Zum Krantzse Dir und deinen Kindern.
\end{verbatim}
The other of the last extant poems is a formal set piece for a Court
figure, Christian Ernst Freiherr von Kanne, Marshal of the Court,
Privy Councillor, Colonel of the Cavalry and so on, who died in 1677.

This is a Pindaric Ode similar to the one quoted above, the sort of
formal offering which would no doubt be felt particularly suitable
for such an important figure. The first Antistrophe shows us how
Schirmer remains closer to the Christian tradition here, while
maintaining his usual stress on Virtue and taking the opportunity,
always a favourite in the 17th. century, of reminding his readers
that even the high and mighty in this world are laid low by the
common enemy, Death:

Hier liegt für uns ein theurer Mann/
Der uns zur Nachricht geben kan/
Daß in der Welt/ der Höheit Glanz/
Muß endlich tragen einen Krantz/
Der zwar aufsteigt zu den Sternen/
Doch seine Zier versetzen läßt/
Biß daß des Höchsten Frühlings-West /
Ihn wiederumb kan blühen lernen. 
Da reisst dann der Nach-Ruhm auff/ 
Da schmücket sich der Tugend Lauff/
Und schwinget gleich/ den Tulpenen
Zu allerletzt die Ehren-Fahnen/ 
Daß der/ der lüblich hier gelebt/
Im minsten/ muß er gleich versterben/
Doch immermehr so kan verderben/
Als der/ der an dem irdnen klebt.

After recounting the exploits of the great man, his character, his
scorn for the French, his love of learning and the muses, Schirmer
concludes with the commonplace that his fame will last and as with
all funeral poems it ends as the deceased is presumed to have done,
with God:-

Hört hier gleich auf sein Vater-Schein/
So tritt Gott selbst an seine Stelle
Daß es in truber Nacht wird helle;
Das mag ein rechter Helfreich seyn.
Wer will nun hier beweinen/
Dessen hochbegabten Mann?
Wer also versterben kann/
Letztet sich recht mit den Seinen;
Als ein Marschall geht er fort/
Uns zu zeigen einen Ort/
Wo wir einst uns sollen finden.
Seelen, die hier überwinden/
Denen glänzt der Sternen Licht.
Daher soll wer sich betrüebet/
Seyn allein in Gott verliebet.
Gottes Trost der treugest nicht.
Summary

A variety of important points have emerged from the first part of this study. We have shown that there can be no simple chronological progression in the composition of the various groups in the Rosen-Gepüsche. Kunath's early attempt to date the poems proved inconclusive, owing to his failure to recognize the principle of grouping according to subject-matter and genre, which we demonstrated to be so widespread in Schirmer's work, right down to the small groups of sonnets in the Marnia cycle or the ordering of new groups in RS II,4 (the rearranged Singende Rosen). We were thus able to suggest more plausible and more flexible dating limits for the various Gepüsche, and also to point out the connection between various groups - for example, the relationship between the pastoral poems of RS I,2 or RS II,3 and the Anacreontic Ode of 1643.

The extent of the relationship between literature and autobiography was examined at various stages, both in connection with the pastoral river-poems and with the Marnia sonnets, and a more sober assessment was reached than in the speculations of previous critics such as Kade or Kunath.

Perhaps the most important aspect was the detailed analysis of the constituents of Schirmer's virtuosity. This had been favourably commented on already by well-known critics such as Günther Müller and, following him, Sonnenberg in his dissertation. But their examination never went further than the admiration of spectacular individual poems, whereas we were able to show in detail by means of tables the variety of metres and rhyme-schemes
used in Schirmer's virtuoso Cepüshe and the virtuoso handling of long and short lines, as well as analysing a variety of characteristic examples. The lyrical interludes in the dramas of the Rauten-Cepüshe were not ignored in this connection, as had usually been the case before, and problematic points such as the occasional metrical weaknesses in Schirmer's work or his relatively modest use of the daotyl were considered at some length.

As far as stylistic change or stylistic development is concerned, we were able to establish that a certain profusion of Classical mythology and rhetorical devices in the earliest poetry is not to be found later, since these elements tend to decrease, particularly in the poetry after 1650, although they naturally continue to appear in Schirmer's work, as in the work of all 17th. century poets. In other words a feature often thought of as typically 'Barock' is not so apparent in the later work. One exception to this general tendency was found to be in the frequent mythological allusions in the occasional poetry of the Rauten-Cepüshe addressed to prominent personalities; this applies even to the late occasional poetry and is obviously dictated by the needs of the subject-matter.

Schirmer's handling of the more important 17th. century genres, such as sonnet, madrigal and epigram, was examined at appropriate points in the first half of the study, as were his use of imagery and the themes he adopts in his love-poetry and other poems. Interrelated points, such as the images linked with the theme of virtue, were stressed particularly, as was the integration of particular complexes of images into an artistic whole in individual poems. We avoided pretentious claims for Schirmer's
love-poetry, such as Günther Müller's theory of "mystische Krotik", and concentrated rather on the element of play in Schirmer's work, on the presence of Petrarchist formulae and the awareness of the Petrarchist role apparent in the poetry, something ignored by Kunath, who takes all Schirmer's love-poetry at face value.

Finally, we mention two important points which are examined for the first time here. The detailed analysis of Schirmer's handling of the Alexandrine, especially in the sonnets, revealed certain stylistic affinities, notably with Paul Fleming and Schirmer's friend Justus Sieber, which had never been revealed before, and certain distinctions which show up his poetry in a clearer light. Secondly, in our consideration of the alterations between the Singende Rosen (1654) and RS II,4 (1657) we were able to glimpse Schirmer adapting and adjusting his poetry, probably in the light of his own changed circumstances. Many of the moralizing and anti-Court songs disappear and the stress on virtue, regarded by many as on the increase in Schirmer's poetry, can be seen as diminishing through this examination of Schirmer's procedure of work. Original points such as these emerge clearly in the first part of the present study and make a contribution towards a new characterization of Schirmer's lyric poetry.
PART TWO

SCHIRMER'S POETRY IN ITS RELATIONSHIP TO THE PAST, TO CONTEMPORARIES AND SUCCESSORS
Chapter I. Schirmer and the Classics.

In her famous study of Medieval Latin poetry, *The Wandering Scholars*, Helen Waddell describes Virgil and Cicero as the upper reaches of a river which still flows past the door of the medieval scholar.¹ One might extend the analogy by suggesting that for the German scholar-poet of the 17th. century the river of Classical learning and poetry still flowed, though perhaps rather less strongly, past his door, dwindling in the course of the 18th. century to a stream and finally filtering away altogether. In this, as in many other respects, the 17th. century can be seen as the decisive period of change between the traditional background and approach to literature and the new attitudes which come to the fore in the 18th. century. Perhaps it is true, though, that already in the 17th. century the upper reaches of the river are not quite as familiar as they had been and the gaze is often fixed on the nearer stretches which meet the eye – in other words the neo-Latin Humanist writers at the end of the 16th. century. Certainly there is unevenness, there are discrepancies. Knowledge of Latin is obviously a sine qua non; knowledge of Greek is much more problematic and it is often hard to establish whether a Greek author or work is known in the original or via a Latin translation.²

Schirmer seems to have utilized Classical sources less than might have been expected. He hardly ever taps the potentially fruitful tradition of Latin love-poetry, though he would certainly have been aware of the work of Ovid, Catullus, Propertius and Tibullus as his use of their mistresses' names probably implies. Instead, it is the other great strand of the Classical tradition
which he uses, the strand which has been described by Heinz Schlaffer as follows:—


The first of these two important sources, the Greek Anthology, is a disparate collection of poems from perhaps as many as 800 years which became known to and popular with Western European scholars from the 15th. century onwards.4 It is not necessarily clear whether German 17th. century poets knew it in the original or via Latin, since the Dutch Humanist scholars Hugo Grotius and Daniel Heinsius (Opitz’s friend) and the German Eilhardus Lubinus had already rendered the Anthology into Latin by the beginning of the century. The collection is varied enough to provide sources for many tastes, from the archaic Greek epigram to the very late Christian ones. It is perhaps typical of the 17th. century that the erotic poetry, much of it in the fifth book, much of it of Byzantine origin, is that which is mainly utilized by the majority of the poets. Max Rubensohn has traced the use of the Anthology sources by German poets of the 17th. century in his study Griechische Epigramme, which is still one of the best works on the period and is likely to remain indispensable in its particular field. Although Rubensohn has no high opinion of the efforts of the Saxon poets in general as translators he notes one important and marked tendency of Schirmer’s, the tendency to develop the epigram form into that of the sonnet.5 All the originals in the Greek Anthology are of course epigrams; Opitz had shown the way to transform them
into sonnets with his Vandala sonnet and Schirmer especially follows this. We have already mentioned the strong links for 17th. century writers between epigram and sonnet (and also madrigal), the tendency for both to develop towards a witty pointe being the clearest indication of this. Here we can examine specific examples of that tendency in Schirmer's work.

There are five among Schirmer's Marnia sonnets which are based on Greek Anthology epigrams. Clearly a degree of expansion will always be involved in the transformation from epigram to sonnet; this can already be seen in Rubensohn's first two examples "Bey übersendung eines Krantzes" (RS pp.175-176; Anth. V 74 (73)) and "Uber Marniens verborgene Liebe" (RS p.176; Anth. V 87 (86)) where 6-line epigrams dealing with one basic idea are expanded to 14-line sonnets also with one basic idea; it is merely the descriptive detail which is expanded. This is also the case in "Seine Schöne iedoch Stoltze", of which Rubensohn (p. CCLXVI) says that the additions have spoilt the grace of the original. We give here the two versions, first the Anthology original (V, 257 (256)) in Beckby's translation, then Schirmer's sonnet (RS pp.187-188):

Lieber des Zeus
Jetzt erkenn ich es klar, auch Zeus ist zur Liebe nicht fähiä, denn er verwandelte sich nicht für dieses stolze Geschöpf. Steht sie an strahlender Schönheit der garten, herrlichen Leda oder Europa vielleicht oder der Danaë nach? Möglicher, er mag nicht Hetären ... Natürlich! Will er verführen, muß es 'ne Jungfrau schon sein und ein Prinzesschen zugleich.

Palladas
XXV
Seine Schöne iedoch Stoltze.
Es sah der Götter Schaar dein schönes Angesicht/
den Halsbeinern Hals/ den Mund und deine Wangen/
sie sahen deinen Glanz vor andern Nymphen prangen/
warum liebt Jupiter/ sprach einer/ diese nicht?
Ist's darümb/ daß ihm Brunst und heisse Gluth gebracht? 
Hat denn sein brennend Hertz ein kalt-seyn aufgefangen/
wie? Oder ist ihm denn das Lieben gar vergangen?
Verschmählt denn sein Mund ein solches Angericht?

Europe gibt ihr nach: Die Danae die weicht:
die Leda taug nicht mehr/ daß sie ihr Wasser reicht.
Sie ist ja Königin im Frauen-Zimmer-Orden?

Drauff hub der Amor an/ und sprach: Du redest recht.
vor Zeiten lebte nur ein gültiges Geschlecht/
ist aber ist es hoch/ frech/ stolz und prächtig worden.

The alterations and expansion show Schirmer as a characteristic child of the 17th. century in that Petrarchist detail is indulged in as well as rhetorical questions. The mythological allusions are carried over from the original. But the rather crude points of the original, although pithy, seems rather less sophisticated than the more delicate allusions of Schirmer's sonnet. The conclusion, with its 'Häufung' so typical of the 17th. century, is direct but not lascivious. While nobody would describe this as one of Schirmer's most interesting sonnets we cannot see how Rubensohn can suggest that the additions spoil the grace of the original - Schirmer's poem seems to have a reasonably convincing pattern which is as much in evidence as that of the Greek original.

The other two sonnets based on Anthology epigrams are Nos. XLI and XLII of the Marnia sonnets, "An die unpaßliche Marnia" and "Nur Marniens Kuß" (RS pp.205-206). It so happens that both were also translated by Schirmer's friend Schoch for the 1660 collection of his poetry. The first example can conveniently be reserved till later for our consideration of the relationship between Schirmer and Schoch; the second may serve to illustrate further Schirmer's treatment of Anthology material. Once again the original (V, 244 (243)) is given in Beckby's translation, followed by Schirmer's sonnet (RS p.206):-
Konkurrenz der Küsse

Demos Küsse sind weich, lang küßt und laut Galateia,
Doris hinwiederum beißt: Wo ist der größere Reiz?
Ohren steht es nicht zu, über Küsse zu richten. - Und eh ich
rauen Mund nicht geschmeckt, gab ich mein Urteil nicht ab ...
Hers, du hast dich verirrt! Die weichen Küsse der Demo
kennst du, du weißt auch, es ist süß wie der Honig ihr Mund.
Bleibe dabei! Ihr Kranz ist unbestreitbar. Liebt einer
eine andre, mich bringt's von meiner Demo nicht ab.

Paulos Silentiarios

LXII
Nur Marniens Kuß.

Die Galathee schmatzt/ und reicht lange Küsse.
Sie/ meine Marnia/ gibt was gelinder sie.
Die Doris zwickt darzu und naget ie und je
des Mundes Widerpart umb die gewünschten Flüsse.
Wolen/ erwolle dir den besten/ der recht süße/
und recht versuckert ist! Kein hören das gilt hie/
der Schmaek nur der vergnügt. Was eine kleine Müh
und lange Kurtzweil hat/ das/ das hat Händ und Flüsse.
Man irrt zwar oftermals. Jedoch gesteh ich frey/
daß meine Marnia die best im küssen say.
Sie giebet klaren Thau und Honig von der Zungen.
Hier hang ich unbewegt an ihr. Sie hat den Preiß
Ist aber einer hier/ der dieses besser weiß/
so thu er/ was er wil/ hier bleib ich unverdrungen.

Clearly there are practical limits to the shortness of the epigram
which one can transform into a sonnet, and it is almost solely the
longer 6- or 8-line epigrams of the Anthology which are utilized by
the 17th. century sonneteers. Here the expansion seems far less
satisfactory and clear-cut than, for example, in "An die unpäßliche
Marnia"; this may stem, as Rubensohn suggests, from Heinsius'
intervening Latin translation which Schirmer probably used and which
contains errors, but at any rate the result, although grammatically
and syntactically fulfilling the requirements of the sonnet form,
seems to be unnecessarily repetitious in the second quartet and in the
sextet. It lacks the clarity which is by no means untypical of the
century in general or of Schirmer in particular.
In addition to the five Marnia sonnets there is also the sonnet "Uber des Amors Bildtmüs" (RS p. 474) which is loosely based on an Anthology epigram (XVI, 275).

So much for the sonnets which Schirmer based on Anthology sources. In the case of the epigrams there is one big difference in subject-matter; whereas the erotic subject-matter (however much Schirmer may tone it down) is foreign to the tone of Schirmer's sonnets, this is by no means the case, as we have already seen, with his epigrams, either in the first or the second book of the Rosen-Gepüsche. So that it can be said that Greek Anthology sources are in themselves more suitable for Schirmer's epigrams than for his sonnets - this despite the close association of the two in the 17th. century - and it comes as no surprise that in this very derivative genre there are indeed many poems based on the Greek Anthology; there are four in the short Rosen-Gepüsche I,4 and two further examples in Rosen-Gepüsche II,5.

A typical example is "An Pulcrinen" (RS p. 236), a favourite with Renaissance poets, which we give preceded by the Anthology original (V, 94 (93)) in Beckby's translation:—

"Seligkeit"
Augen hast du wie Hera, o Melite, Hände wie Pallas,
Füße wie Thetis und hast Brüste, wie Kypris sie hat.
Glücklich, wer dich erblickt, o selig, wer lauschend dir zuhört,
Halbgott, wer küßten dich darf, Gott, wer als Weib dich besitzt.

Rufinos

XXVI
An Pulcrinen.
Du hast/ Pulorin/ an dir der Junen Angesicht.
Der Pallas ist die Hand/ der Venus deine Brüste.
Der Thetis ist der Leib/ das schöne Bau-Gerüste.
Von allen Musen herkömmt deines Glanzes Liecht.
Glückselig/ der dich schaut/ mehr/ der dich höret sat.
Ein halb-Gott/ der dich liebt. Ein ganzter der dich hat.

Even the toned down eroticism in Schirmer's Anthology sonnets represents a deviation from his norm, as Rubensohn (p.CCLXVI) has noted. So it is particularly interesting that such is not the case here; Schirmer's epigram is as erotic as the original, if not more so. But here it is in keeping with the spirit of the surrounding epigrams, so great is the weight of the Classical erotic epigram. In the case of the sonnets the influence of Petrarch and the Petrarchist tradition has come in between.

Finally we would like to mention a small but spectacular motif in one of Schirmer's best known poems which Rubensohn may have missed as being derived from the Anthology. We refer to the opening lines of the poem "Seine tödliche Schmerzen an Rosomenen" (RS I,1 No. 6; p.8) where the elements are described as doing their worst to the lover:—

Brand/ Feuer/ Flammen und Hagelsteine
betäuben/ O Schöne/ mein Angesicht/
daß ich täglich weine ...

The motif occurs at least once in the Anthology, in the following epigram by Asklepiades (V, 64 (63)):-

Im Bann des Eros

Schneise und hagle nur zu, mach Finsternis, donnre und blitze,
schleudre aus dunklem Gewölk Wetter um Wetter aufs Land ...

While it is probably not exclusive to the Anthology and hence it cannot be proved that Schirmer took it from here, there is at least an interesting possibility that this striking opening of one of his virtuoso poems may come from that source.

It is only a small side-step from the Greek Anthology to the
Anacreontea, the separate collection of poems associated with the name of Anacreon. They are not true productions of Anacreon himself, whose work only survives in fragments, but are rather songs dating from the first to the sixth centuries A.D., composed 'in the manner of Anacreon'. They were first edited and published by Henricus Stephanus (Henri Etienne) at Paris in 1554 and went through many editions. Latin translations appeared – Eilhardus Lubinus produced the first in Germany in 1597 – and some German versions too, Opitz and Weckherlin being among the early translators. The important thing about this collection is that 17th. century poets in Germany and elsewhere believed they were drawing on the real Anacreon, i.e. on a genuine Classical tradition which had hallowed these poems of wine and roses.

The rose-motif is of course one which is eminently suited to Schirmer's purpose and it is hardly surprising that he utilizes the two rose-poems in the Anacreontea (Götz V & LIII, Edmonds 44 & 55) both in the preface to the Rosen-Gepüsche where he describes the happiness of Nature which reveals to us "daß wir nicht lablose Felsen und unempfindliche Klötze seyn sollen/ die Rosenblätter unserer Jugend so verwelken zu lassen" and also explains that roses are sacred to Eros, and also in the dedication to the second book of the Rosen-Gepüsche where he takes up his remarks from the preface, drawing on Anacreon and also Ovid to give legends explaining how the white rose became coloured red. In the text of his collection itself the fourth of the Marnia sonnets, "An Ihre Klarheit" (RS p.166), beginning with the lines

Spatziren geht die Sonn am hohen Himmels-Saal.
Spatziren geht die Luft/ und alle kühlen Winde.
spatziren geht das Wild ...
is an obvious adaptation of one of the best known of the Anacreontea (Götz XIX, Edmonds 21) which Opitz translates "Die Erde trinckt für sich ..." (Poeterey Ch. VII p.35). Indeed Schirmer may just as well have known it through Opitz as from the original.

The only occasion on which Schirmer himself acknowledges a debt to the Anacreontea is in the title of the following sonnet, the second in the Marnia cycle (RS pp.164-165):-

Aus dem Anacreon.

Gold ist zuwieder mär. Groß Reichthum mag ich nicht.
Der Krieg verderbt zu viel. Die Liebe taug indessen/
die ist der Aufenthalt/ der meinen Unmuth bricht.
Heut leben/ das ist gut. Drumb leb ich weil die Pflicht,
des Todes mich noch spahrt. Wer wolte sich auch pressen/
Weil mein Goldgelbes Haar von Jahren unbesessen/
Und meiner Liebe noch kein böses Urtheil spricht.

Auf/ Goldschmied! Auf/ Vulcan! mach mir den weitsten Becher/
setz auf den Boden hin den aller grüsten Zecher/
das zarte Reben-Laub/ und einen Epheu-Krants.
Des Himmels sein Boot/ die Sterne samt der Henne/
Mars und sein grosser Spieß/ die ich zur Zeit nicht kenne/
die taugen mir noch nicht. Geh bald/ und mach ihn gantz.

This sonnet is based on two poems about gold and wealth in the Anacreontea; these also appear in a shortened version in the Greek Anthology. We give first Beckby's translation of the Anthology pair, then Götz' translation (1746) of the Anacreontea, as a representative German translation, much later than Schirmer's version:-

Sorglosigkeit

Nicht kümmer' ich mich um Gyges,
den großen Herrn von Sardes,
ich glaere nicht nach Goldes
und neide keinen König.
Mich kümmert's nur, mit Salben
den Bart mir zu befeuchten,
ich kümmert's nur, mit Rosen
das Haupt mir zu bekränzen.
Mich kümmert nur das Heute:
Wer weiß denn was von Morgen?
Auf sich selbst.
Nichts bekümmer ich mich um Gygen,
Um der Sardianer König;
Auch weiß mich kein Gold zu blenden;
Auch beneid ich keine Fürsten.
Nur bekümmer ich mich um Salben,
Meinen Bart zu balsamiren;
Nur bekümmer ich mich um Rosen,
Meinen Scheitel zu bekrönen;
Nur bekümmer ich mich für heute;
Denn wer weiß von morgen etwas.
Drum so lang das Glücks dauert,
Trinke, spiel und opfre Baccho;
Daß nicht eine Krankheit komme,
Und dann spreche: gnug getrunken!

Der Silberbecher
Auf, hämmere mir dieses Silber,
Hephaistos, und bereite
mir nicht ein Kriegsgerät,
mein, einen hohlen Becher!
Den mach so tief wie möglich
und bilde mir auf diesem
nicht Stern noch Wagen, auch nicht
den leidigen Orion,
mein, gib ihm grüne Reben
und strahlend frohe Trauben
samt einem schönen Bakchos.

Auf einen silbernen Becher.
Nach, o Vulkan, aus Silber,
Mach von getriebener Arbeit,
Nicht eine Waffennärsung,
(Denn was soll mir das Streiten?)
Nein, einen hohlen Becher,
So tief dir immer möglich.
Bild aber auf derselben
Mir nicht den Himmelswagen,
Den traurigen Orion,
Noch sonst ein Gestirne.
(Was sollen die Pleiaden,
Und was soll mir Bootes?)
Dafür mach einen Weinberg,
Und in den selben Trauben,
Und nebst dem schönen Bacchus
Die allerliebsten Knaben,
Bathyll und Amorn, kalternd.

(The Anacreontea versions seem immediately much more 'Anacreontic' in
that the stress on wine, women and song, the carpe diem topos with its
'drum' is so much more evident in the endings of the two latter
versions.) We see here how Schirmer fuses elements from these two odes, using the motifs of scorn of riches, carpe diem and youth from the first to fill the octet, but also the anti-war motif is worked in in the third line and this helps to ease the transition to the sextet. The latter is formed almost entirely from the second poem, so that the theme of the order for the goblet is introduced for the first time here, and rounded off in the last half line. The rejection of Mars in the penultimate line links with the third line of the octet. The spirit of the two is compatible with a unified whole and the rhetorical address to Vulcan makes an interesting restart after the break at the eighth line. Perhaps a criticism might be that the multiplicity of motifs, although harmonious, has contributed to an extremely large number of short sentences — twelve in all — which, especially at the beginning, creates an extremely slow and broken up movement for the sonnet. On the other hand we know already that this is a tendency of Schirmer's Alexandrines, so it may be that the source has done nothing more than to exaggerate this slightly. Although the theme of drinking is not particularly usual with Schirmer, the rejection of riches in favour of the simple life is certainly common in his poetry, especially in the later Singende Rosen. It is a 17th-century topos which is also a favourite of Schirmer's and happily matches this Classical source.

The above sonnet is a good example of the way Schirmer is able to utilize the Anacreontic tradition in the fullest sense of the term. There is, however a narrower formal tradition, that of the Anacreontic Ode, which also stems from Stephanus' 1554 collection. This is conceived primarily, or even exclusively in formal terms with little
or no reference to subject-matter. The tradition runs through Johannes Aupach's *Anacreonticorum odae* of 1570 and culminates (in Latin) in Friedrich Taubmann's occasional poetry *Anacreon latinus* of 1597. This is the source which Schirmer himself mentions in his discussion of the genre (RS p.156). The metre used in German is \( x / x / x / x \), adapted from the classical \( u - u - u - u \); Zesen calls it the seven syllable Dimeter Catalecticus in his *Helicon* of 1641 and Schottel describes the same line as "Anacreonticum Genus" in his *Reim-Kunst* of 1645. The particular example of Schirmer's has already been discussed above; it is an early poem and really only of interest as such; full of rhetorical figures and word-play the "Anacreontische Ode" illustrates the 17th. century tendency to interpret a tradition purely formally, though as we have already seen Schirmer was also capable of writing 'anacreontically' in the fuller sense of the term. The tradition of the Anacreontic Ode is a rather undistinguished one in which Schirmer, after Zesen, happens to play an important part.

So far we have only looked at the tradition of Greek erotic poetry. We might well expect, in turning to the Latin classics, to find evidence of much greater influence on Schirmer's work. But such is not the case. The mention of Ovid in connection with the roses legend in the dedication to the second book of the *Rosen-Gepüche* is purely in passing. The praise of Propertius and his Cynthia in "Asteris An Ihren Opits" (RS p.281) is already there in Balthasar Venator's Latin elegy which Schirmer is translating. The Tibullus source which Kunath claims to have recognized in the final epigram of the first book of the *Rosen-Gepüche* disappears completely on investigation. The only major poem which can be traced to a Latin
source is "Von Ihren Küssen" (RS p.6) which although it mentions Cynthia is based - unacknowledged - on one of Catullus' famous poems to Lesbia (Book 1 No. 7). We give the original together with Kelly's prose translation, followed by Schirmer's version:

Quaeris, quot mihi bastiones
Tuae, Lesbia, sint satis superque.
Quam magnus numerus Libysaea harenae
Laserpiciferis jacet Cyrenis,
Oraclum Jovis inter aestuosi
Et Batti veteris sacrum sepulcrum;
Aut quam sidera multa, cum tacet nox,
Furtivos hominum vident amores:
Tam te basia multa basiare
Vesano satis et super Catullo est,
Quae nec pernumere curiosi
Possint, nec mala fascinare lingua.

You ask how many kisses of yours, Lesbia, may be enough for me, and more? As the numerous sands that lie on the spicy shores of Cyrene, between the oracle of sultry Jove and the sacred tomb of old Battus; or as the many stars that in the silence of night behold men's furtive amours; to kiss you with so many kisses is enough and more for madly fond Catullus; such a multitude as prying gossips can neither count, nor bewitch with their evil tongues.

Von Ihren Küssen.

Cynthia/ wenn sie will küssen/
will stets eine Satzung wissen/
wie viel sie mir geben soll.
Weil sie Tugend stets verübet/
und ihr Maß und Ziel beliebet/
sie das Mittel halten woll.
So viel/ sprech ich/ an dem Rande
Körner liegen in dem Sande:
So viel Naß der Staub annimt;
so viel Köste/ solst/ mein Leben/
zu stets meinen Lippen geben/
dies in meine Rechnung kommt.
So viel Liechter in den Lüften:
so viel in den Wolken- Klüften
Sternen-Gold verborgen steht/
daß der Jugend auf den Au en/
heimlich pflegt zuschauen/
wenn die stillen Nacht angeht:
So viel will ich dir entleihen/
wiltu dich denn fürter sehnen/
ob ich auch noch weiter kan/
sollen deines Mundes Klippen
von den halb verblaßten Lippen
alle wieder nehmen an.

Doch will ich dirs besser sagen:
Küss/ biß ich werde fragen:
Schönste! hast du keinen mehr?
oder wilt du hier noch wehlen/
biß ich selbst nicht mehr kan zehlen/
Cynthia/ als dann auffhör.

It is difficult to say whether we can call Schirmer's version a
translation; certainly it follows the pattern of Catullus' original -
the lady's question, the comparisons with sand and stars leading to a
pointe. But the pointe is rather different, there is one interesting
interpolation and one alteration in the earlier part too, so that one
should rather speak of a 'Nachdichtung'. The interpolation consists
of the last three lines of the first stanza, where the poet is careful
to insist that the question stems from his lady's virtue and love of
moderation. This is characteristic of the 17th. century desire to
establish a moral atmosphere, a desire very obvious in so much of
Schirmer's work. Needless to say it gives a completely different tone
from the Classical original, which is really a witty description of
the satisfaction of lust. So the first stanza already shows us a
typical procedure of Schirmer's. It is hardly surprising that
Catullus' 'furtive amours' at night also disappear in the third stanza
and are replaced by the relatively innocent fantasy of the stars
gazing on the young people in the fields. The pointe, too, ignores
the gossips with their evil tongues in favour of quite a different,
and reasonably witty last stanza. In this verse there is a nice
example of how Schirmer has changed a line from the 1650 edition to
improve the stress; in 1650 he wrote

Doch ich wil dirs besser sagen

which he changes in 1657 to

Doch will ich dirs besser sagen

stressing the position of the lover more, and contrasting neatly with the question from the lady in the first stanza. In general this graceful poem shows how Schirmer approaches a Classical love-poem and by minor alterations transforms it into something quite different in tone. Whichever we prefer, the Classical or the modern, it remains true that the difference between the two is entirely characteristic of the times in which they were written. Schlaffer's comment on the allusion to Classical basia poems to excuse one's own seems inapplicable here:-

Zwar kennt auch die Antike Kußgedichte, und die Berufung auf die des Catull ist - bis zur Zahl der basia mille, die er sich von Lesbia gewünscht hatte - topisch für die späteren geworden, aber der beteuerte Anschluß an antike Vorbilder soll nur die eigene 'Kühnheit' entschuldigen. 12

We reserve for later a consideration of the epigrams of Martial, since these were so often transmitted to Schirmer via the 16th century Humanist John Owen (Owenus). This indeed may be the reason for the relative paucity of examples in Schirmer's work where one can identify a direct Classical source; so much is transmitted through the work of Neo-Latin Humanist writers and through other German poets of the 17th century, especially Opitz.

We can sum up Schirmer's use of Classical sources - the Greek Anthology, the Anacreontea and the Latin Classics - by saying that he usually makes of them something of his own, something which is also characteristic of the 17th century. The erotic themes of so much of
Classical love-poetry are certainly toned down, but this should probably be regarded not so much in terms of deliberate censorship as of automatic approximation to the didactic moralizing nature of so much of 17th. century poetry. Perhaps many of Schirmer's poems based on Classical sources are not particularly distinguished but some are graceful and elegant, in his usual manner, and in many cases where the original has been transformed it would be hard to say that this was to the detriment of the Schirmer poem.

One final point which anticipates the coming chapters; the examples so far noted tend to have come from the epigram collections, which are in any case Schirmer's most derivative work, or from the first book of the Rosen-Gepüche and not from the second. This possibly suggests that certain parts of the Rosen-Gepüche, especially the earlier parts, are more imitative than others in any case, and, more subtly, that perhaps certain authors and periods are imitated more, and more strongly, in different parts of Schirmer's oeuvre. Certainly the lack of poetry derived from Classical sources in the later parts of the Rosen-Gepüche and the Rauten-Gepüsche is very striking.
Chapter 2. Schirmer and post-classical traditions.

A. Petrarch, Petrarchism, Anti-Petrarchism.

By far the most important tradition for all writers of love-poetry in the 17th. century - and Schirmer is no exception - is the Petrarchist tradition. Like the Renaissance itself it had moved northwards in Europe by stages and over the centuries, from Italy to France and the Netherlands, and finally by the 17th. century to Germany also. It was transmitted not only in the vernacular but also in the Neo-Latin poetry of the period.¹ The predominance of such a convention over such a period of time in Western Europe indicates the need which poets felt for a framework and a "poetic idiom of great flexibility" within which they could operate.² But as in the case of Renaissance influence in general, Germany was a late-comer to a tradition which had dominated France and the Netherlands in the 16th. century and Italy even earlier. The enormous chronological, geographical, linguistic and cultural gap between Francesco Petrarca, writing in 14th. century Italy and an Opitz, Weckherlin or Fleming in 17th. century Germany means that for the German writers the intervening Petrarchist tradition is much more important than the man from whose poetry it stemmed and had developed. Indeed, it has been suggested that most German poets of the 17th. century knew Petrarch's poetry primarily or totally at second hand, through intermediaries.³ Although Opitz did have some acquaintance with Petrarch's poetry both he and Weckherlin encountered the Petrarchist tradition in the work of the Flédaute, especially in that of its two best-known names, Ronsard and Du Bellay; and for all later 17th. century writers there is the work
of the German pioneers themselves to draw on, especially that of the Silesian master. As Pyritz puts it: "Das Tor, durch das der Petrarkismus in die deutsche Kunstlyrik entscheidend einbricht, ist das Werk von Martin Opitz." 4

If this be a true summary of the situation two questions then arise in considering the work of a mid-century poet like Schirmer: first, is there any point at all, bearing in mind the unlikelihood of Schirmer having been directly acquainted with Petrarch's work, in any comparison between Schirmer's poetry and the Petrarchan models on which, indirectly and at second hand, they are based? Secondly, how great is the discrepancy between the work of Petrarch himself and Petrarchist poetry? An examination of the second question may help us to answer the first.

Originally most critics took the view that there was indeed a considerable divergence between Petrarch himself and the later Petrarchists. Hans Pyritz, for example, sees the Petrarchists as having fastened on to peripheral elements in Petrarch's work and developed in that way:

Die Liebesdichtung Petrarcas stilisiert ... Dieselbe Erstarrung bewegter Vielfalt spricht in jenen Außenschichten seines Werks, wo Erschöpfung des Gefühls verdeckt wird durch Prunk der Worte und dialektisches Spiels, entleerende Übersteigerung der Motive und Abirrung in Wesenloses. Von diesen Schichten aber führt die Brücke zum Petrarkismus, der dann erst auch der andern Bezirke in seiner Weise und mit seinen Organen sich bemächtigt. Es ist die Tragik Petrarcas, daß seine unwiederholbare Schöpfung zum Lehrbuch wurde ... 5

It is clear from the tone of this passage that Pyritz regards the Petrarchist development as a regrettable falling-away from a misunderstood master. More recently, Adelheid Beckmann also regrets that the Petrarchists lost the vision of Petrarch himself:
Dieser Begriff der geistigen Liebe vereinigt in sich die Frauenverehrung der Troubadours, die Erhebung der Geliebten bis zum Göttlichen im "dolce stil nuovo" und die antithetische Liebeserfahrung Petrarcas. Leider verliert der Petrarkismus später die weltanschauliche und psychologische Problematik dieser Liebesauffassung und bewahrt nur das äußere System und das sprachliche Material. 6

In the last decade or so, however, opinions have changed somewhat and many characteristics of Petrarchism, and for that matter of German Baroque poetry are seen to be present already in the work of Petrarch himself. Oskar Büdel, writing in 1963, finds "das ganze Arsenal barocker Termini" already there in Petrarch; he is able to show in detail how the stylistic phenomena of 17th. century German love-poetry are already to a large extent determined by Petrarch. 7 In fact the attempt to drive a wedge between Petrarch and Petrarchism had rested on rather dubious foundations, for what Pyritz' argument had amounted to, put succinctly, is that Petrarch really felt his lover'splaints whereas his successors did not, an entirely subjective assertion incapable of being proved. 8 Most recently of all, Leonard Forster has picked out two sonnets already singled out by Pyritz as most influential - "S'amor non è" (132) and "Pace non trovo" (134) - and shown how the antithetical conceits to be found there form the basis of the later Petrarchist style. 9 All this recent research makes it clear that we do not have a real discrepancy between the work of Petrarch and the Petrarchist style but rather a line of development from the 14th. century Italian to the 17th. century Germans, with the end of the line obviously relatable to the beginning. Certainly it is now clear that the implication that Petrarchism is a falsification of Petrarch is unjust; rather would it be true to say that the Petrarchists emphasize various elements in Petrarch's poetry for their
own ends.

This consideration of the second question leads us back to the first; it is possible to compare, say, a sonnet of Schirmer's with the Petrarchan original, provided that we bear in mind all that has come between them; indeed, the value of all comparisons, that of highlighting thematic or stylistic phenomena, will be increased in such a case in that we can consider Schirmer's poem both in the light of its original model and in the light of the Petrarchist convention in which it is written. The interpretative and historical methods are thus in this instance conveniently combined. Regrettably, the only work which has considered at length and in detail the role of Petrarch in German 17th. century poetry, Souvageol's dissertation of 1911, has as its major underlying fault that it assumes a direct knowledge of Petrarch by all German poets of the 17th. century.10 Thus the perspective of the whole is faulty and this contributes to the one-sided subjective value-judgments in which the study abounds. Nevertheless Souvageol's careful collection of examples and parallels is not without value, provided we make the reservations described above.

It is no surprise that Souvageol's eleven most important examples of Schirmer poems based on Petrarch are taken from the Marnia sonnets, which form a parallel to Petrarch's Laura-cycle.11 As we shall see, however, not all of the examples Souvageol has found can be considered as versions of a Petrarchan original; while some are very close indeed, others have only the occasional phrase which is a reminiscence of Petrarch, hence they fall into rather different categories.
Souvageol is usually critical of Schirmer's poem, whichever of the above categories it may fall into. Sometimes one can agree in the case of poems based more or less completely on Petrarch; for example "Er liebet heftig" (RS p.185) - based on Petrarch's "Quando 'l sol" (CCXIII) - which Souvageol calls "nichtssagend" and "unlogisch". Certainly parts of Schirmer's poem seem unclear (e.g. lines 7-8) and the pointe brings no particularly witty flourish to the whole. We give Petrarch's original accompanied by an English translation and followed by Schirmer's sonnet:-

When in the sea sinks the sun's golden light,
And on my mind and nature darkness lies,
With the pale moon, faint stars and clouded skies
I pass a weary and a painful night:
To her who hears me not I then rehearse
My sad life's fruitless toils, early and late;
And with the world and with my gloomy fate,
With Love, with Laura and myself, converse.
Sleep is forbid me: I have no repose,
But sighs and groans instead, till morn returns,
And tears, with which mine eyes a sad heart feeds;
Then comes the dawn, the thick air clearer grows,
But not my soul; the sun which in it burns
Alone can cure the grief his fierce warmth breeds.

NOTT.
Er liebet heftig.

Mein ganzer Muth verdirbt. Ich wanne hin und her/
Ich leyde grosse Pein in meinem mattten Hertzen/
bald bin ich hier/ bald da/ bald hab ich tausend Schmertzen.
Ich seh mein Angesicht/ und weiss nicht wie und wer/
und wo ich stundlich bin. Und wenn ich Trost begeh,/ so ist es meinem Lieb auch nur ein blosses Schertzen.

Der Unfall/ der ist groB/ noch stellt sie Brand und Kertzen
auf meine welake Brust/ und fraget: Wer ist der?

Die Liebes-Göttin gibt ihr Wesen an den Tag/
und ihre Grausamkeit/ die ich nicht dulden mag.
Jedoch so bin ich stets bereit ihr nach zugehen/
und/ mir zum Schaden auch/ auf ihren Glantz zusehen.
Wer eine Stunde mir wird wenden diese Pein/
der sol mir Phōbus selbst/ ja mehr als Phōbus seyn.

The classical clarity of the original makes Schirmer's sonnet seem confused by comparison. It is also an example in which one can see how the Petrarchist tradition has developed; in Petrarch's original the lover's tears and groans - a typical Petrarchist topos - are already present but there are no conceits or particularly witty or antithetical formulations. By the time the theme has reached Schirmer, however, it is treated, in the first lines especially, in a much more pointed and antithetical manner with a variety of figures of speech such as alliteration and anaphora. Simplicity of expression is replaced by an affective pathos.

It is perhaps fairer to Schirmer to take as an example "Er ist der Liebe Spiel" (RS pp.193-194) which is based on Petrarch's "Amor m'ha posto" (CXXXIII - Trans. p.131):-

Amor m'ha posto como seguo a strale
Com'al sol neve, come cara al foco,
E come nebbia al vento; e son già rosso,
Donna, merco chiamando; e voi non vale.
Da gli occhi vostrì usofo 'l colpo mortale,
Contra cui non mi val tempo né loco:
Da voi sola procede (a parvi un gioco)
Il sole e'l foco e'l vento on'd'io son tale.
I pensier son saette, e'l viso un sole,
E'l desir foco; s'aseme con quest'arme
Mi punge Amor, m'abbaglia e mi distruge:
E l'angelico canto e le parole,  
Co'l dolce spirto ond'io non posso aitarme,  
Son l'aura inanzi a cui mia vita fugge.

Love makes me as the target for his dart,  
As snow in sunshine, or as wax in flame,  
Or gale-driven cloud; and, Laura, on thy name  
I call, but thou no pity wilt impart.  
Thy radiant eyes first caused my bosom's smart;  
No time, no place can shield me from their beam;  
From thee (but, ah, thou treat'st it as a dream!)  
Proceed the torments of my suff'ring heart.  
Each thought's an arrow, and thy face a sun,  
My passion's flame: and these doth Love employ  
To wound my breast, to dazzle, and destroy.  
Thy heavenly song, thy speech with which I'm won,  
All thy sweet breathings of such strong controul,  
Form the dear gale that bears away my soul.

Er ist der Liebe Spiel.

Wie wann der kühle Schnee nach Thal und Auen rinnt/  
und das zufällige Wachs im Sommer muß vergehen/  
wenn sich der Sonnen Bild in wilder Gluth lüst sehen:  
So bin ich auch vor dir/ weil du mich angasündät.  
Kein Glied ist ohne Brunst. Wie sich der Dornen Kind  
mit seinem Haupte neigt/ und nicht vermag zu-stehen/  
wenn deine warme Brust mit ihrem Ambra-wehen/  
es unter sich gedrückt: So fall ich auch geschwind  
Für deinen Füssen hin. Ich werde mat und müde/  
die Farbe wird verkehrt/ der Muth ist ausser mir.  
Kein Tag/ nur lauter Nacht/ könnt meinen Augen für.  
Im schlaffen hab ich Streit/ im wachen keinen Friede/  
biß daß der frische Quell mir meine Glieder kühlt/  
damit aufs neu hernach dein Feuer mit mir spielt.

Souvageol claims that the Italian sonnet develops the snow and wax imagery through the poem - which we can see is not the case - whereas Schirmer is said to heap up new comparisons. Quite apart from the fact that this might be taken as much as a sign of superiority as of inferiority, Petrarch's sonnet itself introduces a new element in lines 12-13 (Schirmer's "Ambra-wehen") although it is true that both the gale and the arrow of the sextet are already present in the octet. Schirmer's sextet does not revert to the
imagery of the octet but to call it a heaping up of new comparisons is surely going too far. And one point which Souvageol misses is the tempo of Schirmer's poem; the many colons and sentence-breaks and the use of enjambement match the same phenomena in Petrarch's sonnet very well; although this might of course be merely an example of Schirmer's usual broken-up Alexandrines. It is a 'Nachdichtung' which is in many ways close to the original.

Our next example - Petrarch's "Mille fiate" (XXI - tr. p.17) - is a good instance of the influence of the poet. It is a type of poem which crops up wherever the Petrarchist convention flourishes. In it the languishing lover who has incurred his mistress's displeasure bewails his predicament and prepares for death. Schirmer had already utilized the theme in poems XV and XVI of the cycle, without the death-motif; now in poem XXXII (RS pp.195-196) he includes the latter too:

Mille fiate, o dolce mia guerrera,
Per aver co'begli occhi vostri pace,
V'aggio proferto il cor; s'a voi non piace
Mirar si basso colla mente altera:
E, se di lui fors'altra donna spera,
Vive in speranza debile e fallace:
Mio, perché adagno ciò ch'a voi dispiace,
Esser non può già mai così com'era.
Or, s'io lo scaccio et s' non trova in voi
Ne l'essilio infelice alcun soccorso,
Né sa star sol né gire ov'altri il chiama,
Poria smarrir il suo naturale corso:
Che grave colpa fia d'ambedue noi;
E tanto pid di voi, quanto pid v'ama.

A thousand times, sweet warrior, have I tried,
Proferring my heart to thee, some peace to gain
From those bright eyes, but still, alas! in vain,
To such low level stoops not thy chaste pride.
If others seek the love thus thrown aside,
Vain ware their hopes and labours to obtain;
The heart thou spurnest I alike disdain,
To thee displeasing, 'tis by me denied.
But if, discarded thus, it find not thee
Its joyless exile willing to befriend,
Alone, untaught at others' will to wend,
Soon from life's weary burden will it flee.
How heavy then the guilt to both, but more
To thee, for thee it did the most adore.

MACGREGOR.

Als Er Sie ersürnet.
Je mehr sich/ Marnia/ mein Hertz dir ergiebet/
Jemehr der Flammen Rauch mein Feuer zeiget an/
Je mehr ich in der Brunst an dich gedencken kan/
Je mehr mein Hertz sich in deinen Blick verliebet/
Ich mehr hastu mein Hertz mit deinem Haß betrübet.
Ist meine Hoffnung dann nun gar umsonst gathen?
Nicht meine Gegenwart/ nicht meiner Liebe Bahn/
Nicht meine Bitte/ hat so grosse Schuld verübet.
Jedoch du sihest nicht/ daß es dein Schade sey/
Wenn sich dein Groll und Haß noch weiter hin erstrecket/
Und mich mit frischen Sand in kurtzer Zeit bedecket.
Du bringest mir den Tod in solcher Liebe bey.
Doch mein. Mir sterb ich nicht. Weil du mich dir erworben/
So bin ich Marnia/ dir/ und nicht mir/ gestorben.

Here the interest is in the different treatment of the theme.
Petrarch, the originator, treats it simply; the thought progresses
smoothly, the sonnet form falls into two regular sections and the last
two lines represent a neatly balanced pointe. Schirmer, writing three
centuries later at the end of a long tradition, is much more complex.
Ratiocination and spectacularly emphatic anaphora abound, though
basically the pattern is the same - Schirmer's "Jedoch" falls at the
same point as Petrarch's "Or". The ending emphasizes the pointe more;
the rhyming couplet at the end makes for an epigram-like conclusion
and the thought-content is rather more complex than Petrarch's and
expressed by means of the poet's argument with himself. To modern
taste Schirmer's poem might seem more contrived and artificial than
Petrarch's, probably on account of the rhetorical devices. It is
fairer to see it historically, since the other end of a tradition
stemming from Petrarch naturally cannot retain Petrarch's simplicity
if it is to compete as a virtuoso handling of the topos.

Not all of Souvageol's examples are as close to a Petrarchan original as the above quotations might suggest. For instance, he traces Schirmer's sonnet "Als Seine Marnia gestorben" (RS pp. 210-211) to the second of Petrarch's poems to Laura in death, the long Canzone "Che debb'io far? Che mi consigli, Amore?" (CCLVIII) whereas only the opening question and possibly the concluding idea of a consolation (though the nature of the consolation is quite different) are present in Schirmer's sonnet. And some of Schirmer's poems which he quotes are such free adaptations as hardly to merit the term Nachdichtung even; a nice example of this which also shows how a Petrarchan sonnet makes its way through the 17th. century is Schirmer's "Über seine Träume", a free version of one of the most famous of Petrarch's sonnets, and one which has been singled out for its influence on Petrarchism; this is "S'amor non è", of which we also include the Opitz and Fleming versions:

S'amor non è, che dunque è quel ch'io sento?
Ma, s'egli è Amor, per Dio che cosa e quale?
Se bona, ond'è l'effetto aspro mortale?
Se ria, ond'è sì dolce ogni tormento?
S'a mia voglia ardo, ond'è'l pianto e lamento?
S'a mal mio grado, il lamentar che vale?
O viva morte, o diletoso male,
Come puoi tanto in me, s'io no'l consento?
E s'io'l consento, a gran torto mi doglio.
Fra si contrari venti in frale barca
Mi trovo in alto mar, senza governo,
Sf lieve di saver, d'error si carca,
Ch'immessi non so quel ch'io mi voglio;
E tremo a mezza state, ardendo il verno.

If 'tis not love, what is it then?
If 'tis, how strange a thing, sweet powers above!
If love be kind, why does it fatal prove?
If cruel, why so pleasing is the pain?
If 'tis my will to love, why weep, why plain?
If not my will, tears cannot love remove.
O living death! O rapturous pang! - why, love!
If I consent not, canst thou o'er me reign?
If I consent, 'tis wrongfully I mourn:
Thus on a stormy sea my bark is borne
By adverse winds, and with rough tempest tost;
Thus unenlightened, lost in error's maze,
My blind opinion ever dubious strays;
I'm froze by summer, scorched by winter's frost.

ANON. 1777.

Sonnet.

Auß dem Italienischen Petrarchae.

Ist Liebe lauter nichts, wie daß sie mich entzündet?
Ist sie dann gleichwohl was, wem ist ihr thun bewußt?
Ist sie auch recht und gut, wie bringt sie böse Lust?
Ist sie nicht gut, wie daß man Freudt aus ihr empfindet?
Lieb ich gar williglich, wie daß ich Schmertzen trage?
Muß ich es thun, was hilft's, daß ich solch trawren führ?
Thue ich's nicht gern, wer ists, der es beihlet mir?
Thue ich es gern, warumb, daß ich mich dann beklage?
Ich wanne, wie das Gras, so von den kühl'en Winden,
Umb Vesperzeit bald hin geneigt wird, bald her.
Ich walle wie ein Schiff, daß in den wilden Meer
Von Wellen umbgejagt nicht kan zu rands finden.
Ich weiß nicht was ich will, ich will nicht was ich weiß,
Im Sommer ist mir kalt, im Winter ist mir heiß.

MARTIN OPITZ

Wie? Ist die Liebe Nichts? Was liebt man dann im Lieben?
Was aber? Alles? Nein. Wer ist vergügt mit ihr?
Nicht Wasser; sie erglüht die Herzen für und für.
Auch Feuer nicht. Warumb? Was ist für Flammen blieben?
Was dann? Gut? aber sagt' woher kömpt ihr Betrüben?
Denn Böse? Mich dünkts nicht; nichts Solches macht Begier.
Denn Leben? Nein; wer liebt, der stirbt ab seiner Zier,
und wird bei Leben schon den Toten zugeschrieben.
So wird sie Tod denn sein? Nichts minder, als diß oben.
Was tot ist, das bleibt tot. Aus Lieben kommt Leben.
Ich weiß nicht, wer mir sagt, was, wie, wo oder wenn?
Ist nun die Liebe nicht Nichts, Alles, Wasser, Feuer,
Gut, Böse, Leben, Tod: euch frag' ich, neue Freier,
sagt ihr mirs, wenn ihrs wißt: Was ist die Liebe dann?

PAUL FLEMING.
Sind Träume lauter nichts/ wie daß sie mich bewegen?
Sind sie denn Freud und Lust/ wie daß ich traurig bin?
Sind sie vol Lieblichkeit/ wie daß mein toder Sinn
sich muß/ O Marmie/ zu dein Füssen legen.
Ich sahe heint zu Nacht dich deiner Liebe pflegen.
Du warst es ja gewiß/ O schöne Halb-Götin.
Ein nacket Nymphen-Bild lief zu den Schwanen hin/
zum Schwanen/ die im Thal stets ihre Lieder hagen/
Und küßet eines Mund. Ich fühlte Süßigkeit.
Die Liebe stieß alsbald nach meinem krancken Hertzen.
Drauf ließ ich meinen Schlaff. Nichts blieb als tausend
die ich noch klagen muß bey später Abends-Zeit. Schmerzen/
Sie sind nun was sie sind/ so glaub in vollen Sorgen/
im Traume-Nebel liegt die Wahrheit doch verborgen.

The very 'Petrarchist' Petrarch poem is excellently rendered by Opitz in a translation which reproduces all the compact antitheses of the original, although curiously the cry which echoes all through the 17th. century - "O viva morte - O lebendiger Tod" - is omitted.
Souvageol describes it as "erstaunlich gut für die Zeit". Fleming's version, on the other hand, develops into a dialogue between the poet and his alter ego about the nature of love, in which the antitheses are expressed through a series of rhetorical questions and explanations. There is obviously a much greater degree of artifice than in Opitz's poem. Schirmer's sonnet is even further removed from the Petrarchan original and after the rhetorical use of anaphora and the antitheses of the first quartet it moves completely away into a line of imagery and reflection which is independent. Souvageol's direct comparison seems pointless here; but seen historically as a stage in Petrarchist development Schirmer's sonnet is of interest in that this time, in contrast to "Als er Sie ersürnet", something of the simplicity of Petrarch himself comes through. It also contrasts strongly with the 'Barock' quality of Fleming's intervening sonnet.

So far we have only considered Souvageol's examples from
Schirmer's sonnets. The resemblances and reminiscences in other poems are much more fleeting. As an example we may quote Schirmer's poem "Er ist verliebt/ an eben Selbige" (RS pp. 39-42) from the first Gepüsch of the Rosen-Gepüsch:

Er ist verliebt/ an eben Selbige.

Höre/ was ich seufftsend singe/
Rosilia/ in meiner Noth.
Ach/ daß es dein Hertz bezwinge!
Ach/ daß meiner Leffzen Tod
diesen Rosen-Mund bestreite/
und der schnelle Streien-Blitz
sich auf deinen Diener breite!
der an dieser Pforten Sitz
sich betrübet/
weil Er in dich ist verliebet.

In den warmen Sommer-Zeiten
sucht ein Hirsch den frischen Wald/
und/ wenn Brunst und Feuer streiten/
Jedes seinen Auffenthalt:
Warum soll denn ich nicht fliehen
unter deinen Rosenstrauch?
der bey seinem Purpur-blühen/
nicht nach alten Liebes-Brauch/
mich betrübet/
weil ich mich in ihm verliebet.

Wiltu denn allein umschatten
derer stolzten Augen Schein?
Dencke doch was dürre Matten
bey dem Giants der Sonne seyn.
Kan auch wohl die Rose grünen/
wenn des Hundes Feuer rannt?
wie soll doch zu etwas dienen/
den du plötzlich angebrennt?
den betrübet
täglich sich in dich verliebet.

Möcht mir eine That freystehen
in dem Zirck der weiten Welt/
wolt ich aus spatzieren gehen
auf dein schönes Wangen-Feld/
und/ den Schnecken gleich/ abmeyen
derer Rosen starcke Macht/
daß mein ausgeprastes Schreyen
glücklich würde hingebraucht.
Weil betrübet
ich mich hab in dich verliebet.

Wie wenn in der Morgen-Stunde
Honig-Thau das Feld benetzt:
Also kommt von deinem Munde
das/ was einzig mich ergetzt.
Gib nur her/ es zu geniessen/
es vertriebet meinen Schmertz.
Das gehäufte Thränen giessen
fleucht von solchem hinterwerts/
weil betrübet
ich in dich muß seyn verliebet.
Ich bekann es/ deine Wangen/
deine Zucht/ dein gahn/ und stehn/
deines grünen Preises-Prangen/
deiner Tugend Huld-Gethôn/
die verliebten Augen-Sterne/
die im Schlaff auch bey mir seyn/
Schaffen mir bey nah und ferne/
unerhörte Liebes-Pein.
Ach! betrübet
hab ich mich in dich verliebet!
Mehr kan ich ietzund nicht sagen/
als daß ich verliebet bin.
Mich mit Liebes-Sorgen plagen
reist mir meine Seele hin.
Drümb/ 0 Rosilis/ mein Leben/
nim die Treue von mir an.
Jugend/ da wir innen schweben/
es am besten tauren kan.
Denn betrübet
hab ich mich in dich verliebet.
Ob mich Liebe gleich betrübet/
bin ich dennoch des gewiß/
dass sich auch in mich verliebet
meine schöne Rosilis.
Darfür soll ihr süßer Name
hier im Hertzen voller Pein/
die von ihrer Schönheit kame/
eswig eingeschlossen seyn/
weil betrübet
wir nun gänzlich seyn verliebet.

According to Souvageol this is an imitation of Petrarch’s first
sonnet to Laura in death (CCLXVII; trans. = pp.232-233):–

Cimè il bel viso, cimè il soave aguardo,
Cimè il leggiadro portamento altero!
Cimè il parlar ch’ogni aspro ingegno e fero
Facevi umile, et ogni uom vil, gagliardo!
Et cimè il dolce riso onde uscii’l dardo
Di che morte, altro bene omai non spero!
Alma real, dignissima d’impero,
Se non fossi fra noi scesa si tardo!
Per voi convèn ch’io arda e’n voi respire,
Ch’i’pur fui vostro, e, se di voi son privo,
Via men d’ogni aventure altra mi dole.
Di speranza m’empieste e di desìre
Quand’io partì dal sommo piacer vivo;
Ma’l vento no portava le parole.
Alas! that touching glance, that beauteous face!
Alas! that dignity with sweetness fraught!
Alas! that speech which tamed the wildest thought!
That roused the coward, glory to embrace!
Alas! that smile which in me did ensue
That fatal dart, whence here I hope for nought—
Oh! hadst thou earlier our regions sought,
The world had then confessed thy sovereign grace!
In thee I breathed, life's flame was nursed by thee,
For I was thine; and since of thee bereaved,
Each other woe hath lost its venom'd sting:
My soul's blest joy! when last thy voice on me
In music fell, my heart sweet hope conceived;
Alas! thy words have sped on zephyrs' wings!

WOLLASTON.

As we can see, only the two stanzas beginning "Ich bekann es/ deine Wangen" are in any way close to Petrarch. Otherwise the imagery and the conclusion with its mention of Fleming-like fidelity is totally different from Petrarch's sonnet; so is the relatively simple style which contrasts remarkably with Petrarch's rhetoric.

Another example of Souvageol's which is from the last Gepüsch of the Rosen-Gepüsche is the following sonnet (RS pp. 468-469):—

Von der Liebe.
Sonnet.

Die Liebe solte tod/ und nicht gewesen seyn/
Als Sie mich durch den Brand der Augen hat gerühret.
Weil aber ihre Glut niemals ein Todsein spüret/
Sollt ich vor Sie ins Grab selbst seyn gegangen ein.
Wie ein gefallner Reiff früh vor dem Purpur Schein
Der Morgenröthe fleust: wie Wachs die Flut gebieret/
Und vor der süßen Flut des Feuers sich entführet:
So rint mein Hertz aus mir/ und das vor lauter Pein.
So ofters ich den Glantz der Stirne hab erblickt:
So oft hat einen Strahl die Lieb in mich geschickt.
Nun hab ich Hoffnung nur/ und die bey Furucht und Schmertzten.
Ihr Himmels-Augen ihr/ was hab ich euch gethan?
Warumb steckt ihr den Brand der Fackeln in mir an?
Erbarmet euch/ daß ich euch dienen kan vom Hertzen.

This Souvageol uses to show how the Germans have plundered the treasure-house of Petrarch; he should rather have said Petrarchism for the topoi here utilised are all commonplaces of the Petrarchist
We can see from these examples of Souvageol's how on most occasions Schirmer's poem stands at the end of a development from Petrarch through Petrarchism, the simplicity of Petrarch's original contrasts with 17th. century complexity at the other end of the line. On the other hand, we can also see how false it is to force a complete dividing-line between Petrarch and Petrarchism in 17th. century Germany, for in some instances the topoi of Petrarchism and the rhetoric of the German Barock are clearly there in the Petrarchan original and Schirmer's poem seems simple by contrast.

In considering these examples we have also embarked on our consideration of Petrarchism. In the first part of this study, too, we already noted what in any case was to be expected; that the Petrarchist convention forms the background for a large part of Schirmer's love-poetry, as it does essentially for the majority of 17th. century love-poets. (In the occasional poetry of the Rauten-Gepüsche there is almost no trace of Petrarchist influence, which again is only to be expected.) There is perhaps a certain difference of degree, however, in the different periods of Schirmer's work. In an early work like the "Anakreonische Ode" of 1643 Schirmer seems to be content to parade Petrarchist topoi one after the other in the most obvious way, just as in the earlier poems large sections are filled with allusions to Classical mythology. And in the first half of the Rosen-Gepüsche there are poems which contain almost as many Petrarchist allusions: we have already seen something of this when considering the Petrarchan originals for the Marnia sonnets; another good example from the same Gepüsche is the virtuoso sonnet "Thre
gedoppelte Schöne"; as a pleasing example from the opening odes we may cite here the following poem (RS pp. 44-48):—

XXII

Er bindet Anemonen an.

Heb auf dein goldnes Haupt/
du glanzend Anemone,/
der Mond hat mir erlaubt
daß ich dir jetzt beywohne/
weil du mein bleiches Licht
in allen raubest hin/
so/ daß ich im Gesicht
mit ihm verdunkelt bin.

Brich Nacht und Nebel ein
mit deinen schönen Haaren.
Laß deiner Augen Schein
zu meinen Blicken fahren.
Ehebe deinen Mund/
der in Corallen steht/
zu dem aus tieffem Grund
ein Hertz voll Seuffzer geht.

Du bist ja eben die/
der ich mich zu geschworen.
Soll meine saure Müh
dann gantzlich seyn verlohren?
Ich schiff auf deiner See/
laß keine Klippen seyn/
daß ich vorüber geh
bey hellem Sonnen-Schein.

Die Tugend ist der Stern/
der mir so helle scheinet.
Des Lebens bester Kern
hat sich mit dir vereinert/
sie ist dein steter Gast/
und trägt dich Himmel an/
Da deine zarte Last
unendlich bleiben kan.

Wol mir/ wenn ich die Hand
dir dreymal solte küssen/
so würd ein Deamant
dich in mein Hertze schlüssen!
kein Tod/ kein rauer Wind
solt mich von dannen wehn/
müst ich auch gleich geschwind
darüber untergehn.

Dein aufgewelbter Leib/
und alle deine Glieder/
schlägt Jupitern sein Weib
am Glantz und Schönheit nieder.
Der Griechen Wunderwerck
(hastu dich nur bewegt)
ist gegen dir ein Berg/
der keine Blumen trägt.
   Das Haupt/ der Hals/ das Haar/
der Mund/ die reifften Brüste/
die Hand/ das Augen-Klar
sind meines Lebens-Lüste/
Der Sinnen Macht und Kunst/
so Tugend angelegt/
und was die Schönheit sunst
bey dir verborgen trägt:
   Dies ist das feste Band/
mit welchem du kannst binden
den härtesten Deamant/
der auf der Welt zufinden.
Der Wangen Gold-Auror/
der Stirne Helffenbein/
Die wollen stets bevor
der Lippen König seyn.
   Dein Gang nach Göttler Art/
dein Gruß und die Geberden/
von denen ich so hart
muß angfesselt werden/
dein Wort/ der Zungen Kind/
und seine Lieblichkeit/
so gleich verschwestert sind/
berauben mich der Zeit.
   Ich suche Tag und Nacht
dies Meer zu Überschwimmen/
damit mein Lebens-Tacht
einst heller möchte glimmen;
so find ich keinen Rath/
wenn nicht auf meiner Fluth
dein Leit-Stern früh und spat
an mir das beste thut.
   Drümb zeige Liecht und Land/
Du glänzend Anemone/
und führe bey der Hand
mich hin zu deinem Throne.
Daselbst wird dich mein Mund
mit Küssen binden an/
so/ das sich aufz der Stund
der Deine lösen kan.

Most of the Petrarchist topoi can be found here: the pose of the suffering lover; the epithets for the various parts of the mistress's body (coral mouth, ivory forehead etc.) and the listing of parts of the body in the seventh stanza; the comparison of the mistress with Classical deities; the lover's appeal for consolation; the Neo-platonic
stress on the mistress's virtue which draws him onward; all are present. The only major Petrarchist topos not found here is the poet's confession of inadequacy to praise his mistress; with this exception the poem could be labelled as a typical product of Petrarchism. This is not to dismiss it; in its artistry it is the equal of many of Schirmer's better-known poems - one might pick out especially the neat use of alliteration throughout and the way in which the light-star-sea-cliffs imagery provides a thread running through the poem to its conclusion.

On the whole the Petrarchist convention is not so evident in Schirmer's early pastoral poetry, though it may make spectacular appearances, as in "Der scheidende Seladon/ an der Neisse". In the elegies and pastoral poems of the second book the same situation obtains; Petrarchism is occasionally apparent - the pose of the dying lover in "An seine Liebste/ jedoch ersünte Amöne" (RS p.329) and "Der klagende Corimbo" (RS p.340) are examples of this, as are the more extensive topoi in "Die Überschöne" (RS pp.356-360).

But when we come to the fourth Gepüsch of the second book of the Rosen-Gepüsche, which is the latest collection of love-poetry in Schirmer's work, the picture is not exactly what might have been expected. The Petrarchist phrases are very rare and isolated indeed compared with the earlier collections of love-poetry. Into this category fall expressions like "Rubinen-Lippen" (RS p.362), "Ihr Purpur-voller Mund" (RS p.370), "deiner Augen Hertzen" and "deiner Wangen Blut" (RS p.385), "Augen/ als zwei Sonnen" and "Zucker-Wangen" (RS p.387), "In rothen Klippen// der Lippen" (RS p.398), "Ihrer Augen Glut-Geschütze" (RS p.407), the mention of the lover's torment
But this is just about the sum of it in 57 love-poems! This represents a considerable falling-off in emphasis from the more frequent and (within individual poems) more intensive use of Petrarchist topoi in earlier odes and sonnets. There is one poem, however, which does contain, in part, some of the Petrarchist topoi in a particularly interesting context (RS pp. 374-375):

IIX

Über Ihre Hartigkeit.

Wie magstu/ Galatheo/ mit mir so harte spielen?
Ach/ welche starke Glut machstu mein Hertze fühlen!
O schrecken volles Bild!
O ungeheuera Wesen!
Du machst durch Qual mich Wild.
Wie soll ich dann genessen?
Du kannst mir ja mein Hertz so unvermercket stehlen.
Soll mir mein Hertz zuletzt/ mein eignes Hertze/ fehlen?
Des Lebens bin ich sat.
Die Kräfte wollen weichen.
Die Glieder werden mat/
Bald will ich gar verbleichen.
Soll Liebe Liebe seyn/ so muß ich dein geniessen.
Sonst ist die Liebe nichts/ als nur ein bloß verdriessen.
Wo einer Fremde hertzt
Ohn alle Gegenliebe/
Und nur aus Zwange schertzt/
Da ist der Himmel trübe.

The title immediately suggests the Petrarchist convention of the hard-hearted mistress torturing her languishing admirer and the first two stanzas confirm this. Passion, torture, the stealing of his heart and finally the approach of death are all mentioned. If the poem had ended there one might have cited it as a miniature specimen of Petrarchism. But in the last stanza we hear that this attitude, this situation is not good enough - such love is meaningless; indeed, love can only have a meaning if it is mutual. This contradicts one of the essentials of the Petrarchist convention, so that we can see this poem
as a movement away from the tradition which dominates the love-poetry of both Schirmer and the 17th. century. We are reminded of Pyritz’s view of a similar phenomenon in Paul Fleming’s work – he quotes as instances the long ode "An die baltischen Sirenen" and "An Elsabe" – except that in Schirmer’s case the Petrarchist topoi in the first twelve lines are much more obvious because they are much more compressed. Clearly it would be wrong to generalize from one single example in one group of Schirmer’s poems but it does look as if there is a certain reduction in the more obvious Petrarchist topoi, and that this reduction coincides with the latest group of his love-poems that we possess. The trend towards a greater stress on mutual love and the enjoyment of love is there in the fourth Gepisch anyway; a poem like this highlights the way in which such a trend runs counter to the Petrarchist norm.

With this last example we have approached close to the phenomenon associated with Petrarchism which has come to be called Anti-Petrarchism. The term Petrarchism itself was originally coined by anti-Petrarchist critics of the style, as Fechner has pointed out. And any poem, such as the one discussed above, which suggests fulfilled love can itself be seen as a form of Anti-Petrarchism, as Fechner suggests: – "War die Gebärde des Petrarkismus das Leid der Liebe, so stellte der Antipetrarkismus diesem die Erfüllung als Grundwert gegenüber." More usually, though, Anti-Petrarchism consists of a reversal of Petrarchist values or topoi which may often amount to a satire. In any case, Anti-Petrarchism always presupposes an established Petrarchist tradition in the first place; this is made clear by Forster in his interpretation of the psychological interdependence.

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of the two.

In the first Gepüscher of Schirmer's Rosen-Gepüsche the clearest example of Anti-Petrarchism is No. XXXI, "Die Überschöne Mopsa" (RS pp.69-71); the name Mopsa itself leads us to expect a degree of comedy:—

XXXI

Die Überschöne Mopsa.

Deine Liebe zwinget mich/
Mopsa/ daß ich dich muß preisen/
meine Feder schärfet sich/
deinen Preis der Welt zu weisen.
Was du führtest ümb und an
ist/ das ich bessingen kann.

Aus Corallen springt ein Quell/
wenn ich deine Liechter schaue.
Eines leuchtet fast so hell/
alte Sonn im kühlen Thau/
wie der Mond im vollen Schein/
so bricht auch das andre rein.

Deine Stirne steht erhöht/
wie der Berg/ der Wälder zeuget.
Wann das Wild zur Weyde geht/
macht es/ daß dein Häupt sich beuget.
wie die Perlen angeschnürt:
fast so steht dein Haar geziert.

Indisch-Farbe hält der Mund/
der den Athem von sich hauchet/
wer ihn reuch/ wird bald verwundt.
Deine Zähne sind verbrauchet
vor das allerbeste Gold/
wer will dir nicht werden hold?

Deiner Schönheit Wangen-Feld
gleicht sich Erbsen an der Farbe/
dein Kinn solche Glätte hält/
wie die reiffe Gersten Garbe.
Deine Naß ist fast so klein/
als der Rüssel an dem Schwein.

Deine Hände sind so weich/
wie die Rinde von den Dämmen/
kein ist dir an Schönheit gleich.
Deine Brust kann übermannen
eine Ziege/ die da steht/
und mit vollen Eutern geht.

Wie du heissest/ weiß ich nicht/
Mopsa nennen sich die Hirten/
einer nur hat mich bericht/
as er sasse bey den Myrten/
Hier/ sprach er/ ist Galathe/
oder die Tisiphone.
We begin here with a reversal of the Petrarchist topos of the poet's inadequacy; here the poet's pen is ready, and by implication, able to sing his mistress's praises. Schirmer then adopts the same kind of technique as Opitz had used in his Tyndaris sonnet; \(^2\) Petrarchist formulae are satirized by misapplying them. So the eyes, not the lips, are compared with coral; her hair, not her teeth, is like pearls; and her teeth, not her hair, are described as golden. But Schirmer goes much further than Opitz' mere reversal of Petrarchist phrases; comparisons are taken from the natural world which reverse the Petrarchist tone much more completely. The lady's cheeks are compared with peas, her hands with the bark of trees; and lines like

\[
\begin{align*}
&\text{Deine Naß ist fast so klein/} \\
&\text{als der Rüssel an dem Schwein}
\end{align*}
\]

or

\[
\begin{align*}
&\text{Deine Brust kann übermannen} \\
&\text{eine Ziege/ die da steht/} \\
&\text{und mit vollen Eutern geht}
\end{align*}
\]

represent a drastic, indeed ludicrous, contrast to the whole atmosphere of Petrarchism. This is by far the most spectacular example of Anti-Petrarchism in this Gepusch but several of the other poems around it seem to deny the artifices of love which have been celebrated in the earlier Petrarchist poems of the collection; for example No. XXX "Besser los/ als angebunden", No. XXXIII "Er entschlägt sich der Melinden" with lines like "Ich hasse deine Rosen-Lippen" and Nos. XXXIV and XXXV. It is as if there is in these latter poems a sort of extended revocatio of the dominant tone of the previous poems. In this context No. XXXII deserves closer consideration:
Über die Politie/ und ihre Sprichwörter.

Ihr/ Jungfer/ seyt ihr klug allein zu nennen/
weil ihr vor Erbarmkeit auch nicht wol kennen/
ich halte wol davor/ es sey erlogen/
und wer es mir nicht glaubt der wird betrogen.

Die Erbarmkeit sitzt euch nur auf der zungen/
bald ist mit einem Wort sie weg gesprungen/
der äusserliche Schein der schmucken Sitten/
der sagt/ daß ihr euch last gerne bitten.

Ihr sprechet zwar oftermals: Last mich zufrieden/
Lasts bleiben/ dieses ist euch nicht beschieden.
Herr last mich ungefopt. Ihr werdet nichts finden/
Dahin ihr eure Brunst vermeynt zu binden.

Was wil der Herr denn wol? Ist er euch höhnisch?
wil er dann gerne hin? Es ist argwöhnisch.
bey leibe solches nicht. Geschichts nicht heuer/
so kom er Übers Jahr/ ich bin zu theuer.

Ach! wie könt einer doch? Last diese Possen.
Ich halt der Herr ist wol mit Schrot geschossen.
Ey lieber last es seyn. Was wolt ihr haben?
Nein. Diese Woche gibt man keine Gaben.

Seht doch! was wolt ihr denn? Ihr seyt wol richtig.
Mein Herr! Ach das mal nicht/ ich bin nicht tüchtig.
Je nein/ Wo kommt ihr her? ihr müst euch waschen/
Eh ihr auf Jungfer-Haut wolte Farbe naschen.

Heint schläfet ein Bauer hier. Herr last mich gehen/
die Mutter hat geruft. Num so sols stehen.
Wischt nur den Bart zuvor. Ihr seyt besudelt.
Last kein gestohlen Gut/ das sonst gen heult.

Ich wil mein Schwestergen zuvorhin fragen.
Herr höret wieder her/ dann wil ichs sagen.
Schaftt daß ich förderhin zufrieden bleibe.

So redet ihr zwar wol vor allen Leuten/
kömmt aber ein Polit zu rechten Zeiten/
so seyt ihr warlich nicht recht klug zusammen/
und wil euch weder Zucht noch Sitten kennen.

Here we have a series of presumably more or less popular proverbs,
sayings or phrases which are heaped up one after the other. From the
perspective of the last stanza these are seen as representing the
essence of hypocrisy. In other words there is here an element of
realism and social criticism which is not entirely absent either in
the 17th. century in general (vide Moscherosch and Grimmelshausen)
or in Schirmer's poetry in particular, as we have seen in considering
the Singende Rosen. In this kind of poem the bourgeois element in
Anti-Petrarchism, which Fechner has described, may be detected. Certainly examples like this show up the moralizing element which is present in Schirmer's poetry.

Because of the prevailing Petrarchist tone of Schirmer's Marnia sonnets one would expect also, by contrast, to find examples of Anti-Petrarchism in the cycle. But in fact they are notable mainly by their absence. The concluding lines of No. XXXIV, "Cupido an Marnien", perhaps seem rather more extreme than the usual portrayal of the hard-hearted mistress:

Doch nehmt hier Warnung an/ und horten noch ein Wort/ ihr Sterblichen/ wenn ich ietzun von euch bin fort/ lest euch nach Marnien (sie tōtet) nicht gelüsten.

Nevertheless to call such lines an example of Anti-Petrarchism is probably going too far. Perhaps the emphasis on fidelity in "Seine beständige Treue" (No. X) is more relevant here, and it is not only the fidelity of the lover, which might be viewed as part of Petrarchism, but the mutual fidelity of lover and mistress in a shared love, as expressed in the concluding couplet:

Das ist das beste Thun/ die Lust der gantzen Erden/ beständig/ wie man liebt/ auch so geliebet werden.

Certainly it is not Anti-Petrarchism in the fullest sense like the satire of the Mopsa poem, but we do have here, momentarily, a movement away from Petrarchism towards a different concept of love, a concept lacking in Petrarchist artifice.

With the exception of these brief moments there is no evidence of Anti-Petrarchism in the Marnia sonnets. We have to wait for the fourth Gedäch of the second book for further examples; here, as we have already seen, Petrarchism itself is already peripheral rather than central and presented in one example in an ambivalent manner.
Whereas in the first Gepüsche the Anti-Petrarchism consists of a quite normal reversal of Petrarchist topoi - a poem like the Mopsa ode is characteristic - and this does not essentially deny Petrarchism, although it may satirize it ruthlessly, now in this later Gepüsche there are the beginnings of a move beyond Petrarchism. Titles like "Er will Ihrentwegen sich nicht zu Tode grämen" (No. XL) in themselves already indicate rejection of one typical Petrarchist topos; the stress on mutual love throughout the Gepüsche is even more important in this connection. Perhaps the clearest example of the form which Anti-Petrarchism takes in this group of poems is the following:

**XLIV**

Er hält sich zu der Niedrigen.

Wohl dem/ der sich der Einfalt giebet/
Und steht nicht auf hohen Ruhm/
Der kriegt/ wenn die Rose liebet/
Nicht Dornen/ als zum Eigenthum.
Sein Muth darf sich nicht bilden ein/
Als wolt ihm alles schädlich seyn.

Der sich in braunen Schatten legst/
Hat gleichwohl über sich das Licht/
Das uns den jungen Tag aufträgert.
Was niedrig scheint/ das teuschert nicht.
Jemehr sich Hoheit hoch aufbäumt/
Je mehr gewinnt sie/ was sie träumt.

Die Bäche/ die durch grüne Thäler
Beküissen das befeuchhte Graß/
Empfinden keine solchen Fehler/
Als wo ein Heer zu Schiffe saß.
Die Beute/ die am meisten gilt/
Ist von dem größten Raub erfüllt.

Was sol mir eine solche Blume/
Die bey der Biene Spinnen hegt?
Ich liebe/ was mir dient zu Ruhme.
Ihr Reichthum ist mir beygelegt.
Die Tugend/ die stets aus ihr lacht/
Hat meinen Sinn vergnügt gemacht.

Die Schönheit/ die sich zwar was brüstet/
Sey immer hin/ und wandre fort.
Wenn nach der tollen Lust gelüstet/
Der findet sie auch ausser Port.
Ich liebe die/ die in gemein
An dem Gemüte schön kan seyn.
Was frag ich nach den hohen Sternen/
Die durch den Dampf der Lüfte gehn?
Von Ihren Augen kan ich lernen
Der Trübnis-Nacht zu wiederstehn.
Ihr Glanz ist das verliebte Gold/
Dem meine Seele bleibt hold.

Laß jene sich in Thiere Kleiden/
Bey Ihr behält Vernunft das Feld. 
Ich kan wol andre bey mir leiden/
Sie aber ists/ die mir gefällt. 
Der Luchs und Fuchs hat manch Gesicht
Auf eine Hofart abgericht.

Der Alabaster-HalB/ die Hände/
Die in den blanken Ringen stehn/
Belegen oftens mit Elende
Den/ der nicht weß vorbey zugahn.
Das rechte Licht/ das bey Ihr scheint/
Ist/ daß sie mich/ wie ich sie/ meint. 
Ein Donner muß vorüber streichen/
Wenn er das ganzte Land erschreckt:
Auf Regen folgt das schöne Zeichen/
Das sich in hoher Luft aufsteckt:
Auf manche Noth/ auf manche Pein
Wird meine Lust vollkommen seyn.

Here we have one of Schirmers original 'Sitten- und Tugend-Lieder' 
with a strong element of social, even political criticism; beauty and 
virtue are detected and appreciated in humble surroundings and 
explicitly contrasted with the beauty of the rich; the gold is not 
the riches or the hair of the mistress (Petrarchism) but the light in 
the eyes of the humble girl. Petrarchist phrases like 'Alabaster-
HalB' are associated with falseness; the eighth stanza expresses this 
point particularly clearly. In a poem like this the Petrarchist 
convention is rejected completely and an attitude extolled which is 
radically different, though that is not to say that the new attitude 
itself may not be or be becoming conventional.

We can see in Schirmers love-poetry a slow move away from the 
obvious aspects of Petrarchism and Anti-Petrarchism in his early work 
towards poems which not only reverse but also deny and go beyond the 
Petrarchist tradition. Once again Pyritz' view of Paul Fleming's work
comes to mind, as in the case of Fleming, Schirmer's love-poetry exhibits progressively fewer Petrarchist features. Whether one may describe this as 'development' is open to some question; certainly there is a degree of change, and the change concerned is away from the dominating convention in 17th. century love-poetry.

B. The influence of the Volkslied.

The simplicity or earthy realism of the Volkslied with its naive presentation of love in economical language may be regarded as an opposite pole to the Petrarchist convention. Hence to find a piece of folk-poetry in the midst of Petrarchist love-poetry would indeed be a spectacular example of Anti-Petrarchism. Although nothing as striking as this occurs in Schirmer's poetry we have already noted the praise of the humble girl in the previous example; the proverbs and everyday phrases in "Über die Polite" represent another similar realistic element which is not far from the world of the Volkslied. But before we look at specific Volkslied phrases in Schirmer's work some general comments are necessary.

At first acquaintance with German 17th. century poetry most scholars could be excused for assuming that folk-poetry is of no importance at all. From Opitz' Poeterey onwards attention is drawn to poetry as 'Kunstdichtung'; to the art and artifice which the typical scholar-poet is increasingly desirous of employing and increasingly able to employ. Like most over-simplifications, however, this one needs closer examination. The Volkslied, which one associates with the 16th. century, did not disappear overnight with the advent of the 17th. Rather it tended to live on underground in
the 17th., occasionally surfacing in such anthologies as the famous Venusgärtnlein of 1656 or showing its face in the work of 'Kunstdichter' such as Kaspar Stieler. Nor is the discrepancy between Kunstdichtung and Volksdichtung as great as the ambitious and pretentious poets of the period would like us to believe. We have already mentioned Johann Georg Schoch's disgust at the way in which his friend Schirmer's drinking song "Immer hin" had become a 'Gassenhauer', sung by every apprentice at the street corner.

Unfortunately the problems mentioned above have rarely received much critical attention. The only thing approaching a full-scale study of the topic is the second section of the early work by Max Freiherr von Waldberg, his Deutsche Renaissance-Lyrik of 1888, which still remains indispensable. Waldberg's book makes it clear that the most one can expect from a 'Kunstdichter' of the 17th. century is the use of isolated phrases or motifs taken from the realm of the Volkslied. We shall not expect, therefore, to find more than touches or overtones of the folk-song here and there in Schirmer's work.

There are, however, quite a few such isolated phrases in the folk idiom in Schirmer's poetry. One poem begins with the line "Ich liebe Reichthum nicht/ und goldne Sachen" (RS p.67), the scorn of money being a Volkslied motif which one finds in the work of Dach and others. One of the Marnia sonnets contains the half-line "Ich bin von Flandern nicht" - the inconstancy of the Flemish being, apparently, proverbial - a motif which Waldberg traces in the poetry of Zesen and which runs right through the century, even appearing in the work of Günther at its close. And even in the Ballet von dem Paris und der Helena (RT p.63) a sequence in the folk tradition
appears:-

So viel als Rosen umb Pästus blühn/
So viel als Wolken am Himmel ziehn/
So viel als Sternen bey Nachte lachen/
So viel als Blumen auf Hybla stehn/
So viel als Westen umb Paphos wehn ...

Similar sequences can be found in the Zinkgref collection of 1624, in the work of Weckherlin, Zacharias Lund and others. 33

The above represent some isolated instances of Volkslied influence from the Reuten-Gepüsche and Rosen-Gepüsche. Although Schirmer never writes anything which one could call a folk-song perhaps the area of his poetry where he comes closest to the spirit of folk-poetry is in the 'Sitten- und Tugend-Lieder' of Rosen-Gepüsche II,4. In these poems, as a contrast to the life of the Court, a simpler vision is often evoked. A characteristic example is the following (RS pp.372-374):-

VIII

Er forschtet die Ursachen ihres Unwillens.

So fährstu/ Seele meiner Seele/
Noch immer fort/ mich mehr zu quälen/
Das ich doch nicht vertragen kan?
Ich wolte lieber alles leiden/
Als deine süßen Blicke meiden.
Was aber hab ich dir gethan?

Bin ich zu schlecht von den Geberden/
Und will an dir nicht Höfisch werden/
Da man viel redet auf den Schein?
Nein. Heuchley ist mir nicht eben.
Mein Herzsz liebe ein treues Leben/
Und selt es drüber gehen ein.

Ich bin kein Weib in den Gedanken/
Das heute steht/ und morgen wanken/
Und gar zu Boden fallen kan.
Wer aufrecht geht/ kann gar nicht kriechen/
Und würd ihm auch von tausent Flüchen
Ein kahles Unrecht angethan.

Soll aber es die Schönheit machen/
Daß ich so lieblich nicht kan lachen/
Als einer/ der gewandert ist?
Das weiß ich wohl/ ich bin von Landa/
Jedemoch aber ohne Schande
Den Redlichkeiten außerkist.
Zum Prolan ist mein Mund gefroren.
Darumb hab ich auch nur away Ohren.
Ich höre viel/ und rede nichts.
Zeucht der das Messer aus der Scheiden/
Von dem und jenem hersuschneiden/
So schon ich meines Angesichts.
Wer hoch will kommen/ muß wohl fliehen/
Sonst kan Er leicht den kürtsern ziehen/
Et er es einmal hat vermeint.
Nein. Oben ist das meiste Blitzen/
Drümb bleib ich auf der Erde sitzen/
Und dennoch Gottes lieber Freund.
Gedencke nicht/ du liebe Schön's/
Daß ich dich etwan jetzt verhöne.
Nein/ Liebste/ dein/ des dient mir nicht.
Ich hab mich einmal dir ergaben/
Zu deinem Lobe gantz zuleben.
Gedencke nur an deine Pflicht.

The poem begins and ends with stanzas which bring it into the orbit of Petrarchism; in verse one there is the suffering lover, in the last verse the lover as devoted servant of his mistress. But the apology at the beginning of the last stanza indicates that what precedes it is not entirely what might have been expected. And in fact in between the first and last stanzas, in the portrayal of the lover's simplicity - is it too much of a cliche to describe the latter as rustic? - a very different chord is struck. There is a consciousness of not being courtly, of being "schlecht" (stanza two); there is a stress on simple honesty (stanzas two and four) and virtue (stanza six); there are folk-phrases such as "ich bin vom Lande" or proverbial expressions like "den kürtsern ziehen"; and there are two instances of the blunt use of the negative which contrasts with the normal smooth flow of Schirmer's verse. If we must admit that the framework of the two peripheral stanzas ensures that the poem may be included in a collection of Petrarchist love-poetry, then at least we must add that the central theme of the poem is of a simple God-fearing lover and is much closer to the world of folk-poetry; it is from this
latter world that the poem draws its moral strength. (None of which
cuts out the possibility that this is a 'Rollengedicht' as much as
any conventional Petrarchist poem.) It is, of course, still a very
long way from anything which we could call a folk-song; but the
linguistic expression of such a poem, or of other less striking
examples in the group such as "Er lobet Ihre Tugend" (No. XIX),
No. XXIX or "Er hält sich zu der Niedrigen" (No. XLIV) is the
closest that Schirmer comes to writing in the Volkslied tradition.

C. The Humanist tradition.

Outside German 17th. century poetry itself there is one further
post-Classical tradition which is of importance for Schirmer, namely
the Humanist satirical epigram. Its world of venal judges, deceived
husbands and loose women has a long history, going right back to the
Classics, and especially to the poetry of Martial. With the German
poets of the 17th. century, however, Martial himself was not so
popular, since his epigrams tend to be rather long and often seem to
lack the witty points so beloved of the 17th. century epigrammatist. Many of his epigrams which have survived into the 17th. century have
done so through the agency of the Welsh writer John Owen (Owenus),
whose pithy, pointed epigrams proved so much more to the taste of the
age.

There are four occasions in Schirmer's work when he utilizes
Martial's work itself, although only one (RS p. 492) is acknowledged.
One instance is the epigram in the Rauten-Gepüische where he draws on
Martial's "Vitam quae faciunt beatiorem" theme in his portrayal of
the ideal life (RT p. 597ff.). In one of the humorous epigrams Schirmer gives a source other than Martial (RS p. 495). And the following epigram about the 'Zoilus-Augen' of the vicious critic illustrates neatly the tradition which reaches down from Martial through Owen to the 17th. century (RS p. 500):-

Aus dem Owenus.
An den Gaurus.

Du Gaurus lobest nichts/ und tadelst nur in allen/
Sag an/ weil dir nichts taug/ kanst aus auch wolgefallen?

The ultimate source (Martial V, 28) is ignored and only the nearer transmitter, Owenus, is acknowledged. Owen's epigram (and Löber's translation) run as follows:—\(^{35}\)

In Gaurum

Laudas Gaure nihil, repreendis cuncta, videto
Ne placeas nulli, dum tibi Nemo placet.

Auf Gaurus

Du lobest/ Gaure nichts/ und schmehest alles; mache/
in dem du so verlachst/ daß man dein selbst nicht lache.

This is an example in which Schirmer remains fairly close to the original; in addition his epigram avoids Löber's awkward "mache" at the end of the Alexandrine.

John Owen's epigrams first appeared in the year 1606; in Germany there were various partial translations in the 1640's but the first full translation (Löber's) only appeared in Hamburg in 1653. So we cannot tell whether Schirmer's epigrams were written prior to a knowledge of Löber or not; the Rosen-Gepüische collection could have been written well before 1653, or between 1653 and 1657, or some in one period and some in the other. In fact, to judge by Urban's tables in his Owenus und die deutschen Epigrammatiker des 17.
Jahrhunderts Schirmer made rather less use of Owen than did most of his contemporaries; there are more examples, for instance, from the work of both of Schirmer's friends Schoch and Sieber.

The Gaurus epigram cited above is one in which Schirmer adopts the characteristic satirical tone of the Humanist epigram. In others such as the following (RS p. 494) he takes up Owen's witty portrayal of love, though he is rather freer in his points than Löber is in his translation:

Pyramus et Thisbe  (Owenus IX, 66)

Infoelix nostrum paries divellit amorem,
Quem longè distat, quem prope, noster Amor?

Pyramus und Thisbe  (Löber)

Du trennest unser Lieb/ o lose Wand/ mit leydt;
wie nah ist unsre Flam/ und wie ist sie so weit.

Pyramus und Thisbe  (Schirmer)

Hier lieget Pyramus/ und Thisben Leib darbey/
Nach ihrem Willen eins/ und nach dem Körper away.

Sometimes the tone is much closer to that of Schirmer's other non-epigrammatic poetry, as in the following example (RS p. 486), where Schirmer neatly condenses Owen's original and avoids the diffuseness of Löber's translation:

Ad Dominam Mariam Neville Comatis Dorcestrias filiam
patronam suam  (Owenus III, 9)

Dieset te speculum formosam, Fama pudicam;
Mentitur Speculum nil tibi, Fama nihil;
Fama malum, quo non aliquo velocius ullum,
Ausa Tamen de te nil male fama loqui.

An Frl. Mar. Nevill Tochter.  (Löber)

Der Spiegel preist dich schön/ und das Gerüchte süchtig/
der Spiegel leugnet nichts/ und das Gerücht ist richtig.
Zwar das Gerücht ist arg/ daß viel sich unterfängt/
doch hat es von dir gar nichts böses ausgesprengt.
An Anemonen. (Schirmer)

Man sieht und hört dich schön. Das Glas und das Gerücht
Gestehn die Tugenden in deinem Angesicht.

Here, rather curiously, Schirmer's normal emphasis on virtue enters
the lascivious world of the epigram.

Much more usual, however, is the polemical-social-satirical
type of epigram aimed at a real or fictitious subject; we give such
an epigram as our last example (ES p.492):-

In Marcum (Owenus I., 23)

Esse in Natura Vacuum cur, Marce, negasti?
Cui tamen ingenii tam sit inana caput.

wieder Marken (Löber)

Weil dein Kopf selbst ist leer/ und ihm viel Witz gebracht/
Wie sagst du, Marce doch/ kein andres Vacuum sey nicht?

Das Leere in der Welt (Schirmer)

Du sprichst: die Welt muß leer an manchen Orte seyn/
Und räumest sie doch gar den grüsten Narren ein.

This is one of the freest of Schirmer's translations in which Owen's
original could easily be missed.

Just as the Volkslied influence can be regarded as the opposite
pole to the Petrarchist convention, so too can the Humanist tradition
of Owenus be seen as a phenomenon associated with Anti-Petrarchism in
Schirmer's work, in that its frequent lasciviousness and earthy
realism usually contrast violently with the Petrarchist tone. This is
not to deny that the Humanist world has not become a convention in
17th. century Germany, but it is a convention rooted in an realistic,
even cynical view of humanity and thus in contrast to the idealized
perspective which informs Petrarchism.
Chapter 3. Opitz and the Opitzians.

Of all assumptions which one might make about the poetry of the 17th. century the safest would surely be the supposition of knowledge of the Silesian 'Boberschwan', Martin Opitz. No single writer enjoyed anything like his prestige during the century, and even towards its close, when Opitz' poetry must have seemed primitive and his poetics superseded, his name is still revered. His reputation even survived the rejection of rhetoric and bombast by the 18th. century; as late as the time of Gottsched and Lessing we still find appreciation of his achievements.

Schirmer began to write in the years immediately after Opitz' death, at a time when his reputation was probably at a peak; it is hardly surprising, therefore, that the references to Opitz, both in Schirmer's prefaces (his only theoretical writings) and in his poetry are more frequent and often more emphatically positive than those to any other writer. In the 'Zueignungsschrift' (dated 1649) to the first part of the Rosen-Gedichte Schirmer expresses his pride in the new achievements of German poetry and lists the authors who have wrought this new status; they are (in modernized spelling): Barth, Werder, Opitz, Buchner, Dach, Fleming, Lund, Tscherning, Rist, Haradörffer, Brehme, Roberthin, Finckelthaus, Rumpler, Cahlen, Hartmann, Zesen, Klaq and Ziegler. He follows this up a little later with the words "Ob ich gleich kein Opitz bin...". So here in the introduction to his major collection of poetry he acknowledges his debt to the Silesian master. In the poems themselves, too, there are similar allusions; in one of the Marnia sonnets, for instance, Schirmer writes as follows (RS p.223):-
... Ich bin kein Opitz nicht/ der Gold ist/ und Gold schreibt. Was Fleming hat gedicht/ was Buchner/ Brehm und Dach/ was Tscherning um die Grüner der Rosenstücke spielt/ das hat begründte Fäser/ daß es aufwachsen kann bis an der Sonnen Licht ...

None of this is especially unusual or unexpected; but clearly the constant acknowledgements to Opitz' work imply a degree of knowledge to match.

One problem which arises when considering Opitz' influence on mid-century poets is that of the process of transmission; this affects this study in two ways. First, the work of pre-17th. century writers may often be transmitted via a well-known Opitzian version, but it is usually impossible to be certain if this is the case; secondly, the work of Opitz himself may be transmitted to later generations through an intermediary. In the previous chapter we have already seen an example of the first phenomenon in the various versions of the Petrarchan sonnet "S'amor non ê". It is perfectly possible that Schirmer only knew Opitz' rendering while being ignorant of Petrarch's original, but we cannot be sure of this. The same goes for Classical influences also; the German poems of the Rauten-Gepüsche conclude with the following well-known lines (RT p.614, quoted above Part One, Chapter 4):

Fast nach Martini Opiti
Aus dem Horatio
Exegi Monumentum

Ich hab ein Werck vollbracht/ dem Erts nicht zu vergleichen/
Dem die Pyramides an Höhe müssen weichen/
Das keines Regens Macht/ kein starcker Nordwind nicht/
Noch Folge vieler Jahr und Flucht der Zeit zerbricht.
Ich kan gar nicht vergessen. Man wird mich rühmen hören/
So lange man den Krants der Raute wird verehren.
Mein Lob soll umb den Strand der Elbe/ weil sie fleust/
Stets angeschwängert stehn/ und wenn sie sich ergaust.
Denn ich bin der/ durch den der Sachsen schönes Wesen/
Was Tichter-Kunst betrifft/ ist hochdeutsch wird gelesen.
Setz/ O Melpomene/ mir auf/ als meinen Ruhm/
Den grünen Lorber-Krantz/ mein rechtes Eigenthum.

Here Schirmer's acknowledgement itself makes it clear that the Opitzian
poem (Poemata 1629 I, p.193) is the immediate model, although it
remains uncertain to what extent he may have known the Classical
original. In this particular case, because of its fame and its
position at the end of Horace's best-known collection as well as the
fact that he acknowledges it, it is fair to assume that Schirmer had a
good knowledge of the Exegi monumentum ode also.

In perusing Schirmer's poetry for examples which show the
influence of Opitz one particular phenomenon becomes apparent: such
texts are plentiful indeed in Schirmer's earlier poetry, but
increasingly rare in his later work. This is, of course, only based
on the tentative chronology established in the first part of this
study but within broad limits is certainly true. That being so, we
propose to deal with Opitz' influence on Schirmer primarily on a
chronological basis.

In the "Jesu Christi Triumph" of 1643 the climax of the poem
consists of a series of rhetorical addresses to Christ in the form of
various epithets. Among them are the following characteristic lines
(RT p.561):-

0 rechter Jonathan! 0 Jonas! 0 Prophet/
Durch den/ was vor nicht war/ nun wiederum entsteht!
Levit in Ewigkeit! 0 scharffe Gifft der Höllen!
0 toden Todes-Tod! 0 Stiller aller Wellen ...

Three of the epithets, barely altered (0 rechter Jonathan; 0 rechter
todes todt; Levit in Ewigkeit) occur in Opitz' poem Lobgesang Jesu
Christi of 1621, itself a translation of Heinsius' poem on the same
The difference in style is this: whereas in Opitz' poem such epithets are used sparingly at intervals, in Schirmer's long poem these epithets are brought together at the end to produce a spectacular display of rhetorical fireworks as a conclusion. It is the difference in stylistic principle between the early and middle periods of the 17th. century which becomes apparent here. In the case of the last of the three epithets, it must be added, we have an example of the second transmission problem mentioned above; the phrase "des Todes Tod" occurs in the work of Fleming, for example, as well. While it is clear from the association of the three epithets that the Opitzian model must be the main source, nevertheless it is possible that Schirmer may have been thinking of such examples from Fleming's poetry at the same time.

Much greater reliance on Opitz can be detected in the "Frühlings Klag-Gedichte" of 1643, where Schirmer takes over Opitzian imagery as well as the opening structural pattern, although here too the Opitz poem is not itself an original. We have already considered these points in detail above, since the poem in question cannot be analysed at all without reference to the Opitz version.

Even where Schirmer, in the 1643 poems, goes beyond Opitz, as in his "Anacreontische Ode", he is very conscious of it. This can be seen in his remarks about the genre at the conclusion of the ode (RS p.156):

The feeling of having done something which Opitz had not achieved, had
not been the model for, is enough to merit special comment.

In those poems which we know to be especially early, and written
during the first period at Leipzig university, there is clear evidence
of fairly heavy reliance on Opitz as a source, although the handling of
the source-material does reveal perhaps a certain degree of
independence, or at least a different stylistic principle. If we now
turn to the other poems in the first part of the Rosen-Gepüsche, i.e.
works definitely written before 1650, we often find similar adherence
to Opitzian models. The pastoral poems of the second Gepusch were
probably written during the Leipzig years up to 1645 and perhaps during
the beginning of the Wittenberg period 1645-1648 also. They are all
very obviously based on an Opitzian original of 1625, one of Opitz's
poems which was much admired and imitated throughout the century:-

Galathea.

Coridon der gieng betrübet
An der kalten Cimersee/
Wegen seiner Galathea/
Die er [vor] so sehr geliebet/
Die ihm vor so sehr behagt
Eh' er ward von ihr verjagt
Seit daß ich hinweg bin kommen/
Seit daß wir geschieden seyn/
Sang er/ hat der Mondes schein
Vier mal ab und zugenommen:
Galathea/ so lange Zeit
Bin ich von dir allbereit.
Nun du wirst dich noch besinnen
dß ich bey dir gants und gar
Fuß zu halten willens war/
Und auch kaum gesegnen können:
Raws Heidelberg mich sehr/
Du viel tausend mal noch mehr.
Galathea/ ich war blieben/
Ungeschwert der Kriegesnoth;
Der verlacht Gefahr und Tod
Welcher trewlich pflegt zu lieben:
Aber es ist dir wohl kundt
Daß es gar nicht bey mir stund.
Ich zog' hin von meinen Schaffen/
War auch schon biß an den Main;
Doch es wollte gantz nicht seyn/
Ich vermochte nicht zu schlaffen/
Biß ich wieder zu dir kam/
Und noch einmal Abschied nahm.
Dann must' ich/ was soll' ich machen?
Wieder auff mein Frankfurz zu:
Tityrus der sprach: wie nu?
Wie stehets jetzsund umb die Sachen?
Mich bedünktet gantz und gar/
Daß dir vor viel besser war.
Tityrus ist recht gewesen;
Ich ward jämmer ärger kranck:
Thyrsis gab mir einen Tranck/
Ob ich kündte so genesen;
Aber alle Kräuterkunst
War vergebens und umbsunst.
Keiner Müh' hab' ich geschont/
Schifft' hin in das Niederlandt;
Leyden wird die Stadt genandt/
Da der grosse Daphnis wohnet;
Daphnis der berühmbte Mann/
Der so trefflich spielen kan.
Ich kam zu jhm/ wolte singen
Wie zu Heidelberg vorhin:
Nein/ es schließt mir Muth und Sinn;
Alle Worte musst' ich zwingen:
Bloß mein Schatten gieng allhier/
Ich war nirgend als bey dir ...
Nach dem hin und wieder ziehen/
Kam ich endlich doch hierher/
Galathee/ weit über Meer:
Weiter kan ich nun nicht fliehen;
Weiter fliehen kan ich nicht/
Weil mir Wind und See gebricht.
Wo die Schiffe vor geflossen/
Da liegt scharffes Eis und Schnee;
Dieses Ufer da ich gah
Hat den Winter gantz verschlossen:
Vor der grünen Felder Lust
Ist hier lauter Reiff und Frost.
Nun ich wolte gerne leiden
Was ich jämmer leiden soll;
Ja/ mir were gantz so wol/
Wann ich dich nicht dürffte meiden:
Alle Trawrigkeit und Pein
Fühl ich nur von wegen dein.
Alle Nacht pflegt mir zu träumen
Wie ich bey dem Necker sey/
Wie ich aller Sorgen frey
Bey den rauchen Kestenbäumen
Mit dir/ liebe Galathee/
Oepffel auff zu lesen geh.
Dein Verstand und kluge Sinnen/
Dir mir meine liessen nicht/
Deiner schönen Augen Liebe/
Die ich muste lieb gewinnen/
Deiner roten Lippen Ziehr
Sind ohn Unterlaß allhier.

Gantz verstarret und erfrorren
Durch den Schnee und strengen Nort
Irr' ich ofters umb den Port/
Ruffe dir die ich verlohren.
O vergebens/ Corydon/
Sie ist allzuweit hiervon.

Täglich geht die Sonne nieder
Steht auch täglich wieder auff/
Und heilt jahren alten Lauff:
Aber wann seh' ich dich wieder?
Ach/ wie weit ist doch der Tag/
Daß ich dich umfangen mag!

Manches Land muß ich noch sehen/
Und mich lassen hin und her
Durch das weite wilde Meer
Manche ruhe Winde wehen/
Eh' ich/ reicht mir gott die Hand/
Schawen kann mein Vaterland.

Unterdessen meine Frewde/
Galathee gehab dich wol/
Biß ich/ wo ich leben soll/
Weit von Trawren und von Leide
Bey den meinen und bey dir
Bleiben werde für unnd für.

Dieses Ufer wil ich haben;
Galathee in deiner Schoß
Kan ich werden frey und los;
Hier wil ich mein Leid vergraben:
Hier soll weit von Angst und Pein
Meiner Reise Ruhstadt seyn.

Also sang er/ daß die Wellen
Und das Ufer an der See
Galathee/ 0 Galathee/
Sämtlich muste wiederschellen/
Biß die Abendröthe kam/
Und die Nacht den Tag weg nahm.

There are four features here which seem to have caught the attention of later poets and been cultivated by Schirmer in particular; first, the pastoral setting - the mention of sheep, flocks etc.; second, the structural pattern of first and last stanza containing framework description and with the intervening stanzas as the shepherd's song; third, the geographical and sometimes personal allusions to Denmark
(der kalte Cimbersee), Heidelberg and the Neckar, Frankfurt and the Main, Heinsius (der grosse Daphnis) in Leiden and so on; and fourth, the use of certain formulae such as the 'seit' anaphora in the second stanza and the "Biß ... und" formula at the conclusion. In Schirmer's pastoral poems from the second Gepüscher we find all these phenomena. The pastoral setting is a constant; the structural pattern is there, too, in all except the dialogue poem (No. IX) and in No. X, which is part-dialogue, part-description; the only variation in this pattern is that sometimes there may be two stanzas ("Tilian an der Elbe") or less than one stanza ("Der sterbende Sylvius") as introduction. The geographical allusions are always there in the titles of Schirmer's poems and in the text also; in Schirmer's case they are normally to rivers, Elbe, Pleiße, Saale and so on. Towns are sometimes referred to, either directly or by epithet (Leipzig and "mein Rom" = Wittenberg in "Tilian an der Elbe"). One problem here is that the very obvious relationship between literature and life in the Opitz poem gives way to a more confused picture with Schirmer, in whose work one cannot apply the poems in a straightforward way to geography or biography, although it is tempting to do so; nor are there any obvious personal allusions to other writers or friends in Schirmer's poems. Perhaps this shows the increasing desire of mid-17th. century poets to conceal their lives from public view more effectively than Opitz does with the thin veneer in "Coridon"; the same tendency, in fact, which Opitz himself reveals through the contrast between his remarks about love-poetry in the Poeterey of 1624 and in the preface to the 1625 edition of his poems. Finally, the formulae mentioned above are also present in many of Schirmer's
early poems, especially the concluding formula which is used in eight out of the eleven. Because of the way in which so many of the above mentioned features figure in it we quote here the opening poem of the Gepüsch, written probably during the period 1641-48; the Opitzian formulee occur in the third and last stanza respectively - the other features and formulee are all very obviously present (RS pp.84-92):

Tilian an der Elbe.

Tilian gieng an der Elbe/
leer an Schwertzen voll an Pein/
Gleich als ist der Sonnen-Schein
an dem hohen Luft-Gewelbe
sich mit ihm halb bleich gekränckt/
und nach Norden abgesenckt.
Er beklagt sich/ und Serenem/
sich und ihre Lieblichkeit/
die/ bey später Abend-Zeit/
aller edlen Hertz und Sehnen/
offtermal auf frischer That
plötzlich angestecket hat.
   Halb hat sich das Jahr verschlungen/
sang er/ halb hat gleich der Frost
die berühmte Felder-Kost
Wieß und Auen abgedrungen/
es ist gleich ein halbes Jahr/
da/ Seren/ ich bey dir wahr.
Es wird deinen klugen Sinnen/
o du Schöne/ wissend seyn/
im was Kummer/ Noth und Pein
ich dich habe lassen können.
weit noch über jene Stadt
kranckt mich die mein Hertzse hat.
   Länger hätt ich dich gesehen/
ungensehnt der Liebes-Peine/
es wolt aber gar nicht seyn/
Ich/ ich musste von dir gohn!
weil Verhängnüs und die Zeit
mich beruftan anderweit.
    Fort must ich/ zwar mit was Glücke/
dencke/ Schöne/ selber nach/
su der Pleisse Sand und Bach/
biß ich wieder kam zurücke!
da ich in dich gants und gar
mehr/ als vor/ verliebet [war].
    Endlich doch must ich dich lassen/
und mein Leipzig sehen an/
das mir damals viel gethan/
da mich auf den freyen Gassen
alle Schäffer ausgefragt/
und mit mir sich hart beklagt.
Sie ja sind recht gewesen/
Ich war allzeit ohne Sinn/
kranke wie ich noch jetzt und bin.
Pasilius ging Kräuter lesen/
aber seine Kunst vor sich/
wolle keinsmal helfen mich.
Furcht und Angst hab ich vertrieben/
biß daß mich der Elben-Strom/
(da die kleine Welt mein Rom/
häufig stehet aufgeschrieben)
mit der gelben Fluth benetzt/
und ans ehe Land gesetzt.
Dieses Ufer da ich gehe/
bot mir meinen alten Freund/
was es ewig gut gemeint/
aber seit daß ich ihn sehe/
hat die Liebe sich verkehrt/
und aufs neue mich behört.
Er wolt meinen tieffen Wunden
Trost und Labsal sprechen ein/
aber jetz hat gleiche Pein
sein verliebtes Hertz empfunden.
Basilee die schwartze Macht/
daß er mich und sich nicht acht.
Es gefiel ihm zwar mein Spielen/
sprech auch meinen Säiten zu/
daß er oftermal die Ruh
seines Leidens kunte fühlen/
aber ich und meine Pein
wolten nicht gelindert seyn.
Bin ich bey dir oder ferne/
es gilt alles eben viel/
weil ich stets mein armes Spiel/
Schöne von dir dichten lerne/
aber du mein Spiel und ich
können niemals hören mich.
Ich blieb bey den alten Sachsen/
sah der Erden schöne Frucht/
und die geile Lämmer-Zucht/
auf den weissen Bergen wachsen/
o wie wohl wie wohl ist dir/
sprech ich der du weidest hier!
Muß ich gleich gedupelt leiden/
wil ich doch zu keiner Zeit
deiner Heerde Lieblichkeit/
lieber Hirte ferne neiden/
nur ich muß alleine gehen/
und weit von Serenen stehn...
Wenn ich schlaffe wenn ich wache
bin ich Schöne stets bey dir/
unterweilen träumet mir/
wie ich mit dir sits und lache/
wie ich auf dem Blumen-Plan
dich mit Rosen werffen kan.
Die dich setzen zum Göttinnen/
Mund und Lippen/ Stirn und Haar/
Hände/ Brust und Augen-Klar
leuchten täglich dem Beginnen/
däß dich heute noch mit Fleiß
mehr und mehr zu loben weiß.

Stum an Wönten/ bleich an Wangen/
taub am Ohr/ an Augen blind/
an Geberden als ein Kind
bin ich oftens hier gegangen.
aber O/ O Tilian/
dieses ist Übssonst gethan!
Täglich kommt die Morgen-Röthe/
legt auch täglich schlaffen sich/
Aber o/ wenn seh ich dich!
ach! es ist mir viel zu späte/
da ich/ wenn sich neigt der Tag/
dich noch einmal grüssen mag/
Hätt ich Leiden noch gesehen
und ihr reiches Nieder-Land/
wolt ich erst/ O Saalen-Strand/
dort an deinen Ufern gehen/
allda wolt ich gantz allein
ewig dir ergeben seyn.
Bleib Serene/ bleib indessen/
onne Trug und ohne List/
wie du stets gewesen bist.
Deiner wil ich nicht vergessen/
du solst stets/ wie Damentstein/
in mein Hertz gegraben seyn.
Alsdann nehme ich meine Ruhe
auf der halb-entblösten Brust/
die mir (wolte Gott) bewust.
Dann so gehst/ was ich thue/
mit weit mehr verliebtem Sinn
auf sein gutes Ende hin.
Also sang er Gluth und Flammen/
daß der Elbe gelber Strand
durch das weite Nieder-Land
seine Seufftzer trug zusammen/
bis der Himmel sich entdeckt
und die Sterne angestoeckt.

One may even detect technical influences from Opitz' poetry in the
two texts; the six-line stanza of "Coridon" is used in "Tilian"; as
we know already it is one of Schirmer's favourites and Opitz' use of
it in this famous pastoral poem may have influenced Schirmer's
predilection here. Some metrical weaknesses in the trochaic line
may have carried over also; compare Opitz'
Ich kam zu ihm/ wolte singen

with Schirmer's

Furt must ich/ zwar mit was Glücke/

both of which have unfortunate failures in coincidence of natural and metrical stress.

Opitz's massive authority can certainly be seen influencing Schirmer in all these early poems; yet as so often there are intermediaries who may also have played a part. In 1633 Paul Fleming produced two congratulatory poems in six-line stanzas, the one beginning "Hylas saß im feuchten Rasen", the other "Damon ging in tiefen Sinnen// um der sanften Pleißen Rand"; and in 1638 the same poet begins an ode with the following Opitzian formula:–

Sechsmal, zahl ich anders recht,
haben die verreiften Saaten
an des Hundsterns Glut gebraten;
sechsmal geübt der Wasserknecht
seinen Krug nun auf die Erden
und läßt Alles Winter werden,
seit wir...

Christian Brehme wrote a series of pastoral poems with geographical allusions which were published in 1637. And of course there are Rist's famous Daphnis poems which also imitate the Opitz pattern, although since they were first published in 1642 it is questionable whether they could be considered as a possible influence on Schirmer. Despite all these other examples, however, Schirmer's poem is so close to Opitz' original as to be described in musical terms as variations on an Opitzian theme; the closeness to Opitz is itself an additional reason for not attempting to deduce biographical details from the poem. One final point of interest: despite Schirmer's adherence to Opitz' poetry he shows a somewhat cavalier attitude
towards the master's poetics, for on the question of apostrophe where e is omitted Schirmer never takes the trouble to do this ("nun ich hab erleben müssen") whereas Opitz is punctilious on this point, as many examples in the "Coridon" poem demonstrate. This is a further example of Schirmer's general attitude towards poetic theory which Sonnenberg has examined. In poetic practice, however, there can be no doubt that he is very much in Opitz' debt in these early pastoral poems.

The other area of Schirmer's work where his debt to Opitz is particularly evident is the first 'virtuoso' Gepüsch of the Rosen-Gepüsch which also consists of relatively early poems, written about 1641-49. Here, apart from isolated instances throughout, there are several poems which clearly derive from the Silesian master. The first of these is the following, whose Opitzian sound already caught the attention of Günther Müller; in it the leitmotif of the whole collection, the rose motif, is used in its expected context, that of a carpe diem poem (RS pp.4-6):

   Sie soll der Jugend brauchen.
   Kom/Liebste/ laß uns Rosen brechen/
   Weil sie noch voll und farbigt seyn!
   Laß andre/ was sie wollen/ sprechen/
   Die Flucht schleicht sich den Jahren ein.
   Wir müssen unverwendet schauen/
   wie uns das alles folgen muß.
   Die Jugend trägt sich durch die Auen
   geschwind mit unvermercktem Fuß.
   Der Haar/ der Mund und diese Wangen/
   vergehen oft in kurzer Zeit.
   Der Augen-Liechter güldne Spangen
   seyn für dem Tode nicht befreyt.
   Die Edle Schönheit der Geberden/
   die meiner Liebe Mutter ist/
   kann durch den Wind verwehet werden.
   Komm/ Liebste/ weil du jung noch bist.
   Wer sucht den Mäuen unserer Tage/
   ist er bereit einmal vorbey?
   Häufig sich des Winters Leid und Plage/
   so sind wir aller Liebe frey.
Wie sich ein Regenstrom behende
don Bergen in die Thaler gest:
So reissen wir uns selbst zum Ende/
Das uns itsund schon eylen heist.
Sind wir in dürren Sand gelegt/
So werden wir/ und bleiben bleich.
Ein Stock/ der keine Zweige träget/
Ist keiner frischen Myrte gleich.
Drümm laß uns lieben/ wie es gethet/
eh noch der Abendstern anbricht.
Wer in der Liebe nichts verstehet/
der braucht der edlen Jugend nicht.

The two closest Opitz poems are probably "Itsund kömpt die nacht herbey" and the famous poem on the same carpe diem theme "Ach Liebste, laß uns eilen". Schirmer's opening line recalls the latter, as do phrases like "Die ädle Schönheit der Geberden" (Opitz: "Der edlen Schönheit gaben"). Opitz' Fuß – muß rhyme reappears in Schirmer's second stanza, although the foot image has been changed from Opitz' abstract "der edlen Schönheit gaben/ Fliehn Fuß für Fuß" to Schirmer's picturesque personification

Die Jugend trägt sich durch die Auen
geschwind mit unvermercktem Fuß.

The Petrarchist touches of Schirmer's third stanza recall both Opitz' "Itsund kömpt" and "Ach Liebste". And finally the "Drümm" of Schirmer's last stanza recalls Opitz' "Drumb" in "Ach Liebste", although it is part of the structural pattern of many of these carpe diem poems in all languages, such as Ronsard's "Donques" in "Mignonne, allons voir" and Marvell's "Now, therefore" in "To His Coy Mistress". As in the case of the "Coridon" poem one might produce all sorts of intervening poems on the same theme, such as Homburg's "Kom! Schönste/ laß uns eilen", which have a vague general resemblance, but the specific reminiscences show the heaviest reliance on Opitz.
One of the many Opitz poems which made their mark on the poetry of the century is the example he produces in the seventh chapter of the Postelrey to show how long and short lines may be mixed.:

Ihr schwartzen Augen/ jhr/ und du/ auch schwartzes Haar/
Der frischen Flavien/ die vor mein Hertze war/
Auff die ich pflag zu richten/
Mehr als ein weiser soll/
Mein Schreiben/ Thun und Tichten/
Gehabt euch jetzund wol.

Nicht gerne sprech' ich so/ ruff' auch zu Zeugen an
Dich/ Venus/ und dein Kind/ daß ich gewiß hieran
Die minste Schuld’t nicht trage/
Ja alles Kummer's voll
Mich stündlich kränkt' und plage/
Daß ich sie lassen soll.

Ihr Parzen/ die Ihr uns das Thun das Lebens spinnt
Gebt mir und jhr das was ich jhr/ und sie mir gönnt/
Weil ich's ja soll erfüllen/
soll sähnen meinen Fuss/
Und wieder Lust und Willen
Auch nachmals sagen muss:
Ihr schwartzen Augen/ jhr/ und du/ auch schwartzes Haar/
Der frischen Flavien/ die vor mein Hertze war/
Auff die ich pflag zu richten/
Mehr als ein weiser soll/
Mein Schreiben/ Thun und Tichten/
Gehabt euch jetzund wol.

The form of this poem inspired many imitations, such as Fleming's "Aurora schlummre noch an deines Liebsten Brust" (before Schirmer) and Kasper Stieler's variation "Die Nacht// die sonst den Buhlern fügt und süsse Hoffnung macht" (after Schirmer). But Schirmer's own imitation (RS pp.7-8) is much closer to Opitz than any of these other variations; it is probably no accident that it is only separated by one poem from our previous Opitz imitation. The text runs as follows:

Über Ihr Angesicht.
Ihr Augen voller Brunst/ und du/ du Purpur-Mund/
der braunen Suavien/ die mir oft rathen kunt.
und du/ der weissen Auen
Benelokte Wangen-Zier/
pflag ich euch anschauen/
ist nichts/ als Lust/ bey mir.
Dich Venus und dein Kind ruf ich zum Zeugen an/
daß meiner Suavien ich bleibe zugathan.

Weil man mich wird behalten
der greisen Ewigkeit/
soll nichts an mir erkalten/
mein Hertz brennt allbereit.

Ihr Himmels-Götter ihr/ die ihr fortstecken könnt
der Menschen Lebensziel/ mir leben noch vergönt/
auf daß ich möge stillen
den heissen Thränen-Streit/
hergegen nur mit Willen
Erschallen weit und breit:
Ihr Augen voller Brunst/ und du/ du Purpur-Mund
der breunen Suavien/ die mir oft rathe kunt/
und du der weissen Auen
bemalckte Wangen-Zier/
pfleg ich euch anzuschauen/
Ist nichts/ als Lust/ bey mir.

Schirmer has structured his poem in exactly the same stanza-pattern as Opitz and within the stanzas the length of lines and order of rhymes is exactly the same; which is precisely what contemporaries of Opitz admired about the poem. In this respect it is another example of the important influence of Opitz on Schirmer's early poetry. When we turn to the linguistic expression, however, there are some interesting divergences. Wolfgang Kayser has picked out these two poems as examples of the greater poetic facility which a mid-century poet like Schirmer is able to bring to bear; he points out Opitz' unfortunate tendency towards conglomerations of unrhythmic monosyllables, as in the second line of the third stanza, and contrasts this with Schirmer's greater rhythmic flow. One might also mention the attention to sound in Schirmer's poem, exemplified in the first stanza by the long and short u sounds in the first three and last lines and in the way in which the au sound of Opitz' original 'Augen' is carried through here in the adjective 'braun' and in the rhyme Auen - anzuschauen. So the whole, although demonstrating Schirmer's dependence on Opitz, also shows some subtle alterations and variants on the Opitzian pattern.
Another of the best-known of Opitz' poems is the adaptation of Ronsard's "J'ay l'esprit tout ennuye" which Opitz produces in his Poeterey as an example of the ode form. Opitz' portrayal of the Renaissance scholar in festive mood, throwing off the shackles of scholarship, abandoning books in favour of wine and the open air, seems to have represented an irresistible temptation to other 17th-century poets on the look-out for something to parody. Max Freiherr von Waldberg mentions some examples from different periods in the century but there are others also, and it would be next to impossible to exhaust all examples from the century. Here is the text as it first appeared in 1624 in the Poeterey:

Ode.

Ich empfinde fast ein gewagen
Das ich/ Plato/ für vnd für
Bin gesessen vber dir;
Es ist zeit hiernuβe zu schauen/
Vnd sich bey den frischen quellen
In dem grünen zu ergehn/
Wo die schönen Blumen stehn,
Vnd die Fischer netze stellen.

Worsue dienet das studieren/
Als zu lauter vngemaß?
Vnter dessen laufft die Bach
Unsers lebens das wir führen/
Ehe wir es innen werden/
Auff ihr letzten ende hin;
Dann kümpt (ohne geist vnd sinn)
Dieses alles in die erden.

Hola/ Junger/ geh' vnd frage
Wo der beste trunck mag sein;
Nim den Krug/ und fülle Wein.
Alles trawren leidt vnd klage/
Wie wir Menscnen täglich haben
Eh' vns Clotho fortgerafft
Wil ich in den süßen safft
Den die treube giebt vergraben.

Kaufe gleichfals auch melonen/
Vnd vergiß das Zuckers nicht;
Schawe nur das nichts gebricht.
Jener mag der heller schonen/
Der bey seinem Gold vnd Schätzen
Tolle sich zu krencken pflegt
Vnd nicht satt sue bette legt;
Ich wil weil ich kan mich letzen.

Bitte meine guete Brüder
Auf die music vnd ein glaß
Nichts schickt/ dünckt mich/ nicht sich baß
Als guet tranck vnd guete Lieder.
Laß ich gleich nicht viel sue erben/
Ey so hab' ich edlen Wein;
Wil mit andern lustig sein/
Muß ich gleich alleine sterben.

Schirmer's version follows Opitz' structure, stanza-form and motifs very closely - e.g. the beginning of the second and third stanzas - but he parodies Opitz' whole by reversing the preferences described; the poem moves from the open-air life to praise of books. In this he follows the pattern of the parodies of Opitz made by Held and Finckelthaus, although in them the movement is from praise of love to praise of books. Schirmer, as his title indicates, finds room for love too (RS pp.77-78):

Marnia und ein Buch.

Nun empfind ich keinen Grauen/
daß ich/ Phösbus/ für und für
bin gesessen neben dir.
Andre mögen umb sich schauen/
und bey jenen Springe-Quellen
in den Wiesen sich ergehn/
ich wil bey den Büchern stehn/
und auf sie mein Tichten stellen.
Artlich läßt es sich studiren/
Wenn man weit vom Ungemach
leitet seinen Lebens-Bach/
er/ weil wir ihm weißlich führen/
wird kein Theil dem Tode werden/
denn der kluge Geist und Sinn
Schwingt sich durch die Wolcken hin/
und kommt gar nicht in die Erden.
Holla/ Junger/ geh und frage/
Wo das beste Buch mag seyn/
laß den Opitz binden ein/
disse Frist der kurtzen Tage/
die wir Menschen auf uns haben/
wil ich in den Bienen-Saft/
den die Musen abgerafft/
tieffer/ als in Sand/ vergraben.
Kauffe gleichfalls andre Sachen/
und vergiß den Tscherning nicht!
schau das keiner dir gebricht.
Jener mag recht thörlich lachen/
der bey seinen Gold und Schätzen
tolle sich zu kräncken pflegt/
und ohn Lust sich schlaffen legt/
ich wil mich mit Büchern letzen.
Bitte die gelehrten Brüder
auf die Music/ und auf das/
wohoy stets der Plato saß.
Bringe mit die schönen Liedar.
Marnia/ dich laß ich erben/
bey den Büchern und bey dir
wil ich bleiben für und für/
Bücher lassen keinen sterben.

There is further evidence here of the way in which Schirmer ignores Opitz' poetics whilst imitating his poetic practice; the lack of an apostrophe after the verb in the first line is one such example (compare Opitz' third stanza "Eh' uns ... "). As regards the theme of Schirmer's poem, it seems to be going too far to call it "[eine] Art Apotheose der zeitgenössischen Dichter" as Waldberg does, after all Schirmer only mentions Opitz and Tscherning. The praise of scholarship is merely the reverse side of the coin from the Opitz poem and cannot be taken, for example, as showing that Schirmer 'believed in' scholarship any more intensely than did Opitz. The parodying of such a theme shows the characteristic 17th. century desire to demonstrate wit by writing variations on somebody else's theme. The most important point for us is once again the close attention, in Schirmer's early poetry, to the poetry of the 'Boberschwan'.

One fashion in 17th. century poetry - perhaps to 20th. century readers one of the more trivial ones - which like so many others stems from Opitz' Poeterey, is the love of echo-poems. In the fifth chapter of the Poeterey Opitz recommends these since Neo-Latin poets like Jan van der Does (Janus Dousa) and Johannes Secundus as well as
certain unnamed French poets had cultivated the genre. For this reason it is no surprise to find Schirmer including one as the final poem of the first Gapüsch of the Rosen-Gapüscbe, next to the Opitz parody described above. In any case Opitz himself gives further incentive to contemporaries and successors to copy this fashion, since at least one of his two examples in the Poemata of 1624 is derived from Du Bellay through a Dutch echo-poem in the Bloem-Hof anthology. Although one or two of the rhymes in Schirmer's echo-poem (RS pp. 79-82), such as reuen and ade suggest an acquaintance with Opitz's second echo-poem, basically Schirmer's is modelled on Opitz's first one, "Echo oder Widerschall". In both cases there is an extensive description of the locus amoenus as introduction, followed by a rhetorical question which introduces the echo section. This latter is much more extensive with Schirmer, consisting of about twice as many echoes as in the Opitz poem, each preceded by a double rhyme; this is probably a sign of the young poet trying to outshine the master in virtuosity. At the end the poet addresses nature and describes his relief from the pains of love. A minor new departure by Schirmer is the introduction of an echo-rhyme to conclude the poem.

From all this we infer that Schirmer's earliest poetry stands to a great degree under the influence of Martin Opitz. Acquaintance with and reliance on the master are strong but there are some interesting individual touches sometimes in his variations on Opitzian themes. When one begins to turn to the later poetry, however, the picture changes. Already in the Marnia sonnets, which were probably written between 1645 and 1648, there is far less trace of Opitz than before. The fourth sonnet, "An Ihre Klarheit/ als Er spahtiren gehen wolte",
is based on an ode in the Anacreontea transmitted in all probability via Opitz' fifth "Deutsche Überschrift". A further sonnet, "Über seine Träume" (No. V), we have already mentioned as an example of a Petrarchan original, the Opitzian version of which Schirmer will almost certainly have known. The 39th sonnet ("An die Nachtigalle") contains in the sextet a sequence of epithets describing the nightingale which recall Opitz' translation in the Poeterey (Chapter 6) of Heinsius' epithets for Bacchus, themselves partly appropriated from Ronsard. But apart from these examples the dependence on Opitz is remarkably low in the Marnia sonnets, although the degree of dependence on other sources such as Petrarchism and the Greek Anthology is high.

Apart from the poems with specific and early dates the second book of the Rosen-Gepüsch contains some other poems which show Opitzian influence; in the first Gepüsch, for example, there is the elegy "Asterie/ An Ihren Opitz/ aus Balth. Venators Lateinischen Elegie" which is a Nachdichtung of the poem in Opitz' work with the following title:- "Balth. Venatoris ad Auctorem Epistola. Ex persona Asteries; cuius in his carminibus saepè fit mentio." And the opening lines of the succeeding poem - "An das verliebte Frauen-Zimmer" (RS p.286) - with their address to the stars are typical of several phrases in this Gepüsch which recall Opitz' poetry - these particular ones are reminiscent of his "Epigramma an die Sterren" (TP 1624 p.49). But to judge by the date against some of the poems in the Gepüsch the whole group of poems is probably early, so that these reminiscences of Opitz here would seem to confirm the impression we have already gained.
In the third Gepüscher of the second book, too, we have pastoral poems which recall the Opitzian 'Coridon' poem and others. It has already been conjectured that these poems may be the residue of 'variations on a pastoral theme' composed well before 1650, and this would tally with the liking for Opitzian models; but over and above this point one can detect a certain weakening of the model Opitzian pattern which was so evident in the pastoral poems of Rosen-Gepüscher I,2. The only one here, in II,3, which recalls the Opitzian structure of hero and geographical background followed by speech and the "Bis daß" concluding formula as well as other Opitzian motifs is "Der scheidende Chloridan" (RS pp.346-350). This poem could be transposed into the earlier pastoral poems with no difficulty at all. In the others, however, one can see a certain movement away from Opitzian models in different ways; much more narrative and description and less dialogue in "Die Träumende Margelle" (RS pp.340-346), almost no direct speech in "Die muthwillige Phyllis" (RS pp.350-352), total direct speech with no introduction or conclusion in "Der Abschiednehmende Cleander" (RS pp.352-354), a completely different stanza pattern in "Die Überschöne" (RS pp.356-360) and so on. So the dependence on Opitz is not so great as in the earlier pastoral poems.

The poems described above are almost certainly fairly early; a more significant fact is that the poems of the second virtuoso Gepüscher (RS II,4) contrast with those of the first virtuoso Gepüscher in that they reveal relatively little Opitzian influence. In these later poems, possibly written between 1650 and 1654, there is no complete one which is an imitation or parody of Opitz, although there are reminiscences of Opitzian phrases here and there such as the epithet
"Trauben-Mann" (= Herbst) in Schirmer's "Herbst-Lied" (RS p.458) or the reminiscence of Opitz' "Coridon" in "Täglich geht die Sonne schlaffen" (RS p.383) or of "Itzund kompt die Nacht herbey" in the following stanza of Schirmer's "Über des Sommers Abend-Zeit an Sie" (RS p.457):-

Alle Blumen werden dunkel/
Nicht von der verbuhlten Nacht.
Liebste/ deines Lichts Garfunikel
Hat sie bleich und kranak gemacht.
Deine Lippen/ deine Wangen/
Nehmen ihren Glantz gefangen.

One of the most important features of this collection of poems is the group of 'Tugend-Lieder'. It is possible that some of the inspiration for these songs which contribute to the special tone of the Singende Rosen and of its successor RS II,4 is due to Opitz. Compare for example the beginning of Opitz' "Lied" (TP 1624 p.130) with Schirmer's "Er hält sich zu der Niedrigen" (RS p.440):-

Wohl dem der weit von hohen dingen
Den Fuß stelt auff der Einfalt bahn (Opitz)

Wohl dem/ der sich der Einfalt giebet/
Und stehet nicht auff hohen Ruhm. (Schirmer)

Nevertheless these resemblances, although obvious, are far less pervasive than in the earlier virtuoso collection and it does seem to be the case that in Schirmer's later poetry written after 1650 the dependence on Opitz is considerably reduced. In the poems of the Rauten-Gepüsche, for instance, apart from certain isolated examples already mentioned, there is little trace of Opitz at all. We regard as most significant, though, the difference in dependence on Opitz in the two virtuoso groups of poems; it is here that Schirmer shows off his full range of technical expertise. In the first he seems to feel
the need for Opitzian models; in the second this need has to a large degree vanished. This sign of increasing independence and maturity may be seen in conjunction with other similar factors, such as the lessening influence of Petrarchism on Schirmer's later poetry.

We move now from the influence of Opitz himself to that of the other Opitzians. By Opitzians is understood here for our purpose writers who are not associated with a geographical area relevant for Schirmer and whose work in addition does not deviate, broadly speaking, from the principles of Opitz' Poeterey. The first reservation removes from consideration, for example, Paul Fleming and any writers associated with Leipzig; the second eliminates Opitz' friend Buchner among others.

In Schirmer's catalogue of the great names of the century, mentioned above, many of the writers are those whose work falls into the Opitzian mould. Poets like Werder, Lund, Tscherning and the Königsberg poets (Dach, Roberthin) hardly move technically beyond Opitz' achievements; and they are close enough to Opitz chronologically (and usually geographically) to be seen as belonging to his orbit.

One thing which is striking in the work of these early 17th century writers is the stress on virtue which one encounters so frequently and which is misleadingly suggested as a prerogative of Schirmer's. For example, in Andreas Tscherning's collection of poetry of 1642 there are lines which read just like Schirmer's lines on virtue:

O Licht der Jugend/
Du Ausbund aller Ziehr/
Und Bild der Tugend ... ("Auff den Naumenstag einer Jungfrawen")
While one could never prove that Schirmer knew any of these individual poems (although they are early enough in time for him to have had a good chance to do so) it is fair to say that here, collectively, in this area of the century, in the development from Opitz through such Opitzian writers as these as well as in the work of later poets like Buchner and Zesen, is the origin of the stress on virtue which is so apparent in Schirmer's work. 26

A further connection between the Saxon Schirmer and the Silesian Tscherning is their relationship to Buchner, Schirmer as pupil, Tscherning as equal and colleague. Buchner hoped, in vain, as it turned out, to see Tscherning occupying a post at his own university of Wittenberg. Despite the acquaintance with Buchner, however, Tscherning only very occasionally adopts Buchner's characteristic dactylic verses, normally remaining true to Opitz on this crucial point. There are a very few examples in his poetry of 1642, like the "Dactylische Ode auf Löwensterns Hund" or the poem in anapaests beginning "Wo war ich am meiststen? Wo bin ich anjetzt?" 27 His seeming reluctance to experiment more widely with dactyls reminds one of Schirmer's own very sporadic dactylic poems, so unusual for a pupil of Buchner's. Perhaps the affinity in spirit between the two is greater than biography might lead us to suppose.

The Opitzian pastoral guise, which is lacking in Tscherning's work, 28 is provided by another of the Opitzians from the early part
of the century, the Hamburg poet Johann Rist. His Daphnis poems of 1642 are well known and Schirmer may well have been acquainted with them. But there is an earlier collection, his Musa Teutonica of 1634, which is much more likely as a model for Schirmer. Here Rist's favourite pastoral name for his heroes is Mirtillo, which reminds one both of Opitz and of Schirmer's earliest poetry. In pastoral poems like "Mirtillo Nachtklage/ über daß abwesent seiner Amaryllis. Ode Trochaica" or "Klaglied daß verliebtten Myrtillo. Ode Trochaica" Rist uses a six-line trochaic stanza reminiscent of Opitz which anticipates Schirmer's favourite stanza-form in the pastoral poems. The combined resemblance of subject-matter and form is suggestive.

Of the writers of the Königsberg school, who are usually considered essentially as Opitzians, Simon Dach is the one who comes first to mind in connection with Schirmer. The characteristic Königsberg emphasis on fidelity which can be detected in his work as in that of the other Königsberger can be seen as leading on to Fleming and ultimately to Schirmer's later poetry, especially the Singende Rosen. Max Freiherr von Waldberg has traced the way in which some Opitzian motifs may be transmitted via Dach and Fleming to Schirmer. For example, Dach's wedding-poem beginning "Die Sonne rennt mit prangen" is clearly one ancestor of Schirmer's "Anacreontische Ode" of 1643. Perhaps the most important influence on Schirmer's poetry is on the morality poems of the Singende Rosen and RS II,4. The scorn of money which obtains in these poems is already anticipated by Dach; and in stress on virtue Schirmer is outdone by Dach, since this is something which permeates the poetry of the Königsberg poet. The rhyme Jugend - Tugend, for example, which figures in Schirmer's
work, appears countless times in that of Dach.\textsuperscript{34} So here in Dach's work, as in the work of Tscherning, we see a marked concern with virtue which is even greater than in the work of Schirmer; this helps to explain how Schirmer came to the theme and shows us his poetry as far from unique in this respect. (It does not, of course, as may be objected, explain why Schirmer or any other poet should take up this theme; nobody forced him to do so, so that one may suppose that something in his personality led him to it.)

In the case of all the Opitzians it is not so much a matter of being able to pinpoint any particular poem as having inspired any particular Schirmer version but rather to detect characteristic themes and motifs (which will naturally often be derived from Opitz himself) which can be seen to precede similar themes and motifs in Schirmer's poetry. Although stylistic points are also of interest it is this taking over of themes and traditions which forms our main concern here. The legacy of Opitz and his successors is indeed strong in Schirmer's work and to some extent, as the last examples show, determines the tone of Schirmer's poetry; on the other hand it is important not to ignore the signs of increasing independence in Schirmer's work, one of which is the step he takes away from the shadow of the Silesian master.
Chapter 4. Paul Fleming and the Leipzig poets.

It might be supposed that the shadow of the Thirty Years' War, cast over so many German lands, created gloom and despondency throughout the social life of the period, in countryside and town alike. Certainly the disastrous effect it had on Silesia was one factor in the dispersal of so many Silesians throughout other German-speaking lands. Yet social life was not entirely and everywhere stultified; not only at the Courts but also in some cities there was apparently affluence enough to maintain a fair standard of living. The Saxon city of Leipzig was one such place; here, despite the war, there were frequent festivities and even a tendency towards gracious living and luxury. This pleasure taken in the things of this world is a factor in the cultural life of the town which can hardly be overstressed; the presence of the university within its walls can be associated with this dominant tone.

The Leipzig poets as a group or groups have not as yet commanded as much critical attention as other groups or individual authors in the 17th. century. The reasons for this may be many; for one, since they are not noted for technical innovations, nor for the writing of poetics, they can easily, with the exception of Fleming as an individual, be bypassed in any description of formal developments in the 17th. century, a century in which theory plays such an important part. Another, though secondary point, may be that whereas a similarly unexperimental circle like the Königberger at least stands out geographically in isolation, the Leipzig poets can more easily be overlooked in the context of Saxony, with Buchner and others working nearby in Wittenberg.
The poets who lived and wrote in Leipzig during the 1630's and 1640's were almost always students at the university. Whether at any time they formed what might be called a circle, let alone a school, is a matter of some doubt. Even the only specialized work on the period, Witkowski's *Geschichte des literarischen Lebens in Leipzig*, offers no clear-cut opinion on this point. The uncertainty of scholars in this respect is reflected in Richard Newald's words:

Die Dichter, welche ein Studium in Leipzig aneinander schloß, bilden nur insofern eine gewisse Einheit, als ihnen eine Beziehung zum Volkslied nachgesagt wird, und sich die Geltungsbezirke von hofisch-lehrter und volkstümlicher Kunstübung bei ihnen nicht scharf voneinander abgrenzen lassen. Sie treffen im Studentenlied zusammen.

Later Newald writes of their carefree attitude to poetics as a common factor - "Zur Theorie fehlt die Verbindung". Probably the truth is that there was some kind of a general tradition stemming from the 1630's or earlier, a feeling of 'something in the air', always a problematic criterion on which to base judgments. Nevertheless it is difficult to see any more formal connection between these poets as having existed at any time.

One of the common factors linking especially the earlier Leipzig writers is their closeness to the Opitzian tradition. Indeed, many of the features we have noted in the previous chapter as characteristic of the Opitzians are also to be found in their work. A case in point is the work of the North German poet Zacharias Lund who studied in both Wittenberg and Leipzig in the early 1630's; despite his study at Wittenberg he does not seem to have imbibed from Buchner any experimental ideas, so that in this respect he does not stand so very far away from Schirmer. Some critics detect a 'gay' Leipzig tone in his work; there are examples which can be found in his collection of
1636, such as his seemingly flippant Ovidian parody

Das ist Liebe Lust/ das man
Täglich sich verändern kann.

Yet in juxtaposition to this poem we find the poem "Ein Anders" where virtue is emphatically stressed, and this is rather more characteristic of the collection as a whole and reminds us of Schirmer’s work. Also significant are the poems on the theme of fidelity, such as the poem "Wir sind in dem Wahn betrogen", which ends with the following stanza:-

Trew Lieb' ist/ was ich habe/
Trew Lieb' ist/ was ich dank/
Trew Lieb' ist/ was ich schenck/
Sie ist all mein Haab und Gabe.
Trew Liebe bindt die Hand.
Trew Liebe lässt das Band.

Lines like these, which are entirely characteristic, remind us of the work of Dach and the Königberger as well as of that of Paul Fleming. The latter comparison is most significant, especially when we realize that Fleming modelled some of his poems on the work of Lund, although the two were probably not personally acquainted.

The reason for the closeness to Opitz of the early Leipziger is not far to seek. The number of young Silesians studying in Leipzig around 1630 was exceptionally high; they brought with them their reverence for the Silesian master. The most important of these young Silesians for our purposes is the student Georg Gloger, who befriended Paul Fleming during his studies from 1630 till 1631, when Gloger died. The following ode gives a sample of his poetry, probably written round about 1630-1631 in Leipzig:-

Ode.

Wilstu dich gleich von mir kehren,
Und was Liebes suchen dir,
Doch so kannst du kaum entbehren,
Was du funden hast bei mir.
Was du hast bei mir gefunden,
Findest du nicht alle Stunden.
Gute Wort' ein jedes gibt,
Treue Herzen seltsam sind.
Woll dem, war was ihn liebt, liebet,
Und ein gleich Gemüte findet.
Ich auch wil für alle Geben
Ein getreues Herze haben.
Zwar ich habe mich befließen
Und beworben alle Zeit,
Wie ich möchte doch genießen
Treuer Lieb' und Seligkeit.
Aber die mir war mein Leben,
Hat sich anderwerts begeben.
Sol ich denn nun Solches lieben,
Was doch nicht wil meine sein?
Mich in fremden Fawern üben
Und mir machen newe Pein?
Sol ich meine Trewe binden,
Wo Mühs trewes ist zu finden?
Wärest du doch, weil du so liebest
Fremde Gunst, wie ich jetzt bin,
Und der, dem du dich ergiebest,
Hätte deinen falschen Sinn,
So würdestu nach solchem Wählen
Dich, wie ich mich muß, auch quälen.
Doch du wilst und must nun scheiden,
Deine Segel gahn schon auf,
Wollen keinen Anker leiden,
Sind bedacht auf vollen Lauf.
Nun du solst bei diesen Winden
Wenig trewe Potre finden.
Wärest du denn in Tod und Leben
Dort auf wilder Wellenbahn
Auf dem Untrewbette schwieben
Hellenunter, himmelan:
Denn wirstu auch nicht vergessen,
Was du hast bei mir besessen.
Ich wil nunmehr einsam leben,
Und mich immer halten mir,
Wil mich keinem so ergeben,
Wie ich zwar getan bei dir,
Daß ich meine Lieb und Trewe
Nicht aufs ander mal berewe.

The expression is as Opitzsian as anything of the period and might be found in the work of Daoh or possibly the early Schirmer. We note especially the precision of the apostrophe in lines 7 and 16 according to the principles of Opitz' Poeteray (and also its omission in the penultimate line) and also some deficiencies shared with Opitz, such
as the profusion of unrhythmic monosyllables in line 9 and lines 30-31. So in technique the poem looks backwards to Opitz (possibly in the imagery too; cf. "Anker" and "Fort" as in Opitz' "Dorinde" poem). Yet in theme, with its stress on fidelity, it reminds us of the work of Gloger's friend Paul Fleming, the most important poet to work in Leipzig.

Fleming himself had been educated at the Thomasschule in Leipzig during the 1620's; here one of his teachers was the famous composer-poet Johann Hermann Schein. The latter will certainly have drawn his attention to the desirability of cultivating the song (often referred to as "Odes" in the 17th. century) and his own elegant and often light-hearted works may have left their mark on some of Fleming's early productions, such as the odes "Laß uns tanzen, laß uns springen" or "O liebliche Wangen" (Odes V, 2&3). In 1628 Fleming moved on to the University, where he remained till 1633, receiving in the five years the Baccalaureat of Arts (1632), the crowning as an Imperial Poet Laureate (1632) (already by this time becoming a somewhat dubious distinction) and his Doctorate of Philosophy in 1633. It is clear that he is already a distinguished figure and well-known poet by the time he leaves Leipzig, although most of his best-known poetry was written later in his life. From the earlier period dates his Neo-Latin love-poetry, the "Rubelle" poems, which anticipate his later German love-poetry. Also from this time dates his first and little-known major work, the "Jesu Christo Nativitium" which he recited in public in February 1631. Both the subject-matter and the method of delivery remind us of Schirmer's "Jesu Christi Triumph" twelve years later and it may well be that Schirmer was consciously
following Fleming's example here; the suspicion is strengthened by the fact that some of the epithets recall not only Opitz's poetry but also that of Fleming; for instance the phrase "Todes-Tod" which is reminiscent of several examples (some admittedly in a different context) in Fleming's work, or the mention of Jonathan or phrases like "Levit in Ewigkeit". 14

Fleming's travels took him away from Leipzig after 1633, so that we cannot be certain to what extent all his later poetry was known in the Saxon city. 15 We can be sure, however, that his name was revered, along with that of Opitz, and that he provided an example for the young Leipzig poets to aim for. His friendship and later contact with Finckelthaus shows that he had not entirely lost touch with Leipzig acquaintances. 16

The precise extent of Fleming's influence on Schirmer is difficult to determine. That the younger Saxon poet looked up to the older there can be no doubt; apart from the general considerations just mentioned Fleming figures prominently in all the lists of 17th. century great names which Schirmer compiled, such as the 'Zueignungsschrift' of the Rosen-Gepüsche or the 59th. Mannia sonnet. Yet there are few close imitations of Fleming's poems in Schirmer's work, no parodies as in the case of Opitz. One of the rare examples of an imitation is Schirmer's sonnet "Als sie im Grünem schlief" (RS pp.203-204) which is based on Fleming's sonnet "Als er sie schlafend funde" (Gedichte I p.530) and can best be seen in comparison with a later variation by Schirmer's Dresden friend Justus Sieber. In Schirmer's earlier work there is the tendency in his Petrarchist poetry to use Death as the concluding point of the poem; this is
certainly anticipated in the work of Fleming (Gedichte I p.517, p.518, p.523 for example) but must be regarded as part and parcel of the Petrarchist convention as a whole. It seems to be mainly in the later poetry of the Singende Rosen and Rosen-Gepüische II,4 that such poems occur which remind one of Fleming, with their stress on constancy and fidelity; in other words the earlier areas of Schirmer's work where imitations of Opitz are most prevalent are largely lacking in poetry reminiscent of Fleming, apart from isolated phrases such as the Sonne/Wonne rhymes. The poems we have in mind are examples like "Er bindet Sie an" (RS pp.392-394) where the last verse runs as follows:–

    Treue Liebe kan nicht trügen/
    Ist Sie gleich in was verschwieg'en/
    Dennoch bricht Sie durch das Land.
    Meine Liebe/ Schatz Dorinde/
    Hog'et weder Flut noch Winde.
    Der Bestand ist Mund und Hand.

Or there is the third stanza of "Sie preiset ihre Liebe" (RS p.408):–

    Eine Liebe/ die nicht wanket/
    Dringt auf Beständigkeit.
    Was ein fester Grund ümschräncket/
    Das hat seine Sicherheit.
    Wer beständig bleiben kan/
    Setzt des Wetters Sturm hindan.

While few would deny that the tone of such lines is very close to that of Fleming's poetry, they could never be used as evidence of specific influence, since the resemblances are by no means exclusive to Fleming. A more interesting example is No. XXX of RS II,4, "Bey der Nacht" (RS pp.414-415), which might be called a development from a Fleming theme. The poem in question is Fleming's famous "An Anna aus der Ferne" (Odes V, 42), described by Pyritz as "die Krönung der Flaminschen Liebesdichtung".¹⁷ We give Fleming's ode first, followed
by Schirmer's:-

An Anna aus der Ferne.

Aurora, schlummre noch an deines Liebsten Brust,
es ist der tiefen Nacht kein Morgen noch bewuBt.
Diana führ't die Sternen
noch höher in die Luft,
will weiter von mir lernen,
was ich ihr vorgeraft.

Neun Stunden sind nun gleich von Nächten durchgebracht,
Neun Stunden hab' ich nun an Korilen gedacht,
an Korilen, die schöne,
von der ich bin so weit,
drum klinget mein Getöne
nach Nichts denn Traurigkeit.

Nehmt Korilen in Acht, ihr Wächter aller Welt,
für ihren treuen Sinn, den sie mir vorbehält.
Ich will nicht müde werden
in ihrer festen Pflicht,
bei daß der Feind der Erden
auch mir mein Urtheil spricht.

Aurora, lege nun um dich den Purpurflor.
Der junge Tag tut auf der Eos gültnes Thor.
Wirst du mein Lieb ersehen,
so gieb ihr einen Wink,
als mir von ihr geschehen,
indem ich von ihr ging.

Bey der Nacht.

Wie? wilstu/ blasses Bild/ den müd'en Tag ereilen?
Halt doch den Wagen an.

Verzeuch ein wenig noch/ Diana/ dein verweilen.
verreme dir die Bahn.

Halt doch den Ziegel fest in deinen weissen Armen.
Laß deine Hinde stehn.

Weil ich in Liebes Glut ietzunder soll erwarmen
Und bey den Kräutern gahn.

Hier/ Schöne/ wo ich bin/ an diesen Springe-Flüssen
Soll meine Ruhstat seyn.

Du solst mich/ und ich dich/ mit vollem Munde küssen.
Ich bin und bleibe dein.

Gedenke doch der Zeit. Es läßt der Schiffer Hauffen
Auf der bewegten See

Die Segel aufgespant hin nach dem Porte lauffen
Zur schönen Galathe.

Doch schau/ der reine Mond zeigt jetzt die Silber-Wangen/
Und bringet Scheidens Zeit.

Zur guten Nacht will ich dich/ Schöne/ noch umfangen/
Der Kuß say dein Geleit.

Schwartz-braunes Venus-Kind/ was ich auf diesen Auen
In dunckeln sehen kan/

Das will ich neben dir in kurtzen wieder schauen.
Nun brent/ ihr Sternen/ an!
We see here Schirmer embellishing on Fleming's mythological reference to Diana; first he decorates the reference with personification; then he brings in a series of pictures from Nature, for this is the end of the day, not the end of the night as in Fleming's poem. It is tempting at first reading to call lines 13-16 an image, but strictly speaking they only represent a depiction. To finish the poem he returns to the moon and the stars, as in the first and third stanzas of Fleming's poem. The whole is another example of Schirmer's virtuosity in *Rosen-Gepüsche* II,4 and an example of how he develops technically from the pattern of Opitz' "Ihr schwartzen Augen, Ihr" and Fleming's poem; there the rhythmic pattern is much simpler with the two Alexandrines followed by four three-foot iambic lines; in Schirmer's poem the long and short lines are alternated which produces a rhythmic ebb and flow matching the content perfectly in the first two lines, for example, or in lines 13-16, or in the rhetorical apostrophe of the conclusion. Fleming's classic mixture of simplicity and virtuosity is fully matched here in the elegance of Schirmer's song.

Another late poem of Schirmer's which seems to imitate a Fleming pattern is the ode beginning with the lines

> Ehre wil ich ehren/  
> Ehre wil ich lieben  (SR, No. IV)

one of the 'Tugend-Lieder' of the *Singende Rosen* later omitted in *Rosen-Gepüsche* II,4. This is surely modelled on Fleming's "Tugend ist mein Leben" (Odes I,8) which includes the lines

> Tugend will ich ehren,  
> Tugend wird mich lehren ...
The theme, too, is typical of both poets.

In the work of the Leipzig poets, especially the early ones, one common factor, implied in the quotation from Richard Newald above, is the general carefree attitude towards poetics. Fleming gave the lead in this respect. Although all critics are agreed that he attempts to adhere to basic Opitzian principles without questioning them, he nevertheless bends the rules as much as he can without breaking them.\(^\text{18}\) It has been shown, for example, how his freedom in the handling of compounds offended the Opitzian purist Andreas Tscherning.\(^\text{19}\) In metrical matters this freedom (or laxness, as it might be called) is reflected in Schirmer's work also. For example, the addition of an e-ending in prefixes or preterites is a feature of Fleming's poetry which contributes to its lightness and speed; yet it has been shown that Schirmer goes even further than Fleming in adding e-endings to adjectives and nouns, which produces the same result.\(^\text{20}\) And not only in matters of stress but also on the question of rhyme Schirmer follows Fleming's licence. For example Fleming's c - u rhyme (derived from Opitz, criticized by Buchner and Zeseen in their poetics\(^\text{21}\)) appears several times in Schirmer's poetry.\(^\text{22}\) And Schirmer, like Fleming, rhymes the long and short i of erkist - ist.\(^\text{23}\)

These examples show an affinity between Schirmer and Fleming, the same affinity which is suggested more generally by the predilection of both for the ode form, in other words the song, which allows maximum freedom for virtuosity in the varying of line-lengths, stanza form and so on.\(^\text{24}\)

When it comes to sonnet-writing Schirmer's production shows affinity to Fleming's in several respects also. As Walter Mönch
has shown, Schirmer is one of the very few poets to prefer Fleming's rhyme-scheme with the masculine rhyme first in the quartets. 25 Maybe this is one of the factors which Welti was thinking of when he referred to Schirmer's "Neigung zu Fleming". 26 In addition to this, Fleming and Schirmer have been shown to be two of the very few poets who use a large number of sentences per sonnet, much larger than the average 17th. century sonneteer. And both of these points link Fleming and Schirmer without necessarily involving the other Leipzig poets; for example, Christian Brehme's few sonnets are right at the other end of the scale. 27

One final point about Fleming and Schirmer; we have noticed in Schirmer's work a certain tendency towards transcending the Petrarchist tradition in love-poetry; this is the same phenomenon as Pyritz has noticed in the case of Fleming. 28 While one could not necessarily call this influence, it is certainly evidence of strikingly parallel development in the work of the two authors.

One might summarize the relationship between Fleming and Schirmer as follows: there is not a great deal of evidence for 'influence' in the sense of one poem being modelled on another as there is in Schirmer's relationship to Opitz; there is, however, considerable cumulative evidence of general and specific affinity in kind in their poetry and of the two developing to some extent along parallel lines, the one approximately one decade before the other. While there is no proof that Schirmer was consciously imitating Fleming more than very rarely, the literary historian can be perfectly justified in placing Schirmer's work as in many ways the continuation of Fleming's tradition of elegant virtuosity in a poetically free but relatively
Fleming's stay in Leipzig had ended in 1633, but his name was still revered by the Leipzig poet of the later 1630's. Zesen, in a sonnet of 1641 (the year of Schirmer's arrival at the University of Leipzig) gives us a list of the big names associated with the town:

An die Stadt Leypzig.

Was ist dis für ein schöner toon? was ist dis süße singen?
Das sich erheben kann so hoch und brechen durch den Neid/
Das Leypzig/ dich berühmet macht/ du schöne zier der zeit.
Wie läst nicht Phöbus selbst in dier die hohen Lieder klingen/
und lehrt in Deutscher Poesie die gülñen seiten zwingen?
Dann Flemming übte sich in dier mit singen allbereit/
dem Lund und Olearius nichts fehlt an zierlichkeit;
ja Hartman/ Bremen/ Finckelteus und Heinsius sich schrigen
bis an die blauen Hämmel nauf und geben dier den preis/
weil sie/ ó schöne Stadt/ in dier durch angenehmen fleiß
den Opitzinnen abgesiegt und ihr versüßes spielen
boy früh- und später Abends-zeit erlernen und geübert;
Drumb dich/ ó schöne MusenStadt ein jeder ehrt und liebt:
Der Sänger Printz spitzt auf dein Lob die zahrtten federkielen!

What does Zesen mean by "den Opitzinnen abgesiegt"? Does he mean that in addition to following Opitz the Leipzig poets have gone beyond him in technique? It does seem that the Leipzig writers of the later 1630's were occasionally slightly more experimental in their approach to poetry, or rather more conscious of questions of poetics, than those of the earlier 1630's. For example, in a collection of wedding poems from Leipzig and Dresden there appears a sonnet by Andreas Hartmann, one of the poets mentioned by Zesen, with the unusual rhyme-scheme abababaddcddc. The poem is entitled "Hochzeit-Grüsse an ... Martin Schnörkeln" and dated Leipzig, 1636. Is this experimental or merely carefree? On the whole the former is to be assumed, for a poet who must have been aware of Opitz' Poeterey could surely hardly write a sonnet like this without being conscious of doing something experimental. Instances like this are perhaps what Zesen had in mind.
Of the poets mentioned by Zesen in his sonnet Finckelthaus and Christian Brehme are probably the two whose names have become most closely associated with Leipzig in the later 1630's. They must be the best candidates as representatives of a 'Leipzig style'; in this connection the rougher tone of their poetry, its vigour and crudeness is often stressed, features which set it off from much of the poetry of the time, and particularly from that of Fleming and, with some exceptions, Schirmer. 31

Finckelthaus, the better-known of the two, seems like his friend Fleming to have travelled the world. He received his Master's degree about 1633 in Leipzig, thereafter travelling as far afield as Brazil. The exact date of his return to Leipzig is uncertain, but he obtained the post of Stadtschreiber or Stadtrichter there and died, probably in Leipzig, sometime after 1647. The extent of the cruder, more realistic elements in his poetry, the extent of the social satire has certainly been exaggerated. Poems like "Der Schäffer Blax an die Allo-Mode Brüder", "Die Mertens-Genß" and "Sauff-Lied" have been constantly anthologized and quoted by critics. 32 These are not necessarily typical of Finckelthaus' Deutsche Gesänge of 1640 as a whole. Indeed, they fall together in a group of three about half-way through the collection, which might even suggest that Finckelthaus was conscious of them as a group on their own. 33 Be that as it may, there are certainly very many poems in the collection which can be read as Petrarchist love-poetry without any sign of satire or persiflage; poems like "Der Schönen Tugend schönes Wohnung in seiner Schönen" or "Chrysille" or "Seine Sonne", the first stanza of which runs as follows:-
Sonne meiner schwachen Sinnen/
Ach entdecke deinen Schein:
Daß ich etwas kan beginnen/
Und darauff ermutert seyn.
Zeige deiner Flammen Frucht
So mich Töten lebendt macht.

Witkowski, who was probably the originator of the critical opinion mentioned above, nevertheless admits the existence of this perfectly conventional Petrarchism. It is too tempting in 17th. century criticism to stress only what seems different or goes against a convention or social tradition; normality should not be ignored either. This temptation has led to somewhat one-sided judgments in the case of Finckelthaus and some of the other Leipzig poets. Who would think, for example, after reading the critics, that the theme of virtue is strong in Finckelthaus' poetry? Yet the second poem of the collection - "Der Schönen Tugend schöne Wohnung in seiner Schönen" - begins with the following stanza which sounds just like a Schirmer poem:-

\[
\text{Gepreistes Hauß der Keuschen Jugendt/}
\text{Du reiner Außug aller Zier/}
\text{Erfrewe dich/ die schöne Tugendt}
\text{Hat einig ihren Sitz in dir.}
\text{Die Würde dieser Hoheit macht/}
\text{Daß du so löblich wirst geacht.}
\]

A similar poem which also includes the Jugend - Tugend rhyme is "Armille", which begins

\[
\text{Ach schönes Hauß der keuschen Jugendt/}
\text{Du reiner Spiegel aller Zier/}
\text{Erfrewe dich/ die weisse Tugend}
\text{Hat einig ihren Sits in dir ...}
\]

Its three verses end with the couplet

\[
\text{Wer dich nicht wil/ wie ich/ erkennen/}
\text{Der ist ein Tugend-Feind zu nennen.}
\]
The theme contrasts with the usual image of Finckelthaus as a sensual man of the world and is as reminiscent of Schirmer's work as poems like "Er gelobet die Beständigkeit" are of Dach or Fleming.

The poems quoted above not only recall the theme of much of Schirmer's poetry but also utilize a favourite stanza-pattern of his, the ababoc rhyme-scheme with four stresses to the line; in these cases the metre is iambic but there are other examples in trochaic metre, such as the opening poem "Er liebet". There are many Finckelthaus poems of this type which seem very close in spirit and technique to the work of Schirmer; the publication of the collection in 1640, immediately before Schirmer began writing, by one of the best-known poets of his university town, leads us to the reasonable assumption that such similarities are not accidental, that Schirmer knew and was influenced by Finckelthaus' work.

Some minor points must be mentioned also. Finckelthaus' Opitz parodies ("Ein hoher Sin" and "Er entsaget der Liebe" - his version of "Ich empfinde fast ein grawen" which rejects love, but like Schirmer's parody, extols books) show the same awareness of the master as a model that we find in Schirmer's work. So, too, do the pastoral poems such as "Cloriman und Cynthie", "Die ungetrewe Chrysille" or "Cloriman und Flora" which abound in the collection; the tendency for their stanzas to end in a refrain, however, while it may stem from Opitz, recalls Fleming's rather than Schirmer's practice. There is the occasional pastoral poem in dialogue, such as "Silenus und Daphne singen gegen einander", which is held to be a special characteristic of the Leipzig poets. This trend is to be found in Schirmer's work also in poems like "Chloriman und Galatheo an dem Belt" (RS pp.122-124).
or "Phyllis und Coridon/ die Wachenden" (RS pp. 354-356).

Finckelthaus follows Fleming closely in the matter of technical innovations beyond Opitz. There is only one poem in the collection with any dactylic lines and that is "Chrysille", an interesting composition in six stanzas of mixed iambic and dactylic lines. As a specimen we give the first stanza:

Sollt der zu schelten seyn und unrecht haben/
   Der stille Zucht und fromme Tugend preist?
Mein Leben/ ewre Zier/ der Schönheit Gaben/
   Vor andern billig auch vollkommen heist.
   Ob unter vielen der minst ich bin/
   Jedoch soll stündlich mein trewer Sinn
   Euch stets leibigem seyn.

Apart from the thematic similarity to Schirmer's poetry the virtuosity of the stanza form here represents, for Finckelthaus, a step on the road down which Schirmer is progressing a few years later.

Sonnenberg, in discussing Schirmer's imagery, has detected a tendency for Schirmer to move away from the everyday images of Opitz and suggests that an example of this tendency is that as a student in Leipzig he tried out the "prunkende Bilder" of Finckelthaus. Such imagery is certainly not very common in Finckelthaus' work. There are isolated examples such as the fourth stanza of "Chrysille" where the poet describes himself as high priest of his mistress's "Mund-Altar"! Such examples are rare with Finckelthaus and non-existent with Schirmer. Both remain relatively close to the Opitzian pattern of restrained imagery.

The work of Finckelthaus may have been utilized as a source by Schirmer on occasions. For example, Finckelthaus' translation of the French Jugement de Paris, which appeared in Leipzig in 1645 as Das Urteil des Schäffers Paris, probably provided material for
More important, the earlier poet's so often quoted drinking song must have influenced one of Schirmer's seasonal poems at the end of the Rosen-Gepüsche (RS pp. 457-460). We give the two poems in their chronological order:

**Sauff-Lied.**

Ihr Brüder singt vnd stimmt mit an/
   Rundadinellula;
Ein jeder schreye was er kan:
   Rundad.
   Gut ist der Wirth/ gut ist das Bier/
   Rundad.
Ein Schelm ists/ der nicht schreyt mit mir:
   Rundad.
Das Gläß soll nimmer stilles stehn:
   Rundad.
Auff G'sundheit soll es umbher gahn/
   Rundad.
Wer nicht die Liebeste hertzt und küsst/
   Rundad.
Unwürdig seiner Liebsten ist.
   Rundad.
Drumb nehmt ihr Brüder acht der Schantz/
   Rundad.
Kein feiges Hertze kriegt den Krantz.
   Rundad.
Singt/ springt/ klingt/ trinckt/ hertzt/ schertzt und schreyt:
   Rundad.
Es ist versoffen alles Leid.
   Rundad.
Und wenn ihr dieses habt gethan/
   Rundad.
So stimmt das Runda mit mir an/
   Rundad.
Runda/ Runda/ Runda/ Rundadinellula/
   Rundad.
Runda/ Runda/ Runda/ Rundadinellula.

**Herbst-Lied.**

Heran/ Heran!
Du Treuben-Mann/
Du grosser Zecher/
Du sturtze-Becher!
Schenck uns den Wein
Biß oben ein/
Daß wir im Meyen
Uns sämtlich freuen.
Dein süßer Saft
Giebt allen Kraft/
Die im Gedenken
Sich sorglich kränken.
Du springst uns bey/
Machst Sorgen-frey/
Wenn bey dem Schlingen
Wir lustig singen.
   Mein Bruder/ schau/
Der süsse Thau
Soll auf der Zungen/
Bald seyn verschlungen.
Verzeih es mir/
Ich bring es Dir.
Bring du es Jenen/
Auf Glück der Schönen.
   Ihr andern singt/
Ihr andern klingt/
Daß in dem Giessen
Der Wein kan fließen.
Singt hier und da
Di Nellula!
Singt alle schnelle:
Runda di Nelle.
   Der Wein ist dein/
Der andre mein,
Setz ihn im Glase
Nur an die Nase.
Runda/ Runda/
Di Nellula.
Wir singen schnelle:
Runda/ di Nelle.
   Rauf auf die Banck/
Das Glas ist blanck.
Du sollst es haben
Mit Bacchus Gaben.
Wer ißt/ und trinckt/
Und tantzt und singt/
Dem kann im Sterben
Kein Geld verderben.
   Nun nim es an.
Wie ich gathan:
So trinck auch eben
Das Blut der Reben.
Bleib treu in Noth/
Und laß es Gott/
Der uns erhalten/
Noch länger walten.
   So leben wir
Bey Wein und Bier
In Zucht und Ehren.
Wer wil es wehren?
Frisch/ from/ und frey/
Nur nach der Reyh/
Biß an den Morgen.
Der Wirth mag sorgen.
Although the rough vigour of Finckelthaus is in contrast to the more formal art of Schirmer's stanzas there are enough resemblances - the Runda chorus, the rather un-Anacreontic mention of beer, the mention of sweetheart, friends and Mine Host, rhymes or assonance like springen - singen - klingen, the (for Schirmer) rather crude sentiments - for us to suggest a conscious imitation here on Schirmer's part. This is the 'Leipzig tone' making one of its rare appearances in his work. It cannot be too strongly stressed, however, that such a poem is almost unique in Schirmer's poetry (only the earlier "Immer hin" (RS pp.56-60) can be compared with it) whereas there are other similar examples in Finckelthaus' work, even though one should not over-stress these in relation to the more conventional poems.

In view of the above considerations one must have reservations about Günther Müller's assertion that whereas Schirmer develops the virtuoso side of the Opitz-Fleming tradition, Finckelthaus and the other Leipzig poets cultivate the folkish elements in Fleming and reflect and develop the cruder humour of Leipzig in their poetry. The distance between Finckelthaus and Schirmer is not as great as all that. Differences in theme and imagery are hardly apparent; and while Schirmer certainly does represent virtuoso development there are touches of this already in Finckelthaus' work also.

One final point not usually mentioned which does bear out a certain Leipzig casualness in Finckelthaus' poetry: the poems of the Deutsche Gesänge are crammed on to the pages of the collection without any kind of division in a very haphazard way, making an aesthetically displeasing impression. Gone are Opitz' and Fleming's careful headings and sub-divisions even of 'Poetische Wälder'. This applies
to the work of Christian Brehme too, especially to his earlier collections but not to Schirmer, in whose work sub-divisions and some kind of grouping are immediately apparent. Perhaps it is in this respect that one can see the carefree Leipzig attitude most clearly.

Certainly there are some resemblances to Schirmer's work in the poetry of Finckelthaus; the same can be said for the work of his contemporary Christian Brehme. Brehme was born in 1613 in Leipzig. From 1630 till 1632 he studied law at the universities of Wittenberg and Leipzig (we cannot tell for certain whether he would have heard Buchner's lectures on poetics while in Wittenberg). At some later point he left Leipzig and like Finckelthaus travelled widely, at one stage taking up arms as a soldier. By the time Schirmer arrived in Dresden in 1650 Brehme had been installed for a while as librarian and eventually recommended Schirmer for the post in 1655. He became mayor of Dresden where he died in 1667. It is obvious that Schirmer and Brehme were well acquainted in Dresden during the 1650's; what is not at all clear is whether they could have been personally acquainted before this. Brehme may have left Leipzig before Schirmer's arrival in 1641, but in any case he could have returned intermittently; certainly none of his early collections of poetry contain congratulatory poems from Schirmer. This is in contrast to the Christliche Unterredungen of 1659-1660, among the congratulatory poems to which is an ode by Schirmer "Über das Edlen Herrn Bremens wohl-außgeferigte Fest-Gespräche". Brehme's pseudonym was Corimbo, one of the less usual pastoral names which appears in one of Schirmer's poems (RS p.336), but this might be no more than pure coincidence.

There is no evidence, then, that Schirmer ever met Brehme in his
early formative years. Yet there are more than a few poems in the latter's first collection, the *Lustige Gedichte* of 1637, which bear a strong resemblance to Schirmer's work. This applies particularly to the pastoral poems which utilize river-names in exactly the same way as Schirmer's do. The first of these is "Das Verlangen und Versprechen eines Abwesenden an seine Liebste/ zu singen wie der Lucidor". It begins

Als sein Leben bessern solt
Bambo der Bescheidene ....

(Bambo is possibly another of Brehme's pseudonyms.) In the third stanza rivers are introduced:

Er verließ den Elster Strand
Baar und Bleisse blieben da ...

Later in the poem the Saale is brought in. In a subsequent poem the rivers Weser, Elbe und Saale are mentioned. Towards the end of the collection there is the poem "Auff die Zeit In welcher dieses in Druck verfertiget worden" which commences with the lines

Am Wasserfluß der Baar und Bleß
Wo Leipzig ist erbawet ...

The river-geography is much more prominent than, for example, in Opitz' Coridon poem and because of the association of both Brehme and Schirmer with Leipzig it may be presumed that here is the immediate origin of Schirmer's pastoral river poems, though Opitz' 'Coridon' of course provides the ultimate master-model for both poets.

One of Brehme's poems in this collection is of particular interest in connection with Schirmer. It is entitled "Jungfer und Jungesellen Glücks-Topff auff eine Hochzeit" and opens with the following stanza:
Leucht ihr Sternen/ Blitst ihr Himmel/
Macht von Fernen Schön Getümmel/
Und bestralet diese Lieben
Leucht von fernen/ Leucht von weiten/
Blitst ihr Sternen/ Schertzt mit streiten/
Last euch keine Wolcke trieben.

This seems to be an ancestor not only of Schirmer's "Funckelt ihr gähltten Himmels-Sternen!" (RS p.3) but also of Zesen's "Maienlied" and possibly others, showing both Schirmer and Zesen as drawing on the Leipzig tradition.43

Witkowski describes Brehme as one in spirit with Finckelthaus in joie de vivre, drinking songs and so on.44 In fact we have seen that Finckelthaus' poetry is not as full of these things as is often imagined and Brehme comes much nearer to the light-hearted image of Leipzig poetry than Finckelthaus. The Lustige Gedichte contain a large number of drinking songs as well as some near-nonsense poems with titles like "Bey einer Wein-Gesellschaft zu singen" or "Der andre Tag lustiger Gesellschaft vollbracht von 6 Personen". This type of poem hardly figures in Schirmer's work. These are perhaps the best examples of the 'Leipzig tone' so often referred to by critics. Another feature typical of Leipzig poetry is the presence of dialogue poems; these, too, occur more frequently than with Finckelthaus. We have seen that these do appear in Schirmer's poetry. Despite the many drinking songs and others of that type one should not ignore poems of more serious subject-matter, such as "An die Tugend" or "Lob der Schwarzen Tugendhaftten gegen die blassen Schönen" which are of course much more reminiscent of Schirmer.

As in the case of Finckelthaus there is relatively little formal experiment in this early collection by Brehme. For example, only the
poem "An seine Liebste" uses an avant-garde metre, in this case the anapaest:

Ich höre die Lieder der Nyphen von ferne
Wie sie die Diana, die Fürstin der Sterne,
Erhaben durch daro schön Lippen-geklirr ... 

In his later collections of spiritual and secular poetry, however, there are more examples like this. For instance, in the Geistliche Gedichte, probably of 1640 or soon after, there is the poem "Ehrendachtmüß Einer Tugendhaftten, Fürnehmen unnd wohlgelebten Frawen/ in einer Dactylischen Ode". To give an idea of Brehme's 'dactylic' lines we quote the first stanza:

So werden die Seelen der Frommen begnadet/
Daß ihnen/ was weltlich/ doch gänzlich nicht schadet/
Der Himmel vermehret die Zeiten und Jahr'/
In welchen durch Böses das Gute sich windet/
Viel tausend Gefährden und Unglück sich findet/
Es schadet den Frommen doch nicht umb ein Haar.

Although the modern reader would probably think of these lines as dactylic, most 17th. century poets preferred to refer to anapaests, preceded by a first foot which can either be described as a spondee or an iambus; this is made quite clear in the poetics of August Buchner and in the Helicon (1640) of Buchner's pupil Zesen. In Brehme's Weltliche Gedichte there are other examples of anapaestic metres such as the poem "An das zu der Dorlis verschickte Wein Glas". In one of them the metre is referred to again as dactylic; this is the sonnet headed simply "Ein ander Dactylisches Sonnet" which begins with the lines

Auff Lieder/ ihr meine gesungene Lieder
Auf/ aylet und lauffet in innersten Schrein ...

The terminology used here reveals a degree of imprecision, in a 17th. century context, to say the least; probably it is characteristic of the
casual, carefree Leipzig approach that the degree of experimentation which we find here in Brehme's work is accompanied by unusually free terminology.

Although Schirmer's fairly infrequent poems in anapaests are not usually headed by a metrical description there is one which does have this and which may be compared with the examples from Brehme's work. This is not in the Rosen-Gepüsche or the Rauten-Gepüsche; it is a congratulatory poem to Gueintz' study of orthography, *Die Deutsche Rechtschreibung* of 1645. Here Schirmer writes in anapaests:

Itst lescht sich Europa/ dein heisses verlangen/ Dein Deutsches schwingt flügel und sinnen empor ...

But the poem is headed "Langekürste Reime". This is an alternative term for dactylic used alongside the latter by Schottel, for example, in his semi-official poetics for the Fruchtbringende Gesellschaft. The reason for Schirmer's use of the term is probably that his old teacher Gueintz was a member of the Fruchtbringende Gesellschaft and so closely associated with its theories that Schirmer would want to please him. The interesting point for us is that Schirmer uses this term wrongly (just as Brehme uses his terms for dactylic wrongly); he should have said "Gekürst lang" for anapaests. Buchner and Zesen would never have been so imprecise - Buchner would certainly have described such lines as anapaestic and Zesen would either have used this term or the word "antidactylisch" for them. In this one instance Schirmer seems to share Brehme's casual approach to questions of avant-garde poetics. Both poets might use the experimental dactyl or anapaest on occasion; but both are less concerned with the theoretical
aspects than men like Buchner and Zesen. In this respect Schirmer can be seen as following Brehme in the Leipzig tradition.

Brehme's *Weltliche Gedichte* have some other features of interest which relate to Schirmer's work. We find here several dialogue poems such as "Eine Unterredung eines Cavalliers mit einem Gallan/ wominnen ein iedweder seinen Spaß lobet"; these are reminiscent of similar poems in the work of both Finckelthaus and Schirmer, as described above. There are more pastoral poems which fit into the line of development Opitz - Brehme - Schirmer; a good example is "Corydons sein besinnen/ als er seine Caritilla gelassen hatte" which begins with the following stanza:

Corydon lag' untern Weyden/
Da das Vieh zur Weyde geht/
Und nechestey ein Weyher steht.
Er bedachte da sein Scheiden/
Wie er ohne Kus und Gruß
Fortgesetzt hat seinen Fuß.

The formulation of the third stanza anticipates even more specifically the third stanza of Schirmer's "Tilian an der Elbe" (RS p.84, analysed in the previous chapter):

Dreymal ist des Titans Scheinen
Gangen in das wilde Meer
Und ist kommen wieder her/
Eh' ich habe dürfen meymen/
Daß ich käme hin zu dir/
Caritilla/ meine Zier.

And although the drinking-songs of the *Justige Gedichte* are less prominent here, the songs about virtue still continue to appear. One in particular, "Tugend besser als Gold", the first line of which runs "Was ist der gelbe Wust/ der eytle tewre Koth?", is especially reminiscent of the tone of the 'Tugend-Lieder' in Schirmer's *Singende Rosen*, 50
Among the Leipzig poets it is Brehme who without any doubt can be seen as having exerted the most influence on Schirmer's poetic career; at the same time it is true that not all aspects of Brehme's work were equally influential with Schirmer; and the features which he more or less ignores are among those which are thought of as constituting the Leipzig manner - drinking-songs and the rough tone of some of his poetry. So in his relationship to Brehme we have examples both of Schirmer's dependence and of his independence as a poet.

Sometimes associated with the Leipzig poets is the Thüringian Ernst Christoph Homburg. In 1632, at the age of 27, he went to Wittenberg to study law. Subsequently he travelled widely, visiting Rist in Hamburg in 1635; in 1638 he was in Dresden, then Jena, and 1642 found him in Naumburg. In 1648 he was elected to the Fruchtbringende Gesellschaft as "Der Keusche". He died in 1681 in Naumburg. There is no evidence that he ever stayed in Leipzig for any length of time, although he was certainly active in the Saxon area at the same time as Brehme and Schirmar. One history of literature points out that his work has developed a long way from Opitz:

Die opitzianischen Regeln sind bei Homburg in Bildreihung, Wortfügung und in der Strophenform künstlerisch aber auch künstlich gesteigert.

While this is certainly true, it is also the case that his work bears resemblances to that of the Leipzig poets and of Schirmer, as we shall see.

In the first part of Homburg's Schimpff- und Ernsthaffe Clio of 1638 there are drinking songs in the Leipzig manner, such as "Trinck- oder Gesellschaffts-lied" or "Ein ander Schmaus-Lied" with a 'Runda' chorus reminiscent of Finckelthaus. But there are also poems
partially or completely in dactyls which are considerably more experimental than the work of the Leipzig poets; poems like "An die schöne Lesbia", "An die Fillis. Ob dero unbarmhertzige Härtigkeit" or "Der verliebte Mopsus"; these are quite experimental for the year 1638 - perhaps Homburg had heard Buchner's lectures on poetics while in Wittenberg? - and are in somewhat the same proportion to his work as a whole as in the case of Schirmer, writing a few years later. Unlike Schirmer and Brehme, however, Homburg uses the term dactyl and other metrical terms very frequently in the sub-titles to his poems.

Here is an example from the 1638 collection which combines the slightly flippant Leipzig manner with Schirmer's stress on virtue:-

An die Chloris.
Ode Trochaica.

Chloris/ Schawplatz aller Tugend/
Brunnquell meiner Freud' und Pein/
Wertes Labsal meiner Jugend/
Die ich liebe in gemein/
Wenn ich sitze/ liege/ stehe/
Wenn ich reite/ fahre/ gehe/
Wenn ich lese/ schreibe/ singe/
Wenn ich hüppe/ tantze/ springe/
Bist du/ Chloris/ stets bey mir
Ob ich gleich nicht bin bey dir.

The second part of Homburg's Clio, published in 1642, contains a wider variety of poetry, some of which is much more obviously reminiscent of Schirmer. This applies especially to Homburg's pastoral poems which, like Schirmer's, are often associated with rivers.

"Corydons Jammer Klage und Walfahrt" begins with the lines

Corydon der gieng bestürzt
An dem Saalstrom auff und ab ...

while "Der trawrige Damon/ ob seiner Schüfferin tödtlichen Ableiben.

Ode Jambica." commences
Unlängst sas Damon an der Pleisse ...

and there are many others similar. Ultimately the provenance of all of these is, of course, Opitzian, but one wonders also whether Homburg could have become acquainted, between 1638 and 1642, with Brehme's river poems of 1637. Also it is possible that Schirmer could have known this 1642 collection of Homburg's and have been influenced by it, although some of Schirmer's own pastoral river poems may have been begun by this time.

Apart from the pastoral poems there are several verbal resemblances between this 1642 edition and Schirmer's work. Compare the following examples; first, from Homburg's "An die Chloris. Ode Trochaica."

O Du Seele meiner Seelen/
Du/ mein halbes Herze/ Du/
Gib doch/ Liebste/ gib doch zu/
Deine Gunst mir zu erwahlen/
Welche mir zu ieder Frist
Lieber dann das Leben ist.

Then the opening of Schirmer's "Sie quälet Ihn" (RS p.367) which is also rather similar in stanza-form:

Liebste Seele/ meiner Seele/
Soll ich mich denn gantz und gar/
Über dich zu tode quälen?
Gieb mich doch nicht der Gefahr.
Tödte lieber deinen Feind/
Der es nie/ wie ich/ gemeint.

Or there is Homburg's poem "Verae divitiae, virtus. An die Chloris."

which begins

Chloris/ meine Sonne/
Meine Lust/ und Wonne/
Ursprung meiner Pein/
Meine Gunst dir bleibet/
Deine Tugend treibet/
Daß ich dein muß seyn ...
Here one thinks inevitably of Schirmer's "An die unbarmhertzige Chloris" (RS p.28):-

\begin{quote}
Chloris meine Wonne/
meiner Augen Sonne/
meines Hertzens Lust/
ist dir nicht bewust/
was vor Angst und Pein
ich von wegen dein/
stündlich muß gewärtig seyn?
\end{quote}

The rhyme Wonne - Sonne, recalling Fleming, reappears in Schirmer's poem and the theme of Homburg's poem with its stress on virtue reminds one of Schirmer's work in general. This is not an isolated instance of the theme in Homburg's poetry. Phrases like "deiner Tugend Zier" are common; the concluding couplet of the poem "Amor Mercenarius. Ode Trochaica" reads

\begin{quote}
Tugend stehet/ wann die Welt
Sich nicht vor dem Fall erhält.
\end{quote}

So this collection of Homburg's poetry can be seen as in many ways a forerunner of Schirmer's 1650 and 1657 collections.

It is the second part of the 1642 collection which contains the highest degree of formal experiment in Homburg's work. Here we find, for example, several dactylic sonnets, a development which could stem from acquaintance with Zesen's Helicon of 1640 or 1641. On one occasion, however, Homburg exhibits the same kind of imprecise terminology as we found in the work of Brehme and Schirmer; a poem entitled "Ode Dactylica et Bacchica" includes not dactyls but anapaests in the short lines. But all these things are minor details compared with the general resemblances mentioned above, which ensure that the tenor of Homburg's poetry is markedly similar to that of Schirmer.
By the time Schirmer had published his *Rosen-Gepüße* in 1657, Homburg was about to bring out his later collection, the *Geistliche Lieder* of 1658. Here he parodies his own earlier work in poems like the one beginning

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Jesu/ meine Sonne/
Meine Freund' und Wonne/
Jesu/ meine Lust ...
```

One of the poems in the collection, the dactylic "Auf die Geburt des Herrn Christi", begins with the following lines, which recall Schirmer's "Sie Liebet Ihn" (RS p.3):

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Strahlet ihr Lichter/ Mond/ Sternen/ und Sonne/
Jauchzet ihr Himmel/ ihr Wolken bringt Wonne ...
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Apart from lines like these, however, the whole of this collection of religious poems is far from anything we find in Schirmer's poetry. With Schirmer we never encounter any kind of religious revocatio such as Homburg's

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Clio/ packe dich von hinnen/
Du bist mir nicht mehr bewust/
Jesus/ meine Seelen-Lust/
Mag mein Hertze mehr gewinnen;
Clio/ ach: es reuet mich/
Daß ich vor gesungen dich.
```

In Homburg's case the extent of any influence on Schirmer is problematic because we do not know to what extent his name was well-known in Leipzig or Wittenberg during Schirmer's formative years. With the other Leipzig poets there is no such problem; and in the case of Christian Brehme especially, but to a lesser degree with the others also, we can observe how the Opitzian stream was channelled through the Leipzig poets to reach Schirmer. Both themes and motifs, and to a lesser extent stylistic phenomena, are the areas in which the Leipzig influence is especially strong. Schirmer's earlier work in particular is affected by the poetry of Leipzig, of which he would
certainly have encountered at least samples during his first years at university.
Chapter 5. The experimenters - Buchner, Zesen and the Nürnberg poets.

When Schirmer, together with his brother Melchior and his friend Georg Schoch, went in the winter of 1645 to the University of Wittenberg, he will undoubtedly, as a budding poet, have been attracted by the reputation of the Professor of Poetics, August Buchner.\(^1\) Buchner had been lecturing on poetological questions since the early 1630's and his lectures had long been well-known for their progressive extension of Opitzian principles.\(^2\) They had already attracted many of the poets we associate with Leipzig - Christian Brehme certainly and probably Gottfried Finkelthaus also.\(^3\) It would be unwise to underestimate the degree of contact between the two Saxon universities; we know of Zesen's admiration for the achievements of the Leipzig poets, and in the reverse direction there is Christian Brehme's congratulatory poem in anapaests at the beginning of Zesen's *Helicon* of 1641.\(^4\) As in his residence at Gueintz' school in Halle, Schirmer was following in the footsteps of Zesen in moving on to Wittenberg; Zesen had been a pupil at the school from about 1631 till 1638 and had moved on to Wittenberg in 1639, leaving there probably in 1640.\(^5\) The publication in 1640 and 1641 of Zesen's *Helicon*, the first poetological work to appear in German since Opitz' *Poeterey*, is to be seen as a product of the Wittenberg atmosphere and the influential presence of Buchner.\(^6\) So in moving from Leipzig to Wittenberg Schirmer was moving towards a known and respected centre of progress and experiment in German poetry.

Considering that Buchner was the man who sparked off so much of this experimenting, his own poetry, especially that published outside
his poetics, often seems very traditional. Here is a specimen of his religious poetry which carries through a line of imagery much favoured in the 17th century and which also often appears in Schirmer's work, the ship - sea - star - port complex:

Der Christen Schiffahrt.

Unser Leben ist ein Meer,
Die Begierden sind die Wellen,
Die sich grausamlich aufschwellen
Und uns werfen hin und her.

Bricht ein Unglücke rein,
Ist es als ein Sturm zu achten;
Unser Port, darnach wir trachten,
Ist hier Ruh, dort selig sein.

Wer ist aber Steuermann?
Unser Glaub und unsre Seele.
An des staroken Ancker's Stelle
Ziehen wir die Hoffnung an.

Christus ist der Angelstern,
Nach dem wir die Fahrt anstellen;
Fröhlich brechen wir die Wellen,
Sehen wir ihn nur von fern.

Dannoch aber hat es noth,
Daß man wohl und unverletzet
Komme durch, weil auf uns setzet
Mancher offenbarer Tod.

Wollen wir recht laufen ein,
Allem Ungemach entgehen,
Musst du, Christus, uns beistehen,
Schiffer, Rudel, Anker sein.

Buchner's moralizing is not only presented in a specifically religious context, as in the above example; in another poem, "Das Mittel das beste" with its topos

Wer sich in der Mitten hält
Und nicht strebt nach hohen Dingen ...

there is advocacy of the virtuous middle way in all things, which reminds us exactly of the tone of Schirmer's "Tugend-Lieder." Virtue is constantly stressed in Buchner's work and the combination of virtue and art, emphasized in Schirmer's funeral poems, for example, is very
obvious in Buchner's Orpheus ballet of 1638, where the figure of the hero symbolizes precisely this association. Buchner's poetry and personal influence is certainly one of the sources of the theme of virtue which makes its appearance in Schirmer's poetry.

Buchner's poetics appeared in two versions, the *Wegweiser zur Deutschen Tichtkunst* of 1663 and the *Anleitung zur Deutschen Posterey* of 1665. Both probably reflect his lectures of the 1630's. The delay in publication is almost certainly due to Buchner's fear of offending Fürst Ludwig von Anhalt and the members of the Fruchtbringende Gesellschaft by his advocacy of the dactyl. The more youthful, more self-confident, more experimental Zesen stepped into the gap without qualms with his *Helicon* of 1640 and 1641. The poetics of Buchner and Zesen cannot be regarded separately when considering their possible effect on Schirmer. Buchner's theories would have been known to Schirmer through his lectures; fairly soon Schirmer must have become acquainted with Zesen's *Helicon* of 1641, though the presence of a parody of Zesen's "Göstern als sich allbereit" in Schirmer's *Rosen-Gepüsche* of 1657 does not in itself prove this, as Sonnenberg has claimed. For one thing the poem concerned also appears in Zesen's *Frühlingslust* of 1642; for another, the presence of such a parody in the 1657 *Rosen-Gepüsche* gives us no indication of how soon Schirmer knew Zesen's work. There are other poems in the *Helicon* which Schirmer may have known; it is in any case reasonable to assume that by 1647 at least, when he was invited to join Zesen's Deutschgesinnte Genossenschaft, he would have been acquainted with Zesen's poetics. Also, as we shall see, he seems to have known another of Zesen's poetological works by 1643.
The most important innovation associated with Buchner and Zesen is the introduction of the dactyl and anapaest. This was the real step forward beyond Opitz' poetics with which, both then and now, their names were linked above all else, the step which separates them from a virtuoso but non-experimental poet like Fleming. Schirmer was exposed to this influence quite early in his poetic development; what is remarkable is that it seems to have affected him so little. We know already that the proportion of dactylic or anapaestic poems in Schirmer's work is very low and that it does not increase in his later poetry. This is a general point which applies to the whole of Schirmer's work; as far as Buchner is concerned it reveals Schirmer as far less of an enthusiastic experimentalist than pupils of Buchner's like Klaj or Zesen. As far as the influence of Zesen is concerned, in view of the tremendous difference in degree of experimenting, it is hardly possible to describe Zesen as "Schirmers Meister". Such a verdict would surely imply that Schirmer had indulged in experiments with dactylic sonnets and the like, the sort of things which never occur in his work.

When we turn from the general to the particular in poetics we find these impressions strengthened. Kunath and Sonnenberg, especially the latter, have investigated Schirmer's poetic practice in the light of the theory of Buchner and Zesen. Only on one minor point is there an affinity with Zesen: Zesen recommends "Flexionsgemeinschaft" as in "hand- und wandel", a practice which Schirmer occasionally adopts too, in phrases like "Sonn und Monden-Schein" (RS p.300). But in other instances Schirmer goes against the theory of either Buchner or Zesen or both. A selected list of
some examples follows. Buchner is reluctant to admit Fleming's o:u rhyme and Zesen only allows it in different quartets of the sonnet; yet there are at least three instances in Schirmer's work. Zesen forbids the use of rime riche; but there are at least two examples in Schirmer's poetry. Apocope, which is criticized by Buchner and only reluctantly admitted by Zesen, does appear in Schirmer's work. Syncope, especially interdental syncope is much more widely used by Schirmer than the almost identical theories of Buchner and Zesen would allow. Zesen condemns the unacceptable childishness of diminutives; but there are many examples to be found in Schirmer's poetry. These instances demonstrate Schirmer's carefree attitude towards poetics in general, and towards the poetics of Buchner and Zesen in particular. Kunath's verdict that Schirmer is not particularly dependent on Zesen in matters of poetics seems entirely justified; and this in itself is enough to counter any view that Schirmer is a slavish adherent of Zesen, entirely dependent on the poetics he imbibed in Wittenberg.

It is wise to begin with these reservations about Schirmer's adherence to Zesen's poetological theory; but they by no means apply to the practical examples of Zesen's poetry, many of which are included in the various versions of his poetics. If we examine Zesen's poetry in chronological order we can see many examples which might have influenced, and some which certainly did influence Schirmer at some stage or other.

In Zesen's Helicon of 1641 there are several such poems. For instance, the ode which begins

Als Adelhold auf eine wiesen
sehr traurig ausspazieren ging …
fits into the Opitz - Christian Brehme tradition which is reflected in Schirmer's pastoral poems. But poems of this sort are much rarer with Zesen than in the work of either Christian Brehme or Schirmer. Zesen's example of the Rondeau or Ringelgedicht in the Helicon provides the pattern for Schirmer's Rund-Gedichte of 1659 in his Rauten-Gepüsche:

Rondeau/ Ringelgedichte/ Von Alexandrinischen.

Ade zu guter nacht! mein Sinn ist abzuscheiden/
Toh muß dich alles Land mit widerwillen meiden/
die Muld' ist selbst betrübt; ich bin auf nichts bedacht/
Als bloß auf diese wort/ Ade zu guter nacht!
Dein Bruder/ trauter freund/ dein lieber und getreuer/
wie du ja nennest mich/ fühlt deiner Liebe feuer/
und nimmt die feste treu und Freundes pflicht in acht/
und sagt zu letzt wie vor/ Ade zu guter nacht!

Schirmer's poem follows a sonnet on the leitmotif, which is a translation of "Jehovah vexillum meum", the motto of the House of Saxony:-

Rund-Gedichte.

Der Herr is mein Panir. Wenn alles blitst und kracht/
Und sich der helle Tag mir aus den Augen macht/
So hab ich einen Glantz der sich stets zeigt mir/
Mir/ der ich Seine bin. Der Herr is mein Panir.
Es heist umb mich: Der Herr is mein Panir. zur Seiten;
Der Herr is mein Panir. Wenn ich ohn Trost muß streiten/
Und voller ängst an bin/ so kömmt mir nichts für/
Als dieses Wunder-Wort: Der Herr is mein Panir.

Schirmer outdoes Zesen in the repetition of the opening phrase - although this is about 15 years later - and this at least shows that traces of virtuosity have not entirely disappeared in his later work - an important point in view of the traditional opinion that his talent and interest in poetry had evaporated by this time. There are echo poems in the Helicon which may have influenced Schirmer; dactylic together with other lines are advocated, which happens occasionally with Schirmer; virtue is constantly stressed as in Schirmer's work,
the following beginning of a Pindaric Ode being typical and reminding us with its Jugend - Tugend rhyme of Schirmer's poetry: 24.

O Du zier der schönen Jugend/
Die von uns gewichen nun/
und gesegnet unser Thun/
Wiltu nun der schönen Tugend/
Die der Himmel giebet dir/
Dich befleissen für und für?

Finally there is the poem already mentioned, "Göstern als sich allbereit", which appears right at the end of the Helicon of 1641: 25

An den Seinen.

ODE/ darinnen die ersten vier Verse Trochäisch/ die andern fünfte Dactylisch/ die letzten viere Jambisch.

1.

Göstern als sich allbereit
Merkken ließ die Abend-zeit/
Da der blose Mond von fern/en/
Sich gesellte zu den Sternen;
Da wir uns lustig erzeigten zusammen/
Bachus entsündete Poetische flammen.
Durch edelen Wein/
Welchen mein Bruder mit kräftigen sachen
versüzet allein/
Kam mier ein Becher vor gesichte
Ich weiß nicht was ich schließ und richtete?
Er muß ja löchricht seyn/
Wo bliebe sonst der Wein?

2.

Was auf diesem Becher stund
War uns allen wohl vergunt;
Trinck mich aus und leg mich nieder/
Richt mich auff und füll mich wider;
Dieses war eben am Becher geschrieben/
Das uns zu trincken so wacker getrieben/
Den edelen Wein:
Wie? ist er denn unten und oben voll löcher?
Wie mag es doch seyn?
Mein Sinn und wühnen wird zu nichts/
Ich weiß nicht/ was ich schließ und richtete?
Er muß ja löchricht seyn/
Wo bliebe sonst der Wein?
As the title suggests, this is one of the poems in which Zesen demonstrates his virtuosity by combining lines of different lengths and varied metre in the ode. This is just the kind of thing we expect from Schirmer also and he parodies Zesen’s theme neatly, changing it from drinking to love. At the same time he adds a further virtuoso touch, changing Zesen’s unrhymed eighth line to pick up the c-rhyme of his own stanza. The poem may have been composed a good many years later than Zesen’s, probably in the 1650’s. The text is as follows:

Er muthmasset Ihre Liebe.

Gestern/ da schon albereit
Blickete die Vesperzeit/
Und der Mond in seinem Runde/
Gleicht zu unsern Haupten stund/
Da wir uns lustig erseheben/
Rührete Venus die brennenden Flammen
Durch Hertz und ein Hertz/
Welche Cupido mit liebenden Ammen
Bewahret für Schmertz.
Es kam mir Laura vor Gesichte/
Ich weiß wohl/ was ich da verrichte/
Und trifft mir warlich ein.
Sie wird verliebet seyn.

Was in ihren Augen stund/
War alleine mir vergunt:
Fühl mich an/ und hertz mich wieder/
Setze mich in deine Lieder.
Dieses war stumm in die Augen geschrieben/
Welche mich ofte zückissen getrieben.
Das bräunliche Bild/
Muß ich es küßsen und völliger lieben?
Wie wird es gestillt?
Mein Sinn und denken wird zu nichts.
Ich weiß wohl/ was ich schließt und richte/
Und trifft ohn Zweifel ein.
Sie wil mein eigen seyn.

These various examples as a whole suggest some acquaintance with Zesen’s Helicon, but cannot show us for certain how soon Schirmer came into close contact with Zesen’s work. Indeed, he could have also known the last example from Zesen’s first major collection of lyric poetry,
the Frühlingslust of 1642, to which we now turn. 27

The sub-title of this collection, published in Hamburg, is "Lob- Lust- und Liebes-Lieder", the alliteration of which recalls Schirmer's anacreontic ode of 1643, "Di Sanders ... Lieb- Leid- und Lobs-Gedichte" (RS p.133). There are more pastoral poems than in the Helicon, including one with a river-reference ("Unlängst ist der Neidhart kommen" 28) which fits into the Opitz-Fleming-Brehme tradition; there are also many poems in daotyls or anapaests; one of the many on the subject of virtue anticipates Schirmer's work:- 29

O Spiegel der Tugend/ wie daß du mit schweigen
Die lieblichen Stunden der Jugend verbringst ...

Constantly we find Zesen's poems repeated in different collections; the latter example is also to be found in his Poetischer Rosenwälder Vorschmack, also published in 1642 in Hamburg. 30 The title of this collection introduces the rose motif which runs through Zesen's poetry as through Schirmer's. It might be described as a foretaste of Zesen's Deutschgesinnte Genossenschaft and of the dominant motif of Schirmer's best-known collection of poetry. The Poetischer Rosenwälder Vorschmack contains poems which could have influenced Schirmer's 'Sitten- und Tugend-Lieder' of the Singende Rosen, such as the following:- 31

Wohldem! der in den Schranken bleibet
und nicht nach großem Reichthum strebet/
Wohldem! der so die Zeit vertreibt
und stets in stoltzer Stille lebet:
Ein ander suche Geld und Guth
nach Weißheit stath mein Hertz und Muth.

We can see from the above examples that there are hints of general influence from Zesen's early poetry on Schirmer, although only a few of them are definite and specific.
When we turn to Zesen's *Scala Heliconis Teutonici* of 1643 we have another clear indication of Schirmer's early knowledge of Zesen's work. Zesen is the source referred to in Schirmer's *Anacreontic Ode* of 1643; in the discussion appended to the latter Schirmer makes his hero speak the following words:  


The correct identification of the reference in the last words was first made by Max Rubensohn, who shows that it must refer to Zesen. This is quite clear from Zesen's words explaining the genre in his *Scala* of 1643:  

Inter Latinos est Taubmannus, qui in hoc genere excelluit, primusque ferè in lucem protulit. Inter Germanos nemo hactenus extitit, qui hoc genere usus fuerit. Opitius inquit, sibi neque Latinum neque etiam germanicum ex sententia succedere. Nos tamen aliquando conati sumus illud ipsum in nostram quoque transferre linguam, cujus exemplum aliquod apponimus.

And then he goes on to give his example of a seven-syllable iambic line. Zesen's words are too obviously similar to Schirmer's for there to be any doubt; the reference to Taubmann is to the Neo-Latin poet who was Buchner's teacher from 1610 to 1613 in Wittenberg, hence a venerable figure for both Schirmer and Zesen. (Schirmer's verb "erkühnet" has exactly the ring of Zesen about it!) The interesting point is that Schirmer must have read Zesen's *Scala* very soon after publication to be able to make the reference in a poem of the same
year. For neither the 1640 nor the 1641 edition of the *Helicon* has an Anacreontic Ode in German; the *Helicon* of 1641 has among the dedicatory poems an "Anacreonticon" in Latin - "Nil arduum oreavit" - signed with the name of Joh. Grubelius S.S.Th.Stud. but when Zesen himself turns to the metre which he later calls the Anacreontic Ode - the seven-syllable "Dimeter Catalectus" - he merely gives the example "Ach Gott/ las dich/ erbarmen". 35 It looks, therefore, as if Zesen wrote his Anacreontic Ode, the first in German, sometime between 1641 and 1643, and had it published for the first time in 1643 in the *Scala*. The farewell at the end of this work runs as follows: "Vale! Amsterdam ipsis Calendis Maji Anno Aerae Christianae 1643". 36 The date of the first of May is, however, almost certainly contrived by Zesen as the first of the month of the rose, his favourite flower symbol. 37 Unless Zesen forged the year as well as the month, though, it still argues a fairly close connection between Zesen and Schirmer for Schirmer to be able to assimilate and imitate one of Zesen's experiments in such a short space of time. And if, in view of the very short time lag, one is prepared to argue a personal acquaintance between the two at this stage of Schirmer's life, then the point is even further reinforced. There are many resemblances between Schirmer's Ode and Zesen's, including the opening lines - "Die Sonn' ist Untergangen/ Die Wangen seym vorhangen ..." (Zesen) and "Die Sonne pflegt suprangen/ was prangen? Kömmt gegangen ..." (Schirmer). Looking back on the question of the Anacreontic Ode in the 1649 version of his *Helicon* Zesen makes the assertion, referring to himself in the third person,
daß er das erste Anakreontische Lied habe lassen zu lichte kommen, hernach seien ihm viele, als der Beschirmende [ = Schirmer], Kalehn, Heller und andre, sehr glücklich sonderlich Frentsel gefolget. 38

Clearly all of this shows us at least some sort of relationship between Schirmer and Zesen as early as 1643; presumably this had developed enough on Zesen's side by 1647 for him to invite Schirmer to become a member of his Deutschgesinnte Genossenschaft. It is also fair to assume that Schirmer had already achieved a certain amount of fame for his poetry - possibly circulated or declaimed? - by this time.

Recent research into Zesen's Deutschgesinnte Genossenschaft has uncovered several new details which are relevant to Schirmer. The symbolic flower of the society was the rose, after which the first of the four "Zünfte", the Rosensunft, which included Schirmer, was named. 39 This leads us straight to the rose motif in all of Schirmer's earlier collections of poetry, expressed not only in the titles but as a leitmotif throughout. That so many of Schirmer's heroines should be given rose-compounds as names - Rosilis, Rosodore etc. - reminds one of names like Rosemund in Zesen's work. The figure of Rosemund in Zesen's novel "Adriatische Rosemund" of 1645 is symbolic of fidelity (Treue) and represents such a symbol for the Deutschgesinnte Genossenschaft; later the symbol makes way for that of the lily, just as Zesen's Rosensunft makes way for the Liliensunft in the "Zünfte" of the Deutschgesinnte Genossenschaft; in connection with the latter the reason given by Zesen in Des Lilienthales Vorbericht (1679) and Des Nagleinthales Vorbericht (1687) for this symbolism is also relevant to Schirmer; the rose is the symbol of love, but love not so much in the sense of passion but in the sense of charity. 40 Partly secularized
Christian virtues are incorporated in the symbolism of the Deutschgesinnte Genossenschaft and this may explain the close link between love, fidelity and virtue which is so marked in Schirmer's poetry and in contrast to that of Opitz, for example, where love and virtue are more likely to be in conflict. Only in Schirmer's final collection of poetry do we move away from the rose to the Raute (rue) as a symbol. It has usually been assumed that he did this in homage to the House of Saxony, whose flower it was, which is without a doubt the main reason; it is worth while remembering, however, that the fourth and only recently discovered "Zunft" of Zesen's Deutschgesinnte Genossenschaft was the Rautenzunft, which was particularly associated with virtue and whose places were never completely filled.\(^1\)

Of the basic tone of the Deutschgesinnte Genossenschaft van Ingen writes as follows:\(^2\)

Bemerkenswert ist, daß die "DG", obwohl sie zur Pflege der Muttersprache gegründet wurde, von Anfang an den Charakter einer Tugendgesellschaft besaß. Die von Zesen selber verwendete Symbolik zielt schon darauf ab, die Tendenz kommt verstärkt zum Ausdruck in der Rautenzunft.

This tendency may well have been inherited from Zesen's teacher August Buchner. As a member of the Deutschgesinnte Genossenschaft Schirmer would be well aware of this basic tone; or perhaps the theme of virtue was prominent enough in his early poetry to attract the attention of Zesen and enhance the likelihood of his being invited to join the society. Either way, it is clearly more than coincidence that Schirmer becomes a member of just such a society and continues producing poetry on the theme of virtue. We have supposed in the first part of this study that the "Sitten- und Tugend-Lieder" of the Singende Rosen were composed in the years 1650-1652 approximately and if this is
the case one could see here some of the influence of Zesen's society creeping through. It would, however, be impossible to suggest that the Deutschgesinnte Genossenschaft was exclusively responsible for this trend, since, as we have seen, the stress on virtue is common to 17th-century poetry in general and in Schirmer's case the tradition of Paul Fleming and Leipzig could also have influenced him strongly in this respect.

We have considered Zesen's early activities as poet and theorist in some detail as these are the likeliest to have influenced Schirmer's poetry in its formative stage. It suffices to say that there are similar indications in Zesen's later poetry of poems which can be associated with Schirmer's work. One of the best-known poems of his Dichterische Jugend-Flammen is the one which begins

Blitset ihr himmel/
schwitset uns regen/
machet getümmel/
lachet mit segen
unsere wälder und felder doch an

which is reminiscent of the opening of Schirmer's 'Sie liebet ihn' (RS p.3) or of 'Sie soll bey Ihm bleiben' (RS pp.425-426). The same collection contains many poems on the subject of virtue which recall Schirmer's work, such as the one which begins

Rubinemund/ Du zierde der jugend/
ach! Sonne/ mahn/ und stern/
welche mit hohen strahlen der tugend
stets blicket her von fern ... 

Here in these later works of Zesen's it may even be that an interaction is taking place between him and Schirmer and that his own favourite themes and motifs are returning to him through the work of Schirmer.

In his relationship with Zesen Schirmer was in contact with one of the greatest experimenters of the century, a man who was very
conscious of being one of the avant-garde. Schirmer was not in touch
with any of the other progressive writers of the mid-century in the
same way.46 There is no evidence, for example, to show that he was
ever in contact, physically or in correspondence, with any of the members
of the Nürnberg circle which flourished during the 1640's, about the
same time as Schirmer was writing most of his early poetry. There
are, however, a very few of his poems which can be seen to exhibit
signs of Nürnberg influence; the interesting point is that they all
fall within a group of Nature poems at the end of the Rosen-Gepüsche
of 1657, a group which seems to stand out in its context both
Thematically and stylistically.47 The group treats the theme of the
various seasons, as the titles "Mayen Lied", "Frühlings Lied an die
Liebe", "Herbst-Lied", "Winter-Lied" etc. show, and this is uncommon
in Schirmer's poetry. One of these Nature poems which we have examined
already reveals one or two Nürnberg traits, which is hardly surprising
as Nature poems must have been known by this time as a Nürnberg
speciality.48 There is another poem in the group, however, which
demonstrates much more strongly, indeed uniquely, a stylistic
relationship between Schirmer and the Nürnberg poets.49 The text is
as follows:--

Über die liebliche Mayen-Lust
an Sie.

Ermuntert euch/ meine Gedanken und Sinnen/
Der Winter vergehet/ die Flocken zerrinnen.
Die Erde verjüngst ihr altes Gesichte.
Die Sonne steigt höher im goldenen Lichte.

5 Der Frühling streut Rosen
Durch Wiesen und Felder.
Die Mayen-Türkosen
Beschatten die Wälder.
Die Westen erheben ihr liebliches Wispeln.

Die rauschenden Bäche gehn artlich und lispeln.
Der Himmel bekleidet die blinkenden Sternen
Mit blauen Tapeten/ und lacht von fern.
Die Nächte sind kürzer/ die Tage sind länger.
Der Morgen erweckt die schnaubenden Gänger.

15 Es thauen die Äußen.
Es blühen die Fische.
Das Wasser lässt schauen
Die platzschernen Fische.
Der Jäger geht pirschen/ und sucht die Hinden

20 Umb alle belaubeten Buchen und Linden.
Die Frösche coazen/ und quaxen/ und murren.
Die Tauben die turteln/ und lachen und gurren.
Die schwirrende Schwalbe besucht die Tächer.
Die Fincken bepinoken die grünen Gemächer.

25 Die Lerche tirliret
In sicherem Stande/
Und führet bezieret
Die Freyheit zu Lande.
Die Nachtigal schläget/ und schlürfet/ und singet/

30 Und hallet/ und schallet vor Freuden/ und springet.
Der Meyer geht über den Perlenen Rasen/
Und sieht ihn die brüllenden Rinder begrasen.
Die Ziegen beklettern die Stauden und Hecken.
Die Herden der Lämmer die springen und lecken.

35 Die braunlichte Phyllis
Sucht Corydon wieder/
Wenn sich Amaryllis
Im Schatten legt nieder/
Die Blumen zu brechen/ die Kräutze zu winden/

40 Daß sie sich kann lassen am Abend-Tants finden.
Es labet/ und lebet/ und liebet sich alles/
Weil alles ins künftige gewärtig des Falles.
Wie lange bleibt Frühlings? dann kömmst der Sommer/
Auf diesen der Herbest/ auf diesen der Brommer.

45 Die Tage verfliessen.
Die Nächte verrauohen.
Die Stunden beschlüssen.
Die Menschen verhauchen.
Und wenn wir am besten vermeinen zu prangen/

50 So ist uns das Alter im Tode vergangen.
Was wil ich viel trauern? was wil ich viel zagen/
Ich brauche der Jugend/ eh sie sich verschlagen.
Komm/ meine Verliebte/ gebrauche der Zeiten/
Itst blühen die Rosen/ itst kanstu sie spreiten.

55 Das gründende Leben
Vergehet und stirbet.
Was werd ich dir geben/
Wenn alles verdirbet?
Wir sind ja nichts anders/ als Blumen im Meyen/

60 Brauch itzund der Jugend/ eh dich es wird reuen.

The general resemblance between the style of this poem and that of
the Nürnberg poets is fairly obvious and has been noted on several occasions before;\textsuperscript{50} but the poem is interesting in that the detailed resemblances reveal the rarity of its stylistic devices in Schirmer's work.

The resemblances are strongest in the first part of the poem in which Schirmer depicts Nature rejoicing at the advent of Spring; they consist in, first, the use of a dactylic rhythm, secondly, the abundance of such stylistic devices as alliteration, assonance and internal rhyme, and thirdly, the use of onomatopoeia, a feature particularly associated with the Nature descriptions of the Nürnberg. We examine first the question of the dactyls; long and short lines contain what the 17th. century would usually have described as anapaests;\textsuperscript{51} we may reasonably describe the rhythm as dominantly dactylic. In a poem published for the first time in 1654 this might not seem very surprising, but Schirmer's use of dactyl and anapaest is sparing indeed, although they may appear in any phase of his work.\textsuperscript{52} There are only nine poems in the whole of his Rosen-Gepüshe which include either, and of these only three have long lines with three successive dactyls or anapaests. One of these is the poem "Die Steinerner", one is our poem (the only one with anapaests) and the other is the poem "Lustiger Gesellschaft Garten-Lied" which falls within this group of Nature poems and of which the first stanza runs as follows:\textsuperscript{53}

\begin{verbatim}
Soll denn die Traurigkeit unserer Sinnen/
Werthe Gesellschaft regieren den Tag/
Machet mit Übrigen Sorgen Vertrag/
Jaget das sehnlliche Seufzen von hinnen.
Schaffet/ das Freude das Leiden verdringet.
Evoc hat uns auf heute gedinget.
\end{verbatim}
So of the three poems which have a very pronounced dactylic rhythm two happen to fall within this group of Nature poems.

The use of dactyl and anapaest in the work of the Nürnbergers is too well-known to require documentation here. It can be found in their pastoral poems as well as in their religious poetry, often with alternating groups of longer and shorter lines. Sometimes the shorter lines will be in a different metre. All of this is exemplified by Klaj's "Eingangsgedicht zum Leidenden Christus" where the shorter lines are trochaic. Schirmer's poem has this variation of lines also, though in his case the shorter lines have one anapaest.

Especially interesting is that here in this poem Schirmer, like the Nürnbergers, uses anapaests for joyful, happy subject-matter, as the opening line of the poem shows - "Ermutert euch/ meine Gedanken und Sinnen". This is also the case with the dactylic "Lustiger Gesellschaft Garten-Lied" already mentioned. In poetic theory this idea is first stressed by Buchner, who had recommended the use of the dactyl "zu fröhlichen Sachen ... wegen ihres schwinden Ganges/ und daß sie gleich tantsen" end by Zesen in his Helicon of 1640. The idea was taken up by the Nürnbergers in their theoretical writings, for example by Harsdörffer in his postscript to Klaj's Herodes of 1645 where he says "die Kunst weiset das Klägliche mit trochäischen/ das Fröhliche mit dactylisten/ und die Erzählung mit jambischen Reimarten zu verfassen". In practice, however, one finds examples of dactyls or anapaests being used for a joyful theme long before the Nürnbergers; as early as 1630 in Johannes Plavius' Treuzedichte there are two examples, both epithalamia, for which Zesen recommended the use of the dactyl ten years later; the first of the two, the comic "Courente
oder drähte-tants", is particularly striking; its first stanza runs as follows:—

0 krone nu schone/ belohne mir nun/
In freuden mein leiden/ mein meiden mein thun
Es mehret- / es neeret- / Es mehrt sich in mir
Durch bangen/ gefangen verlangen nach dir.
0 mein ander ich/
Der ich williglich
Mein leben gar eben ergeben/ sieh mich
Ernewe/ befrey' und erfrewe mein weh/
So spring' ich mit singen und klingen in d'eh.

Ernst Christoph Homburg uses dactyls in 1638 for his happy Nature poem on the carpe diem theme "An die schöne Lesbia. Ode Dactylica" which begins as follows:—

Weil sich der Frühling nun wieder gefunden
   In dem Gefilde mit vielerley Lust/
Und mit dem Westen aufs newe verbunden/
   Ey so laß/ Lesbia/ wir dir bewust/
   Uns brauchen der Zeit/
Der Sommer bereit
Den Lentzen verjagt
   Der Herbest nach diesen
Verformst die Wiesen/
Bald sind sie vom Winter mit Hagel geplagt. 58

And there are countless examples of dactyls or anapaests used for happy subject-matter in Zesen's work; the specimen epithalamium "Kommet/ Herr Brautigam/ kommet und gehet" in the Helicon of 1641; the ode "O Spiegel der Tugend" in the Poetischer Rosenwälder Vorschmaek of 1642; and the poem "Auf! meine Gedancken seyd lustig von Hertzgen" which appears both in the Frühlingslust of 1642 and as an example in the Scala of 1643, and the opening line of which recalls that of our poem. 59 So the Nürnberg were not the first nor alone either in theory or practice to associate the dactyl and anapaest with a happy context, it is a general tendency from the 1630's onwards, yet they stress this more in practice than anyone else. 60 But this is far from Schirmer's normal poetic practice; apart from our poem and the
"Lustiger Gesellschaft Garten-Lied" in the same group his dactylic poems are not especially associated with happiness, indeed two of them deal with the poet's melancholy and pain. So in this respect the group of Nature poems and our example in particular are exceptional in Schirmer's work.

We turn next to the stylistic devices of alliteration, assonance and internal rhyme to be found in the poem, all of which are commonly associated with the Nürnberg poets. They prevail in the part of the poem which describes natural phenomena (lines 15-34 especially). There are many instances of alliteration - "belaubete Buchen", "Die Tauben die turteln", "die schwirrende Schwalbe", "die grünen Gemächer", "schläget/ und schlürfet", "die Blumen zu breohen" and most spectacular of all the line "Es labet/ und lebet/ und liebet sich alles". (The latter may be a reminiscence of a line by the Leipzig poet August Augspurger written in 1638 - "Lebet/ liebet/ labet Euch".) Assonance occurs only once - "(Füäche) - Fische - pirschen" - but there are several instances of internal rhyme - "Es thauen die Auen", "die Fincken bepincken ...", "Und führet besieret" (presumably admissible) and a Nürnberg favourite "hallet/ und schallet". It must be said immediately that such an abundance of these stylistic devices in one poem is nowhere else to be found in Schirmer's work; internal rhyme is extremely rare and assonance and alliteration are never used so prolifically by Schirmer in one poem as they are here; one of the isolated instances of alliteration is to be found in another poem of the same group, "Über des Sommers Abend-Zeit an Sie" -

Die verwerlte Werle werlet/
Weil die Wiese sich beperlet. 63
Sonnenberg draws on examples like these to produce the following verdict—"Sie [die Alliteration] entspringt nicht einer inneren Bewegung wie bei Gryphius, sondern sie gleitet, wie die letzte-gegebenen Beispiele zeigen, deutlich dem musikalisch-spielerischen Charakter Zesens und der Nürnberger zu." He seems to miss the most important point, namely that such examples are not characteristic of Schirmer's poetry but are exceptionally rare.

The rarity of these devices in Schirmer's work contrasts with the prolific use of internal rhyme, assonance and alliteration in the poetry of the Nürnberger. One can find examples everywhere; typical are these lines from the *Fortsetzung der Pegnitz-Schäfersrey*:

*Flor.*

Es fünkeln/ und flinken/ und blinken
Fl. Runtblüemichten Auen/
Es schimmert/ und wimmert/ und glimmert
Kl. Frü-perlenes Tauen ...

Die Schatten und Matten begatten.
Kl. ein völliges Lachen/

Das Rieseln/ und Blüseln/ und Kiesel
F. Bekleidet die Brachen.
Es lallet/ und wallet/ und schwallet/
Kl. Am gläsernen Strande.
Es strudeln/ und brudeln/ und wudeln
Fl. Die Wällen zu Rande.

Examples like this could be multiplied very easily. Such devices are not, of course, the sole property of the Nürnberg poets. One associates them to a large degree also with the poetry of Zesen. So we have a similar case to that of the dactyl; devices particularly though not exclusively associated with the Nürnberger are found in this one Schirmer poem (and with traces in another of the same group) but hardly at all in the remainder of his poetry.

We turn now to our third point of resemblance, the use of onomatopoeia, particularly in connection with Nature and animal
noises. This is anticipated in "Mayen-Lied", the preceding poem in the group (RS p.446):—

Der leichte Käfer brumt/
Die goldne Biene sumt.
Die Vogel zwitschern.
Dass Vieh geht in das Gras
Die Bäche werden Glas.
Die Fische klitzschen.

In our poem this is developed further in lines 21-30, beginning "Die Frösche coaxen ...". These lines immediately bring to mind the poetry of the Nürnberger - once again Klaj's "Eingangsgedicht zum 'Leidenden Christus'" may serve as an example:—

Die Nachtigall zwittert und kittert in Klüffen/
Die Haubellerch tiritieren in Lüften/
Die Stigelitz zitschert und zwitschert im Wald/
Der Fröschefeind klappert/ der Wiederhall schallt.

Let us consider the individual words Schirmer uses in these lines:
"hallet/ und schallet" recalls the Nürnberger, as do the most striking onomatopoeic words "coaxen/ und quaxen" (cf. Klaj - "Der kekke Lachengekk koaxet/ krekkt/ und quakkt". "Tirliren", on the other hand, was a well established onomatopoeic word long before Schirmer or the Nürnberger - Grimm gives instances from Spee, Opitz, Fleming, Rist and Tscherning and there are examples in Zesen's work - and two of the more striking words are inventions by Schirmer. The first is the verb "turteln", the only instance given by Grimm of the use of this word, a unique invention very much in the Nürnberg spirit, and the second is the verb "bepincken" in the line "Die Fincken bepincken die grünen Gemächer" (i.e. 'fill the woods with song' - Pinck=Schlag). Here Schirmer could have been influenced by a line of the North German poet Rist - "wenn dieselben [die Finken] lustig binken" - but in any case the invention seems to be typical of the Nürnberg
manner. Wolfgang Kayser, who cites Schirmer's lines as "echt Nürnberger Verse" also alludes to the possible influence of Zesen in them; but the use of onomatopoeic animal sounds is the one stylistic device of this poem which seems to be missing in Zesen's poetry; in Zesen's poem on the same theme, his "Maistenlied", all the other devices, alliteration, assonance and internal rhyme, are present, but the imitation of specific animal sounds is lacking. We agree with Julius Tittmann that onomatopoeic reproduction of animal sounds is a stylistic feature peculiar to the Nürnberg and suggest that this should lead us to regard the other stylistic devices in the poem and hence the poem as a whole as a deliberate imitation of the Nürnberg manner.

Before continuing with other corroborative examples of Nürnberg influence we must return to the remainder of the "Mayen-Lust" poem; for the Nürnberg parody is only to be found in the first 30-40 lines which depict the joys of Nature in spring. From line 35 onwards, however, human figures, the pastoral figures of Phyllis, Corydon and Amaryllis are introduced into the poem and this leads on to the thought of human transience:

Wie lange bleibt Früling? Dann kömmt der Sommer/
Auf diesen der Herbest/ auf diesen der Brommer.

In turn this leads to the carpe diem and rose motifs, the latter the leitmotif of the whole collection:

Komm/ meine Verliebte/ gebrauche der Zeiten/
Itzt blühen die Rosen/ itzt kannstu sie spreiten ...

Wir sind ja nichts anders/ als Blumen im Meyen/
Brauch itszund der Jugend/ eh dich es wird reuen.

Thus the poem comes full circle - the roses and flowers mentioned at the end to demonstrate transience recall the roses and turquoises
introduced at the beginning to demonstrate the beauty of Nature. The original element, though, is the element of parody, the way in which Schirmer indulges himself in Nature description in the Nürnberg manner.

As has been suggested, imitation of the Nürnberg style in poetry is very rare in Schirmer's work. The imitation of the characteristic Nürnberg animal sounds only occurs in this late group of Nature poems. There is, however, in the Rauten-Gepüche a section of a poem which imitates a different facet of the Nürnberg style - the use of onomatopoeia in descriptions of war. The lines concerned were written by Schirmer in 1650 and addressed to the Elector of Saxony:

Wo Taratantara die Thäler durchgerissen/
Da hat Dein grosser Muth
Mit redlichen Gewissen
Die schöne Lust gehabt an Seiner Feinde Blut.
Wo man jetzt Larmen bliess/
Und sich drauff hören liess
Das summende Brommen
Der Trommeln/ da hast Du zu kommen
Entklommen kein furchtsam Bedenken genommen.
Der starke Donnerschlag der irlichen Gotter hier/
Das war Dein Freuden-Spiele/ und Deines Heeres Zier.
Das Erstaumen
Der Carthaunen/
Das Rasseln/
Und Prasseln/ der tödtenden Freyer/
Das Sausen
Und Prausen
Der Schwefel-Gluth-Speyer/
Das schützende Blitzen der neblichen Feuer/
Das krachende Lachen der Städte-Bezwinger/
Hat Deinen frischen Muth erweckt.

These lines are surely modelled on the words for war which the Nürnberg use; Klaj was writing lines like the following from his Himmel- und Höllenfahrt as early as 1644:

Es drummeln die kupfernen Drummel und summen/
Es paukken die heisseren Paukken und brummen/
In the Aufferstehung Jesu Christi we find:-

Setzet an/ blaset die feyer Trommeten/
Lasset erklingen die hohen Clareten/
Lasset die kupfernen Trummen erschalen/
Prasseln und haln.

And in the Pegnasisches Schäfergedicht also, of the same year, there are lines like the following:-

Es schlürfen die Pfeiffen/ es würbeln die Trumlen/
Die Reuter und Beuter zu Pferde sich tumlen/
Die Dommerkarten durchblitzen die luft/
Es schüttern die Thäler/ es spittert die Grufft/
Es knirschen die Räder/ es rollen die Wägen/
Es rasselt und prasselt der eiserne Regen ... 79

Many other examples could be quoted to demonstrate clearly that Schirmer is imitating the Nürnbergger with these war sounds, and this strengthens the case that it is the Nürnberg manner which he is imitating with the animal sounds and the other techniques in the "Mayen-Lust" poem as well. It might even suggest that the latter was written round about the same time as the lines to the Elector of Saxony, in other words early in 1650, since these two poems are the only major instances of Nürnberg parody in his work. The probability is that parodies like these, parodies of a poetic manner rather than of any one specific poem, were written a good few years after the Opitz parodies of the earlier 1640's, which are the work of a young man trying to make his way, typical 17th. century parodies in the sense of more or less serious variations on the master's theme. One might speculate that these Nürnberg parodies reflect the mature Schirmer's acquaintance with a poetic style very different from his own and his desire to show that he could excel in the speciality of others; in
other words that they are more like 'tongue in cheek' parodies in the modern sense of the term. 80

Theorists like August Buchner and experimental poets like Zesen and the Nürnberg circle represent the avant-garde of German poetry in the 1640's. It is, therefore, particularly significant to see that Schirmer is only to a certain degree influenced by their writings. In the case of the Nürnberg there are only spectacular isolated instances, such as might be explained by a passing desire to show off expertise. In the case of Buchner, Schirmer's personal acquaintance with the famous professor might have been expected to lead him to cultivate the dactyl and anapaest to a considerable extent; this, however, he fails to do. Clearly his own inclination was towards cautious acceptance of new developments by others rather than striking forward on his own to any great degree. The same applies, finally, in the case of Zesen; here there are indications of some influence on Schirmer's poetry, but again Schirmer fails on the whole to follow Zesen in the matter of the more revolutionary experiments. Here was a model close to hand, a man in whose footsteps he could easily have walked wholeheartedly if his instincts had led him in that direction. That his own inclinations were much more conservative makes itself apparent. It is the lack of parallel stylistic phenomena in Schirmer's work, rather than in any parallels in theme, or lack of them, which is of paramount interest here. From our examination in this and the preceding chapter we can see how Schirmer occupies a mid-way position between the conservative virtuosity of Fleming and Leipzig and the revolutionary experiments of Buchner and Wittenberg, of Zesen and of the Nürnberg poets. In the literary history of the
17th century he represents mainstream development which flows on into the latter part of the century when the eddies and whirlpools of Nürnberg and the like have spent themselves in side-streams.

So far we have considered Schirmer's relationship to predecessors and contemporaries who may have influenced his work. We move on now to examine the work of contemporaries and successors who may have been influenced by him. Although by the standards of evaluative criticism Schirmer is usually considered to be only a minor poet, his mainstream position in the history of 17th. century poetry and his geographically central situation in literary Germany meant that his reputation was respected by and his work well known to a fairly wide circle of potential poets.

For these reasons we have delayed up till now any examination of the work of Schirmer's friend Johann Georg Schoch. Schoch is often classified as one of the poets of the Leipzig circle, but whereas the others can be regarded as influences on Schirmer, in Schoch's case the reverse is true. Biographical details about his life are hard to come by and even the date of his birth seems to be in some doubt. He was probably a Leipziger by birth and presumably educated there in the 1640's. Kunath, who has done more work on Schirmer's biography than anyone else, claims that Schoch was one of Schirmer's friends in Leipzig (possibly the beginner Amyntas in Schirmer's "Anacreontische Ode") and that he moved to Wittenberg with Schirmer in the winter of 1645. He seems to have been in Leipzig in the 1660's and later moved to Naumburg as a lawyer, where he died about 1690. His main collection of poetry is the Lust- und Blumen-Garten which appeared in 1660, three years after Schirmer's Rosen-Gepüsche; it seems reasonable to assume that this collection represents poems of his composed over the years, probably during the 1640's and 1650's. This does not mean that he
was not influenced by Schirmer, of course, since he can be assumed to have known some of Schirmer's poems as they were written, and to have been acquainted with Schirmer's earlier collections, the Rosen-Gepüche of 1650 and the Singende Rosen of 1654.

Although Schoch shows himself in his Comedia vom Studentenleben to possess a crude realistic humour such as has been associated with the Leipzig circle, in his lyric poetry he is often not so very far from the characteristic Petrarchist tone of the 17th. century as a whole. Even Witkowski has to admit that despite the occasional drinking-song there is relatively little left of the Leipzig student spirit in Schoch's work. In contrast to the usual Leipzig image there are poems on the subject of virtue in his work as prominently as in the case of his friend Schirmer. Twice, for example, in congratulatory sonnets at the beginning or end of publications by their mutual acquaintance, the Leipzig poet Johann Georg Albinus von Weissenfels, Schoch produces sonnets on the subject of virtue, one of which sees virtue as a concomitant of a rural, not a city setting, rather in the manner of the 'Tugend-Lieder' in Schirmer's Singende Rosen. It is, however, true that Schoch tends to stress the incompatibility of virtue and love, in the manner of Opitz and in contrast to Schirmer.

As early as 1652 there is a link between the work of Schoch and Schirmer in that they both choose the same theme in their works of this year. Schoch produced his Kurtze Verfassungen über des Ovidii Verwandlungabschreibung, a rhymed summary of Ovid's Metamorphoses; the poems of congratulation are all by Leipzig poets, Frentzel, Ziegler and Albinus, as well as the short conventional ode of praise.
by "dein Bruder David Schirmer" which begins

Der grüne Lorbeer-Krantz/ dan erst der Nosn nahm
Von seinem Prints August/ als er nach Hofs kam/
Der fällt dir nun bey/ und shret deine Stirne ... 7

This proves that Schirmer knew this early work of Schoch's and it could have influenced his choice of theme for the Singspiel Der triumphiende Amor of the same year; for five of Schoch's short poems attached to the pictures of Ovid's poem (I,15 to I,19) deal with the Jupiter - Io theme. Schoch's poems are really too short to provide any significant parallel with Schirmer's Singspiel. The rather crude comedy stemming from Ovid matches the occasional Bauernlieder in Schoch's work but seems less appropriate in Schirmer's oeuvre, even though he does tone them down somewhat. 8

But most of the poems which clearly resemble originals of Schirmer's occur in the Blumen-Garten of 1660. Here in his collection of sonnets there are two examples which show how Schoch follows Schirmer in utilising a theme from the Greek Anthology; these are "An dreyer Schwestern Kusse" and "An die Chariclo" which follow Schirmer's "Nur Marniens Kuß" and "An die unpäßliche Marnia"; we give as an example the second poem by each author preceded by the Greek original in translation:- 9

Begegnung am Morgen
Schwere Schleier verhangen dein schmachtendes Auge, Chariklo, so, als ob den du erst dich aus den Kissen gewählt.
Wirr fällt das Haar in die Stirn, und über die Rosen der Wangen wetterleuchtet es fahl; müde ist Haltung und Gang.
Sind das die Spuren der Nacht, im Zweikampf der Liebe durchrungen?
Selig dann preis ich den Mann, der in den Armen dich hielt.
Waren es aber die Gluten der Sehnsucht, die dich verzehrte, wünscht' ich, es hätte dein Herz brennend nach meinem verlangt.
An die unpaßliche Marnia.

Du könnt mir/ Marnia/ recht etwas schläfrig für/
als wie du etwa pflegst/ wenn du bist aufgestanden.
Das Haar flieucht um dich her/ befreit von allen Banden.
Die Wangen haben nicht/ wie sonst/ ihre Zier.
Die Lippen sehen bläß/ der Mund ist dürr dir.
Den Augen ist ihr Glanz nicht/ wie zuvor/ verhanden.
Das Herzeg weget sich in deiner Brust zustranden/
der ganze Leib ist matt/ und faul und schläfrig hier.
Was sol ich/ Marnia/ aus diesem Stande schliessen?
Vielleicht hastu die Nacht zusehr vergnügen müssen?
Wol seslig ist dann der/ der dir gestanden bey.
Kömst aber ohm gefehr das/ daß du etwas trübe
und etwas schläfrig siehst/ von deiner heissen Liebe/
so wolt ich/ Lieb/ daß ich desselben Ursach sey.

An die Chariclo.

Du kanst für Schlaffe kaum/ Chariclo/ noch recht sehen/
Was mag doch diese Nacht/ dir Schöne/ seyn geschehen?
Die Haare sind zerstreut/ die Wangen bläß und glat/
Der ganze Leib der ist verdrossen/ laß und mat.
Ist etwan einer heunt' in deinen Schoß gekommen/
Der dir ein merckliches von Ruhe hat benommen/
Und dir den Schlaff verstärt mit einem liebes Kuß/
Darauff die Faulheit folgt/ und fast so ein Verdrüß?
O seslig! wer also mit dir hat dürffen schertzen.
Doch/ komst dein greulich-seyn von Lieb und Liebes-Schmertzen
Der dein Gemüthe kocht/ und dir macht solche Pein/
So wolt' ich/ daß ich nur das Feuer solte seyn.

Both versions are expanded from the original Greek (Byzantine) epigram, especially Schirmer's which illustrates the characteristic 17th.
century expansion from epigram to sonnet. Schirmer chooses an obvious point for embellishment, namely the description of the sleepy hetaera in the third and fourth lines of the Greek which he ornaments between lines 3-8 of his sonnet. Schoch, on the other hand, whether because he is not committed to the fourteen lines of a sonnet or for other reasons, does not take this opportunity but instead, in lines 5-8, expands the question in the fifth line of the Greek epigram. A similarity and a difference between the poetry of Schirmer and Schoch is revealed; the similarity is that both, in typical 'Barock' fashion,
decide on expanding the expression of the original; the difference is
that Schirmer exploits the decorative, ornamental aspect (the Ornatus
of the rhetorical system) whereas Schoch develops the erotic allusions
of the original. He does this in a rather crude way with the line
"Ist etwan einer heunt" ..., a line which one could not imagine in
Schirmer's poetry and which contrasts with Schirmer's more delicate
and allusive "Vielleicht hastu die Nacht...". Despite the debt which
Schoch obviously owes to Schirmer's version his crudity becomes very
evident by contrast with Schirmer's elegance.

There are many isolated moments in Schoch's songs which bring to
mind the poetry of Schirmer; there are verbal reminiscences such as the
expression "Liebste Seele meiner Seelen"; pastoral poems in the Opitz -
Fleming - Leipzig tradition such as "Filidor gieng umb die Wiesen" or
"Filidor der gieng mit Trauern// Umb der frischen Elster Strand"
(p. 35, p. 44); the Opitz - Dach tradition of Schirmer's "Wer will/ mag
stehen nach den Dingen" (RS p.16) is taken up in Schoch's "Wohl dem/
der weit von eitlen Sachen" (p.200); Schoch, like Schirmer, adopts the
century's favourite epigram in

Die Diebe boll ich an, die Buhler ließ ich ein/
So konnte Herr und Frau mit mir zufrieden sein. (p.146)
which recalls Schirmer's

Dem Herren bin ich lieb/ der Frauen zugethan.

And Opitz' "Ihr schwarten Augen" is parodied by Schoch in the
footsteps of Schirmer, as is the exago monumentum topos (p.168) with
which Schoch closes his collection.10

Schoch himself mentions his debt to Schirmer in the preface to
the collection. He also contributes two sonnets which reveal the
Even allowing for characteristically 'Barock' exaggerations these two poems show the favourable opinion of Schirmer's poetry which might be held in the 17th. century and Schoch's acknowledgement of its effect on his own poetry, also in exaggerated terms. The second of the two sonnets is especially interesting for the light it sheds on the attitude towards virtue in the period. Here is one Leipzig poet applauding the work of another who advocates the un-Opitzian combination of virtue and love. This is a reminder of how superficial is the view that the distinctive feature of Leipzig poetry is its
cultivation of student drinking songs and other carefree poetry.

Apart from the many isolated words and phrases in Schoch's work which recall Schirmer there are also many specific imitations or parodies of Schirmer's poems in Schoch's work. Probably the best-known is his parody of Schirmer's drinking-song "Immer hin"; this is the poem whose popularity with apprentices caused Schoch to complain in his preface to the Blumen-Garten. His attitude is characteristic of the Humanist scholar-poet and shows how an Anacreontic song in Leipzig is by no means intended for the masses.

A comparison of the first stanzas of the two poems - first Schirmer's, then Schoch's - reveals the degree of Schoch's dependence in the choice of stanza-form:-

Immer hin/ fahr immer hin/
falscher Sinn/
du solst mich nicht kränken.
Was mir gar nicht werden kan/
wird von dann
mein Gemüthe lencken.
Ich weiß meine Zeit/
und ein solches Leid
in den kühlen Wein/
der mir glat geht ein/
wol zu versencken.

Immer hin/ nur immer hin/
Weil dein Sinn
Andern sich ergeben
Meynst du denn/ ich könte nicht
Ohn dein Liecht
Aller-Schönste leben.
Solche Gunst und Haß
Ist mir eben das/
Wo der Unbestand
Hat die Ober-hand/
Da meyn ichs eben.

Despite the apparent difference caused by the pictorial impression of Schoch's poem on the printed page, the poems are metrically identical. Schoch seems to have a liking for these longer stanza-forms of 10, 11
or 12 lines, particularly the latter, and some of these efforts remind one of Schirmer's virtuoso poems. The short and varied lines of "An die Doris" provide an example:

Ich bin
Dahin/
Weil ich
So gar beständiglich
Muß haben dich
Doch glaubt/
Es bleibt
Was mein Mund einmal spricht/
Und bricht
Leicht nicht
Die Pflicht/
Ist Doris auf Betrug gleich abgericht.

The last seven lines of the stanza form a refrain which reappears in all the other verses. The whole reminds one of poems like Schirmer's "Melose/ War meine Rose" (RS p.394) or "Mein Stern/ Ist nunmehr fern" (RS p.396) in the theme as well as in the variations of short line and length of stanza. There is a similar but even more complex stanza-pattern used in "Strefon warnet seine Mit-Schäfer für dem lieben/ weil er blos mit einem Worte/ der Marnien Gunst verschertzet". The pattern as a whole and especially the change of metre from iambic to trochaic at the end of the stanza reminds one of Schirmer's virtuoso poems:

The title of the poem with its mention of the unusual pseudonym Marnia
is reminiscent of Schirmer and it could well be that he is the Strefon referred to there. 14

Another of Schirmer's poems which is imitated by Schoch is the love-song which follows "Immer hin" in the Rosen-Gepüische. Schirmer's "Alamanna" poem (RS p.61), of which we give the first verse:

Alamanna/
Schönste meiner Schönenn/  
laß mich deine Zier
rühmen hier
mit verliebtem Sehnen.
Alamanna!

This is parodied twice by Schoch; first in his "Amarille" poem (p.102) which begins as follows:

Amarille/
Wenn soll ich erlangen/
Daß dein Lippen-Thau/
Schöne Frau/
Feuchte meine Wangen?
Amarille.

Here Schoch follows exactly the stanza-form and metrical pattern of the lines of Schirmer's poem; again the pictorial appearance of the poem is altered with a variation in the point at which the lines begin which seems to be characteristic of him. Later in the Blumen-Garten he parodies the same poem with a more complex dactylic/trochaic metrical pattern in his "Liesabella" poem (p.145) whose first stanza runs:

Liesabella!
Wunder der Teutschen Erden;
Deiner Tugend-Schein
Bricht herein
Freundlich durch Geberden.
Liesabella.

In poems like these, odes with free choice of stanza form and length of line, Schoch reveals much the same degree of virtuosity as Schirmer does in his similar poems; traditional stanza-forms are mixed with the
occasionally more daring and experimental ones, and it is interesting
that it is precisely some of these, such as the above mentioned, which
Schoch takes from Schirmer and models on him; it looks very much as if
Schirmer is best-known in the 17th. century for these more virtuoso
poems.

In his sonnets, on the other hand, Schoch shows some unusually
experimental touches now and again. Whereas Schirmer's sonnets are
relatively un-experimental (as we have seen, he sticks almost
completely to the Alexandrine and indulges in none of the dactylic
experiments of Zesen) Schoch does try out some less usual forms,
especially in the second century of religious and occasional sonnets.
There is, for example, the sonnet "Alles sterblich" on the death of
Charles I of England which uses a three-foot iambic line in the octet
but switches to Alexandrines in the sextet. Or there is the
spectacular "Doppel-Sonnet/ Auff Silenus Namens-Tag", a real
monstrosity thirty lines in length with the rhyme-scheme
sabbbbaabbbbaacddcedcdefg; "An die Mißgunst" is a sonnet in
anapaests with 2 or 4 stresses to the line; and there is even a sonnet
in 4 stressed iambic lines and Alexandrines which is divided up on the
scheme of a Pindaric Ode. So there are some individual features in
his poetry which make it stand out in the poetry of the century; some
of these have attracted the attention and admiration of early
connoisseurs of the Barock such as Max Freiherr von Waldberg. As far
as Schirmer is concerned, however, Schoch's œuvre demonstrates how
influential Schirmer's work could be for a poet from the central period
of the century who was himself not a nonentity. Given the concept of
parody in the 17th. century as variations on someone else's theme, one
of the tests of prestige and influence in the century is to have one's poems imitated and parodied. The obvious example of this is the work of Martin Opitz or to a lesser extent that of Paul Fleming. On a vastly reduced scale we can see here Schirmer's poems entering the enormous smelting-furnace of 17th century production to be processed and recast in the work of others.

One of Schirmer's best-known friends in Leipzig and Dresden was Caspar Ziegler, theologian and lawyer. Ziegler had been born in Saxony in 1621 and studied in both Wittenberg and Leipzig, thereby reversing Schirmer's order of attendance. He may have met Schirmer first in Leipzig about 1643. In the 1650's he began to practise as a lawyer, eventually becoming Professor of Law in Wittenberg. Ziegler himself wrote relatively little poetry, apart from the examples at the end of his tract Von den Madrigalen of 1653, which is his claim to literary fame. Here there is an example which shows the respect in which Schirmer's work was held. Ziegler makes the obvious pun on Schirmer's name, possibly revealing acquaintance with Schirmer's motto as a member of Zesen's Deutschgesinnte Genossenschaft, "Zwar bestürmt, doch beschirmt":

Vber Herrn David Schirmers
Deutsche Lieder
An die Venus.

Wie? meynst du noch? dein Sohn an say verlohren/
Cythere meyn es nicht:
Er ist ein Bösewicht.
Dein ängstlich thun und kirmen
verführt Ihn nur. Komm her und such Ihn hier/
hier steckt er sich gleich in ein Blat Papier/
und lest sich da Herr Schirmers Hand beschirmen.
Ein wohlbesungner Wein
sol itzt sein Himmel sein.
Cupido sitzt viel lieber bey Poeten/
als unter den Planeten.
Karl Vossler confirms the impression that Schirmer's work precedes Ziegler's and was admired by the latter; one cannot be certain of any influence at all of Ziegler on Schirmer in the field of the madrigal.20 The Saxon area of Wittenberg-Leipzig-Dresden was clearly one in which Schirmer's name was admired and his work looked to as a model.

Another friend of Schirmer's in Dresden was the poet Justus Sieber. Sieber's career had taken him along similar geographical lines to Schirmer; he was born at Einbeek in 1628 and was in attendance at the University of Leipzig by 1651 at least, presumably just missing Schirmer there, since the latter had left for Dresden in 1650. Schirmer's reputation would certainly have attracted his attention there, especially as the first part of the Rosen-Gepüche had just been published. Sieber was probably in Dresden by about 1656 when he made Schirmer's acquaintance. His main collection of poetry appeared in 1658, one year later than Schirmer's Rosen-Gepüche.21 About 1659 he became clergyman in Schandau, where he died in 1695.22

Sieber's poetry can be viewed as belonging to the Fleming-Leipzig-Schirmer tradition. There are pastoral poems with geographical allusions which resemble many in the work of both Fleming and Schirmer, such as the wedding poem which begins

Musa ging in tieffen Sinnen/
Wo der leisen Elster-Strand
Trünckt das Lausenitzer Land ... 23

A poem like "Der Basilenen Ableben" combines one of Fleming's favourite pseudonyms with stanzas which recall Schirmer's songs in both form and content:-

Ihr heißen Flammen/
Und Gluth zusammen
Schlagt über mich!
Denn meine Schöne/
Die Basilene/
Entfernet sich.
Kommt an ihr Paroen/
Kommt an ihr Schwartzen/
Und helft mir ab.
Denn meine Schöne
Die Basilene
Bringt mich ins Grab ...

Not only in his songs or odes but also in his sonnets one can detect Sieber's allegiance to, and to some extent development from Fleming and Schirmer; here is a particularly clear example of a sequence; first Fleming's sonnet "Als er sie schlafend funde", then Schirmer's Marnia sonnet "Als Sie im Grünen schlieff", first published in 1650, then Sieber's "Als Lisilis im Grünen ruhete", published in 1658.

Als er sie schlafend funde.
Hier liegt das schöne Kind in ihrer süßen Ruh,
sie bläst die schöne Luft, von welcher ich mich quäle,
bis an die Seele selbst durch ihre süße Kehle,
hier liegt das schöne Kind und hat die Augen zu.
Streu Rosen um sie her, du sanfter Zephyr, du,
mit Nelken untermengt, daß ihr Geruch vermüle
mit ihrem Atem sich, dieweil ich leise stehle
so manchen Kuß von ihr. Silenus sprich kein Müh!
St! Satyr, wegg, Sylvan! Geht weit von diesem Bache,
daß meine Seele nicht von eurer Stimm' erwache.
Kliticht in die Hände nicht, ihr schlaftrunken Napeen.
Schlafl, Schatz, ich hüte dein. Schlafl, bis du selbst erwachest,
so wirst du wachend tun, was du im Schlafes machest.
Mir auch träumt itzt mit dir, als solt ich vor dir stehn.

Als Sie im Grünen schlieff.
Hier liegt mein Paradies mit Rosen überdeckt.
Die Brüste regen sich/ mich mehr und mehr zu quälen.
Der Ambra steigt empor aus ihrer süßen Kehlen.
Hier liegt mein Paradies im Grünen ausgestreckt.
Kom geß auf ihren Mund dein Perlenes Confect/
Du linder Zephyr du/ bring ihr die safften Seelen
aus deinen Brunnen her/ mit ihr mich zuvermählen/
schaff aber/ daß sie nicht dadurch werd aufgeweckt.
St! Dryas! St. Napee! bleibt dort in dem Gepüße/
dieweil ich manchen Kuß auf ihrem Mund erwische/
sol euer schöner Chor nicht mit ihr spielen ghn.
Indessen schlaffe du hier unter diesen Bäumen/ sehntu den aber dich nach sanften Liebes-Träumen/ so wache plötzlich auf/ hier kannst einen seh'n.

Als Lisilis im Grünen ruhete.

St! Satir! St! Silvan! St! Faunen! St! Napeen.
St! Drias. St! 0 Pan. St! O du Westenwind!
St! 0 du Hirten-Volok! Hier liegt mein liebstes Kind
In Zucker-süsser Ruh'. Ach lasset sie doch sehen
Den angenehmen Schlaff. Ich wil indessen gehen
Zu jenem Rosen-Busch/ auff daß ich ihr geschwind'/
Eh denn die Seels sich nach ihrem Schlaff besinnt/
Mit einem Rosen-Kranz' auffwartig möge stehen.
Schlaff liebe Lisilis! Schlaff! wie? erwachest du?
O meine Seels! Du hast ihr den Schlaff entzogen/
Indem du seuffzend bist aus mir in sie geflogen.
Wollan ich straffe mich. Denn wenn ich so wie du
Den müd- und matten Leib ins Grüne werde strecken/
Denn magst du/ wenn du wilt/ mich wieder so aufwecken.

Schirmer's poem seems particularly close to Fleming in its structure. The anaphora with "hier liegt" is used by him also in the first and fourth lines; the zephyr motif occurs again in the second quartet; the denizens of the forest are introduced and ordered to keep away in the first tercet; and the poet returns to his beloved and the sleep-dream theme in the final tercet. The rhyme-pattern and distribution of masculine and feminine rhymes are also an exact parallel to Fleming's sonnet. Indeed the same rhymes or rhyme-words even recur; Fleming has Napeen - stehn in the sextet, Schirmer gehn - sehn; Fleming's b - rhyme-words in the octet are quälen - Kehle - vermählen - stehle, Schirmer has quälen - Kehlen - Seelen - vermählen.

Despite all these obvious resemblances, however, there are some variations in imagery and expression. There is a tendency towards hyperbole in the repeated phrase "mein Paradies"; the element of ornamentation is slightly more developed with Schirmer, as he already introduces the rose-motif in the first line, an allusion which Sieber is also to pick up in his poem, but like Fleming at a later point;
the erotic element is stressed rather more in the second line; and Fleming's description "sie bläst die schöne Luft ... durch ihre süße Kehle" becomes embellished with the image "Der Ambra steigt empor aus ihrer süßen Kehlen". This scent imagery, like the eroticism of the second line, is a hint of developments to come in the poetry of Hofmannswaldau and the Second Silesians. We find a similar hint in compressed form in Sieber's less unusual phrase "in Zucker-süsser Ruh". Schirmer even moves in the direction of preciosity with a metaphorical circumlocution like "dein Perlenes Confect" for the breath of the west wind. The admonitions to the satyrs, fauns etc. to be silent are retained by Schirmer but used in a rhetorical repetition at the beginning of the sextet which Fleming had avoided there, although he uses rhetorical devices such as anaphora not only in the opening quartet but also in the twelfth line in the address to the sleeping mistress.

The difference between the sonnets of Fleming and Schirmer can be summed up in the following way; while retaining the same structural pattern and some verbal reminiscences Schirmer has marginally increased the ornatus element, while the linguistic expression of this embellishment is slightly more complex, slightly more precious. Without any total increase in rhetorical figures of speech Schirmer has produced a poem which reflects the attempt of mid-century poets to decorate well-known models from the earlier part of the century. In other words in respect of imagery and ornamentation Schirmer's sonnet is what would have often been labelled 'hochbarock' although it lacks the marked increase in rhetorical devices which one associates with that term.
Turning to Sieber's sonnet one finds a poem which in the situation it depicts, on the whole in the structure and certainly in such things as the soul-motif is obviously modelled on those of Fleming and Schirmer; the title also is especially reminiscent of Schirmer's. The order of masculine and feminine rhymes is, however, different and Sieber uses a different rhyme-pattern in his sextet. Even on first reading the impression it creates is radically different from either Fleming's sonnet or Schirmer's; this is mainly due to the striking expansion of the satyr-faun motif in the first quartet. What had been at least semi-serious commands bridging the gap between Fleming's octet and sextet and repeated by Schirmer at the beginning of his sextet with slightly augmented rhetorical repetition becomes here in Sieber's sonnet a dramatic opening gesture, a mannered series of mock admonitions to every conceivable woodland faun and bringing in Greek mythological figures such as Pan and the personification of Zephyr, the west wind. Satyrs and fauns seem to be favoured by Sieber; they are addressed again in the sonnet "Als er sich mit Olympien an einem schönen Ort erfrischete". Apart from the obvious development of this motif from Fleming's sonnet it may be worth mentioning in passing that the frontispiece of the 1642 Lübeck edition of Fleming's poetry has a satyr and a faun putting up the title scroll of the book on two trees at the entrance to a woodland glade (locus amoenus) where the lover is singing to his lady's accompaniment on the lute. This is despite the fact that the collection contains religious poetry as well and that a classical-mythological or Christian personification might seem more likely on a title page. Perhaps Sieber knew this and was impressed by the motif? Be that as it may, the mannerism of his opening here is in
marked contrast to the simpler opening of the sonnets of his two predecessors.

Some comments on the remainder of Sieber's sonnet have already been made; it is worth while pointing out also the increase in rhetorical exclamation, repetition and question at the beginning of Sieber's sextet. As for the pointe, verdicts on wittiness are necessarily subjective, but it does seem fair to comment that whereas Fleming's sonnet or Schirmer's can certainly not compete with those of a master-cultivator of the witty pointe like Hofmannswaldau Sieber's might just be able to; the mock-punishment to which the poet subjects himself is reminiscent of Hofmannswaldau's love-war.

One might sum up the variations between the three sonnets in the following manner: just as Fleming's treatment of the theme seems classical by comparison with Schirmer's, in the sense that it is simpler and on the whole more restrained in expression, so too does Schirmer's sonnet seem classical by comparison with the more mannered, more rhetorical version which Sieber produces. Perhaps a development in complexity in treating the same theme is inevitable as poet vies with poet in his variations; and yet this 'Barock' crescendo is not necessarily found when one looks at the development of a poet's own work, as we have seen in examining the decrease in rhetorical configurations in Schirmer's own later poetry.

Sieber himself describes his admiration for Schirmer's poetry in a sonnet in his Poetisierende Jugend:-

An Herrn David Schirmer
Über seine vollkommene Rosen-Gepüscbe.
Was deine Trefflichkeit für grosse Leute schreibt/
Das scheint/ als hab' es dier Apollo eingegben.
Man findet nichts daran/ als lauter Saftt und Leben/
O voll dem/ der sich so an Pindus Klippen reibt!
Although the praise is more or less conventional the very fact that it is there at all shows how Schirmer's name was known to the Saxon poets of the mid-century.

Many features of Schirmer's poetry, minor and major, thematic or stylistic, can be detected reappearing in the poetry of Sieber. One of Schirmer's favourite themes, that of virtue, is prominent in the eighth section of Sieber's collection, the title of which, "Vermängte Geistliche/ Tugend- und Sitten-Lieder", recalls that of Schirmer's 1654 collection. Poems of Sieber's to be found there include such as "Nicht Reichthum sondern Tugend macht Edel"; the collection of topoi about virtue in its eighth and ninth stanzas recall the same sort of phenomenon in Schirmer's work:-

Tugend ist mein Ritter-Sitz;
Tugend meiner Seelen Wonne;
Tugend meines Adels Blits;
Tugend meines Hertzens Sonne;
Tugend meiner Liebe Schatz/
Diese hat stets bey mir Platz.

Tugend ist mein Geld und Gut;
Tugend meine Busch und Wälder;
Tugend geht nach meinem Muth
Über Wiesen/ Über Felder;
Sie ist meine Reuterey.
Trotz daß einer reicher sey! 26

As in the case of Schirmer the Jugend - Tugend rhyme occurs often in all these poems on the subject of virtue. Apart from the eighth section of the collection the theme of virtue appears again, hardly surprisingly,
in Sieber's occasional poems of congratulation, the "Geburths- und Nahmens-Gedichte" of the twelfth section.

The degree of experiment in Sieber's poetry is much the same as that in Schirmer's. Among the "Tugend- und Sitten-Lieder" there are a couple of dactylic songs, some with short dactylic lines such as the vanitas-poem which begins

Ritelkeit/ Ritelkeit
Vieler Verderben! 28

On the whole, though, Sieber avoids any spectacular signs of experimenting here. The same is true of his sonnets which tend to be on a conventional pattern; like Schirmer he almost always employs the Alexandrine with only the rare exception such as a trochaic sonnet with four stresses per line. 29 In this negative way Sieber's poetry can be seen as similar in kind to Schirmer's; there is also, however, a positive respect in which the two are technically close: Sieber's Alexandrines in his sonnets are notable for an even higher number of main sentences than is the case with Schirmer. From the tables in the first part of this study 30 we know that both Sieber and Schirmer and also Paul Fleming have an especially high number of sentences per sonnet; Sieber leading with 9.00 sentences, Schirmer following with 8.82 and Fleming with 8.43. It may well be no accident that these three poets, whose work can be regarded as following on in an unbroken line, handle the century's favourite verse-line in so strikingly similar a manner. In one of Sieber's sonnets as many as 20 sentences occur, but since this one contains many rhetorical questions it is perhaps untypical; certainly numbers of sentences between 11 and 16 are not uncommon. Here is a characteristic example with 12 main sentences:- 31
Der Serenen Bad.
Hier ist mein Kind/ mein Licht/ mein Leben/ die Serene/
Sie badet ihren Schnee. Spring' auf Cristallner Fluß/
Und feuchte sie gants an mit einem linden Guß/
Sie sehnet sich nach dier/ die Treffliche/ die Schönheit.
Thu/ wie du sonst den thust/ wenn sich die Philomene/
Mit dier ergötzen wil. Heran mit deinem Kuß/
Und seig' ihr wie sie mich hernacher küssen muß/
Wenn Echo hören soll das schönsende Gethöne.
O Fluß itz fleust du recht; Itz badet sie sich wohl.
Itz wird Serene erst der rechten Schönheit voll.
Die Hände sind wie Schnee. Die Brüste wie die Seide.
Die Wangen wie das Bluth. Der Hals wie Elffenbein.
O Fluß du solst hinfort den Sternen näher seyn.
Ich wil das Eridan sich von dem Himmel scheide!

The short half lines as full sentences, even where this would not be
syntactically obligatory, remind one of the same phenomenon in so many
of Schirmer's sonnets; the opening lines especially of "Aus dem Anacreon"
or "Er hält Sein Versprechen" or "Er hat Vergünstigung" or "An Seine
Neue Buhlschaft" are typical examples and one could find countless
others. It is a mode of handling the Alexandrine which is a far cry
from either the extended parataxis which characterizes the Opitzian
Alexandrine or the tortuous configuration of dependent clauses which
marks Gryphius as sonneteer; essentially it is the mode of Paul Fleming
which is taken up, developed, even exceeded here by two of his
successors.

In considering the work of friends and successors of Schirmer's
like Schoch, Ziegler and Sieber we have naturally related them to Paul
Fleming and the Leipzig tradition to which Schirmer also is obviously
indebted. Nevertheless this should not be allowed to obscure the very
real influence which Schirmer's own work clearly exerted, in matters of
theme, stanza-form and stylistic phenomena especially on the poetry of
Schoch, but also on that of Sieber. Nor should the low standing which
such poets may enjoy in the league-tables of those critics who
cultivate evaluation blind us to the reputation which Schirmer obviously
had achieved in an area of Germany which was one of the most important
in both his century and the next and at a time of consolidation in the
poetry of the 17th. century. Perhaps Schirmer's poetry itself is of
a type which could be used and exploited far more easily by potential
poets - not to mention the question of Saxon local pride - than could
the more spectacular experiments of individuals or schools in other
areas of Germany.
Chapter 7. Schirmer and later generations - the Second Silesians and the poets of the eighteenth century.

In the introduction to this study we already mentioned that literary historians have often tended to see Schirmer's work as a foretaste of later developments; in particular of the poetry of Hofmannswaldau and the Second Silesians at the end of the 17th. century and of the Anacreontic lyric during the 18th. century. As is the way with literary histories, space prevents the presentation of much if any evidence for these assertions, many of which are inherited from previous literary histories and many of which remain unsupported or unfounded. Looked at as a whole these opinions present a confusing picture; whereas some critics regard certain elements in Schirmer's poetry, especially its bombastic nature, as paving the way for the Second Silesians, with other critics it is precisely Schirmer's elegance and lack of heavy bombast which links him with the Anacreontic poetry of the 18th. century.

Before we look in detail at the precise respects in which Schirmer's work may anticipate these later developments, let us consider the question of how widespread Schirmer's fame may have been in the later part of the century in general and in particular how well-known he may have been to writers like Hofmannswaldau and his Silesian compatriots. Writing in 1673 Gottfried Wilhelm Sacer gives the following ironic advice to anyone who wishes to pen a few lines of verse:

Alleszeit wenn du ein geschicktes und gespicktes carmen elaboriren wilt/ und andere Poeten absustechen/ nim Tschernings Poetische Schatzkammer/ Harstörrfers Poetischen Trichter/ Trauers neulich heraus gegebenen Daedalum/ Bergmanns Aerarium poeticum etc. zur
Although the list here contains poets who would now be considered "minor" as well as several "major" names the point is that Schirmer was obviously well enough known for his work to be considered a *sine qua non* as an example for the budding poet. As far as the Second Silesians are concerned, the matter is more problematic. Silesia at the end of the century was jealous of its literary fame as the home of so many great names and might not have paid much attention to a mere Saxon poet, although since so many Silesians had studied in Saxony, especially Leipzig, Schirmer's name must at least have been heard of in the East. The obvious place to look is in the volumes of the Neukirch anthology, and there, in the second volume of the anthology, published in 1697, we do find three sonnets by Schirmer.² They are "Als sie im Grünen schließen" (RS pp.203-204), "An die Sterne/ als Er nicht bey Marnien war" (RS pp.182-183) and "Cupido von Marnien" (RS pp.197-198). The first point of note is that they fall in this second volume of the anthology, which is still broadly representative of Hofmannswaldau and the Second Silesians, and not in any of the later volumes with different editors where Saxon taste becomes increasingly represented. In other words Benjamin Neukirch, the Silesian compiler, must have felt that these three sonnets were close enough to the spirit of Silesians like Hofmannswaldau, Lohenstein, Besser, Eltester, Neumeister and so on. (One must, however, qualify this by adding that the sonnets are presented anonymously, with no author's initials as a guide to the reader; also the titles are all altered and the name of Marnia, which might have pointed directly to
Schirmer, has been slightly altered to Barnia.) Schirmer's sonnets come after a series of odes and sonnets by Hofmannswaldau and one anonymous sonnet and are followed by two poems by Johann von Besser, although without the latter's name being added. This would seem to underline the point about the compatibility of Schirmer's poetry in a late Barock context, from the editor's point of view. Presumably Benjamin Neukirch must have known that Schirmer was the author and in that case it may be of significance that hardly any Saxon poets are included apart from Schirmer, not even Paul Fleming. There is a dearth of names from outside Silesia, two poems by the East Prussian Simon Dach being other rare exceptions. The interest which these points arouse is not entirely borne out when one comes to look at the poems themselves; they do not seem particularly striking examples from Schirmer's Barnia sonnets, with the possible exception of "Als sie im Grünen schlief" (Benjamin Neukirch's title is "Er fand sie im grünen schlaffen") which has been discussed in the previous chapter above. The pastoral background, the use of favourite Petrarchist topoi and an abundance of rhetorical devices, especially anaphora - none of these things is of particular significance one way or another as a reason for the choice of these poems in this anthology. Perhaps there is a certain sting in the tail of "Cupido an die schöne Barnien"

Last euch nach Barnien/ sie tödtet/ nicht gelüsten

which accords well with Hofmannswaldau's cultivation of the pointe. The consciousness of playing a role, which we noted in the first part of this study as a characteristic of Schirmer's love-poetry, is also noticeably in evidence here in these three sonnets as it is in general in the work of Hofmannswaldau. Finally, the most precise point of
resemblance is in the touch of eroticism and scent/taste imagery in "Er fand sie im grünen schlaffen", features which are prominent with Hofmannswaldau and the Second Silesians. It is perhaps for reasons like these that Schirmer's sonnets occur in such a context.

The mention of imagery leads us on to examine this point of contact between Schirmer and Hofmannswaldau and the Second Silesians. Decorative metaphors involving flowers, precious stones and to some extent culinary imagery are obviously prominent in Schirmer's poetry, as they are in the poetry of the Second Silesians and sometimes in other writers of the century also. As might be expected, the majority of these metaphors are used in descriptions of feminine pulchritude. But the question of degree or intensity is all-important. Writing about Gryphius's descriptions of women Manfred Windfuhr points to this distinction:


But although Windfuhr describes the necessity of examining degree in the case of Gryphius he lumps together in these sentences a variety of disparate names without any hint that these elements may occur in different degree in the works of the authors concerned. Sonnenberg, for example, gives precise instances of the extent of Schirmer's circumlocution for parts of the body and suggests that they are far less widespread than in the work of Hofmannswaldau or Lohenstein's much greater use of this technique. More specifically, Sonnenberg examines
the culinary and scent/taste metaphors used by Schirmer, and although he finds some examples of imagery characteristic of the Second Silesians such as Zint, Honig, Mee, Ambra, Ambrosia, Nektar and so on, the only really common images of this sort in Schirmer's work are the cliché "süß" (surely hardly an image any longer?) and the ubiquitous "Zucker" which is so widespread that it cannot possibly be seen as a link with Hofmannswaldau or the Second Silesians. So there is a difference in degree here also.

And what in any case in all this imagery may be considered as bombastic? Max Freiherr von Waldberg is one of a long line of critics who apply this term to Schirmer's work:


One problem here is that the term bombast is essentially a subjective one which may tell us more about the critic's attitude than about the work of art he is describing. One man's meat is another man's 'Schwulst'. These reservations apply to a large extent to the chapter on "Schwulstmaphorik" in Windfuhr's Barocke Bildlichkeit, in which, as one would expect, examples from the work of Lohenstein figure prominently. Yet even Windfuhr can only adduce one example of "stylus inflatus" in Schirmer's work, the phrase "Dein aufgewelbter Leib" in "Es bindet Anemonen an". So even in this field there would seem to be very much less connection between Schirmer and the Second Silesians than has often been assumed in the past in default of precise examples. Certainly the present writer can find very, very little in Schirmer's work which might be described as in any way bombastic.
If we move away from imagery to adjectival epithets (whether used metaphorically or not) the picture is somewhat the same. Sonnenberg has compiled the following list of epithets which occur more than 10 times in 9159 lines of the Rosen-Gepüche (excepting all, ander, eintzig, erst etc., gantz, jeder, manch, nächst, selb, solch):—

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<th>Count</th>
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<td>schön</td>
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<td>71</td>
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<td>süß</td>
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<td>golden</td>
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<td>gut, weiß</td>
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<td>roth, schwartz</td>
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<tr>
<td>hell</td>
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<td>braun</td>
<td>28</td>
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<tr>
<td>verliebt</td>
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<td>bester</td>
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<td>alt</td>
<td>23</td>
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<tr>
<td>treu</td>
<td>22</td>
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<td>kuhl</td>
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<td>voll</td>
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<tr>
<td>edel</td>
<td>19</td>
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<tr>
<td>keusch, tausend</td>
<td>18</td>
</tr>
<tr>
<td>bunt, frisch, rein</td>
<td>17</td>
</tr>
<tr>
<td>hart, jung, klein, leicht</td>
<td>16</td>
</tr>
<tr>
<td>froh, krank</td>
<td>15</td>
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<tr>
<td>klar, liecht, wild</td>
<td>14</td>
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<tr>
<td>heiß, kalt, recht</td>
<td>13</td>
</tr>
<tr>
<td>arm, blau, dürr, falsch</td>
<td>12</td>
</tr>
<tr>
<td>frei, neu</td>
<td>12</td>
</tr>
<tr>
<td>bleich, gewünscht, schnell, schwer</td>
<td>10</td>
</tr>
</tbody>
</table>

According to J.G. Neukirch¹⁰ the most galant epithets are blind, stille, steif, sanft, heiß, erhitzt, feurig, stolz, leicht and also those of taste and colour. Of the main list only leicht figures at all in Schirmer's work, but there are of course a large number of epithets of colour, though only süß (hardly to be counted) of taste. So in this area the relationship between Schirmer and the galant poetry of the Second Silesians is a mixed one; in some respects Schirmer anticipates them, in others not.
In certain stylistic phenomena, too, a useful comparison between Schirmer and their poetry can be made. For example, in the use of syndetic or asyndetic lists Schirmer lags far behind Lohenstein, as the following table, giving examples taken from 500 Alexandrines by each poet, demonstrates:

<table>
<thead>
<tr>
<th></th>
<th>Schirmer</th>
<th>Lohenstein</th>
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</thead>
<tbody>
<tr>
<td>zweigliedrig asyndetisch</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>&quot;</td>
<td>syndetisch</td>
<td>37</td>
</tr>
<tr>
<td>dreigliedrig asyndetisch</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>&quot;</td>
<td>asyndetisch mit 'und'</td>
<td>3</td>
</tr>
<tr>
<td>&quot;</td>
<td>vorm 3.Glied</td>
<td>-</td>
</tr>
<tr>
<td>&quot;</td>
<td>polysyndetisch</td>
<td>-</td>
</tr>
<tr>
<td>viergliedrig asyndetisch</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>&quot;</td>
<td>asyndetisch mit 'und'</td>
<td>2</td>
</tr>
<tr>
<td>&quot;</td>
<td>vorm letzten Glied</td>
<td>-</td>
</tr>
<tr>
<td>mehrgliedrig</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Ultimately one can only suggest that some of the stylistic phenomena encountered anticipate in small degree the poetry of the Second Silesians. But any attempt to bracket Schirmer with the latter or even to call him a forerunner without differentiation is destined to falsify his literary-historical position.

One problem is assessing the poetry of the Second Silesians is the diversity of different elements; there is the so-called bombast of the poetry of Lohenstein and the like; the 'Marinist' scent/smell/taste imagery in Hofmannswaldau and others; and also the 'galant' decorous wit and smooth flow which is like an anticipation of the Anacreontic poetry of the later eighteenth century. While there seems to be little if any evidence of the bombastic side in Schirmer's poetry, the other elements are certainly present to a limited extent. As a practical illustration of the literary-historical position of Schirmer's poetry in relation to that of the Second Silesians and later writers let us consider the following poem from the second part
of Schirmer's *Rosen-Gepüsche* (pp. 409-410):-

Über ihre Brüste.

Ihre Brust hab ich geküsset/
Und daher ist mir so wohl.
Sie hat meinen Mund durchsüsset/
Durch Sie leb ich/ wie ich soll.
Durch Sie leb ich nur allein/
Und kan nun mein selber seyn.

Wie die weisse Milch in Rosen
Einen Purpur an sich nimbt/
Und der Zierrath der Zeitlosen
In dem Silber-Thuae glimt:
So ist ihres Glantzes Liecht
Von der Schönheit zugericht.

Laß die andern Blumen brechen
Umb das grün-besete Feld/
Und am Ufer/ bey den Bächen/
Rauben/ was nicht Farbe hält.
Laß Sie suchen weit und breit.
Hier ist meine Frühlings-Zeit.

Wenn der Nord-Wind mich anraset/
Und der Ost sich bey mir find/
So ist meine Lust befaset/
Daß Sie stets mehr Saft gewint.
Meine Lust grünt neben ihr/
Weil Sie sich ergiebet mir.

Wehe/ West/ auf meine Blumen/
Weh auf meinen Garten her/
Daß ich von den Eigenthumen
Nehme/ was ich mir begehr.
Wehe/ West/ Sie hat allein
Blumen/ die die schönsten seyn.
Hier/ auf ihren zarten Liljen
Will ich noch manch Unglück/
Manchen rauen Sturm vertilgen.
Weiche/ was mich kränckt/ zurück!
Ihre Brust/ und ihre Zier/
Gehen allen dingen für.

The eroticism of the title, theme and opening lines is unusual in
Schirmer's work, indeed almost risqué by his standards and reminds one
immediately of the poetry of Hofmannswaldau and some of the Second
Silesians. The flower analogies and imagery are much more characteristic
of Schirmer and these, too, foreshadow the galant poetry later in the
century; in fact the whole poem is like an extended galant compliment
to the lady. So in these various ways, one uncharacteristic of
Schirmer, the others characteristic, the poem can be regarded as anticipating later developments in the century. Now let us take one step further and set the poem side by side with two stanzas, one by Zesen, one by Gleim, which are used by Fritz Strich in his famous essay on Barock poetry as illustrations of the difference between 17th. and 18th. century style in the anacreontic genre:

17. Jahrhundert (Zesen)  
Des Abends funkeln Sterne,  
Und ist der Himmel helle,  
So seh ich gern ihr Funkeln.  

Gleim  
Viel leichter, viel empfiehlt  
Und dich lieh Anrichter,  
Doch seh ich meines Mädchens Recht feurvolle Augen  
Weil sie noch kläer funkeln:  
So sind auch deine Sterne,  
Doch seh ich mich ein MAiDchen's Recht feurvolle Augen  
Weil sie noch kläer funkeln:  
So sind auch deine Sterne,  
Doch seh ich mich ein MAiDchen's Recht feurvolle Augen  

Strich points out the insistent repetition of Zesen's stanza in contrast to the more "natural" simplicity of Gleim's verse. Although on first reading of Schirmer's poem one is tempted to relate the easy flow of his lines to those of Gleim or other 18th. century anacreontic poets, it is soon clear that the intensive use of rhetoric in "Über ihre Brüste" (especially the anaphora in stanzas two and five), possibly also the extended flower analogy in the second stanza, links it much more closely with the affective pathos of Zesen's stanza, especially the last two lines with their hyperbole and exclamation. (The concern with sound which Strich notes in Zesen's stanza is, however, missing with Schirmer.) This is what separates Schirmer from even the galant trend at the end of his century and much more so from the Anacreontic poets of the 18th. century, despite suggestions of the developments to come in his imagery and musicality. One recent critic has summed up
the distinction between Barock and galant as ornate, rhetorical on the one hand and naturalness, smooth flow, 'lieblichkeit' on the other. Since both these sorts of qualities are to be found in Schirmer's work, as in such poems as "Uber ihre Brüste", this is another way of describing both the similarity and the difference between Schirmer's poetry and the galant poetry of the end of the century, and provides an even greater distinction with the eventual successor of the galant poetry, the Anacreontic lyric of the 18th. century.

As far as the Anacreontic genre itself is concerned, we know that Schirmer, like most 17th. century poets, considered it primarily from the point of view of form rather than content. This is the tradition he inherited from his teacher August Buchner and the latter's teacher, the neo-Latin poet Friedrich Taubmann. Witkowski sees Schirmer's Anacreontic production as a characteristic example of the 17th. century attitude vis-a-vis that of the 18th. century:


Probably the criticism is justified enough and points to the obvious difference between Schirmer and the 18th. century in this respect. But what of the drinking songs of the 17th. century in general, rather than poems specifically in the anacreontic genre, i.e. metre, - can we see those of Schirmer in a tradition which leads on into the 18th. century? Clearly 18th. century writers felt themselves to be a step forward from their predecessors generally in this field, if we can believe the
very outspoken opinion of Johann Friedrich Löwen, writing in 1757 about the drinking songs of the 17th. century poets:—


Certainly Löwen's words do seem to apply to some 17th. century drinking songs, such as Finskelthaus' "Die Martens Ganß" or "Sauff-Lied", which must have been well-known later as they found their way into the Venus-Gärtlein anthology of 1656. There are similar though slightly less crude elements in some stanzas of Schirmer's drinking songs, such as the following stanza from "Immer hin":—

Wenn der kühle Trunck obliegt/
und besiegt/
meine frischen Glieder/
Da brüst sich der heisse Muth/
biß das Blut
wallet auf und nieder.
Dann so gehen frey/
auf die alte Treu/
Mit Gesang und Klang/
über Tisch und Banck/
die schönen Lieder.

Or there is the following stanza from "Herbst-Lied":—

Ihr andern singt/
Ihr andern klingt
Daß in dem Gissen
Der Wein kan fliessen,
Singt hier und da
Di Nellula!
Singt alle schnelle:
Runda di Nelle.

The elements of Schirmer's drinking songs, however, - praise of beer and wine, pleasure in comradely company, praise of the sweetheart, praise of tobacco and so on - do reappear in the poetry of the early 18th. century at any rate, namely in the student songs of Günther.
This, of course, is no accident; the Leipzig student tradition in which both Finckelthaus and Schirmer grew up was experienced about 65 years later by Günther. Although we have expressed above some reservations about the picking out of student songs in the work of, for example, Finckelthaus as typical when in fact they are relatively atypical, this does not mean that the combination of musical tradition (from Schein onwards) and popular song was not a very strong one in Leipzig. In the works of literary figures such things surface only occasionally in poems like the above-mentioned by Finckelthaus, in Schirmer's rare drinking songs and in the famous but not necessarily most characteristic student songs of Günther, which represent only one phase in his varied work. As a specimen let us consider one of Günther's most famous songs, "Brüder, laßt uns lustig sein":

Studentenlied

Brüder, laßt uns lustig sein,
Weil der Frühling währ't
Und der Jugend Sonnenschein
Unser Laub verklär't.
Grab und Bahre warten nicht;
Wer die Rosen jetzt looseß,
Dem ist der Kranz bescheeret.
Unsers Lebens schnelle Flucht
Leidet keinen Zügel,
Und des Schicksals Eifersucht
Macht ihr stetig Flügel,
Zeit und Jahre fliem davon,
Und vielleicht schneidet man schon
An unsers Grabes Riegel.
Wo sind diese, sagt es mir,
Die vor wenig Jahren
Eben also, gleich wie wir,
Jung und frühlich waren?
Ihre Leiber deckt der Sand,
Sie sind in ein ander Land
Aus dieser Welt gefahren.
Wer nach unsern Vätern forscht,
Mag den Kirchhof fragen;
Ihre Gebein, so längst vermorscht,
Wird ihm Antwort sagen.
Kann uns doch der Himmel bald,
Eh die Morgenglocke schallt,
In unsere Gräber tragen.

Unterdessen seyd vergnügt,
Last den Himmel walten,
Trinckt, bis euch das Bier besiegt,
Nach Manier der Alten!
Fort! Mir wässet schon das Maul,
Und, ihr andern, seyd nicht faul,
Die Mode zu erhalten.

Dieses Gläschchen bring ich dir,
Daß die Liebste lebe
Und der Nachwelt bald von dir
Einen Abriß gebe.
Setzt ihr andern gleichfalls an,
Und wenn dieses ist gethan,
So lebt der edle Rebe.

The poem was written in Leipzig, probably in 1718. Although Günther's poetry is so often said to herald in new developments, in this particular genre he seems to look backwards rather than forwards; many elements of this poem recall different 17th. century authors. The carpe diem and rose motifs in the first stanza remind one of Schirmer and others; the mention of the graveyard in the fourth stanza recalls the work of Gryphius. On the question of crudity, Günther's fifth stanza might not have satisfied Löwen's 18th. century desire for elegance much better than the work of Finckelthaus; indeed Schirmer seems no cruder in his songs than Günther is here. The last two stanzas in particular recall the motifs which appear in Schirmer's drinking songs. On the question of poetic quality views are necessarily subjective but one might tentatively suggest that the smooth flow of Günther's poem is reminiscent of Schirmer's odes in general, although not so much of his drinking songs in particular. There is a pleasing linguistic compression about Günther's lines such as "Grab und Bahre warten nicht" and a visual quality in the last two lines of the second
and third stanzas which is, however, rare in Schirmer's work. Günther's poem (and others like it)\textsuperscript{25} represents an interesting sign of a long standing cultural tradition which because of the social attitude of 17th. century poets only makes its appearance in "good" literature from time to time in the drinking songs of scholars like Schirmer and Günther and in the few more popular anthologies of the period, such as the \textit{Venus-Gärtlein}. Like anti-Petrarchist literature one may almost regard such drinking songs as a kind of safety-valve.\textsuperscript{26} Less literary manifestations of this tradition are likely to have sunk into oblivion to a large extent.\textsuperscript{27}

The resemblances between Schirmer's poems and those of 18th. century writers are obviously too tenuous for anyone to be able to postulate direct knowledge of them as models. As the 18th. century progressed, the literature of the previous century became less and less well-known to budding authors; this even applied to the greatest names such as Martin Opitz, so we can imagine what the case may have been with less famous poets such as Schirmer; the general situation is summarized in Kettler's book on the period.\textsuperscript{28} The anthologies of the time are also a fair guide to the situation. In Ramler's \textit{Lieder der Deutschen} of 1766, for instance, there are still some examples by 17th. century poets, including the most famous names, such as Opitz, Fleming and Hofmannswaldau and quite well known poets such as Johann Rist; there are even poems by the relatively little known Georg Greflinger. But there is no sign of anything by Schirmer. And this is in a collection representing Rococo taste, with which Schirmer's work would not be entirely incompatible. By the end of the 18th. century the Barock tradition was even more distant from the dominant
literary taste but at the beginning of the 19th., with one of those swings of the pendulum which at one time were popular with literary historians, the Romantics were beginning to rediscover the work of the 17th. century, not only of philosophers like Jakob Böhme, but also of the poets too. Brentano's discovery of Friedrich Spee is perhaps the most famous "Rettung" and it comes as no surprise to find other Barock poets represented in his and Arnim's anthology Des Knaben Wunderhorn of 1805-1808. There are, for example, four Opitz songs in the collection, although one has become altered to something more like a Volkslied. Although no complete Schirmer poem is featured there is, curiously enough, one stanza (the opening stanza) of a devotional poem "Prüfung in heiliger Flamme" which might be a far-off reminiscence of Schirmer's drinking song "Immer hin/ fahr immer hin". The stanza runs as follows:

Brennt immerhin,

Ihr angezünd'te Flammen!  
Bewahrt die Kraft beisammen,  
Und hebt den schweren Sinn  
Mit euren Liebesflügeln  
Nach jenen Weihrauchflügeln,  
Da mein verliebter Sinn  
Brennt immerhin.

The curious mixture of Petrarchist language, eroticism and devotional thought forms an ironic contrast to Schirmer's original, indeed is almost a travesty, if it is a reflection of that original at all.

In this way living contact with Schirmer's poetry comes to an end by the beginning of the 19th. century at latest. It is left for the literary critics and literary historians to discover anew, firstly and tentatively through the evaluative Postivist critics at the end of the 19th. century, whose evaluations normally are antagonistic towards all Barock poets as lacking in 'Erlebnis', and then with the great wave of
interest in the Barock in the 1920's which gradually brings Schirmer's name increasingly into prominence as a representative poet of the central part of the 17th. century. The fairly extensive representation of Schirmer in Cysars' anthology of 1937 sets the seal on some kind of rehabilitation for the Saxon poet.
Summary

Following on the detailed examination of Schirmer's poetry for its own sake in the first part of this study, the second part sought to investigate Schirmer's relationship to predecessors, contemporaries and successors. Some expected and obvious influences were confirmed but in other cases some new and unexpected points emerged. To the former belong a certain, probably second-hand knowledge of Petrarch and close acquaintance with the Petrarchist tradition; the strong influence of Opitz - especially on Schirmer's earliest poetry - already noticed by many critics; and some acquaintance and affinity with the greatest name in Saxony, Paul Fleming. Although these influences could be expected they were still worth examining in detail.

The points which were not to be anticipated are as follows:
first, although the influence of the Classics could be foreseen, this turned out to be primarily that of the Greek Anthology and the Analecta, to the almost total exclusion of the other great Classical tradition, that of Latin love-poetry. Secondly, while considering Schirmer's anti-Petrarchist poems we made the discovery that in some of the later love-poetry there is a tendency which is not so much anti-Petrarchist as a move beyond Petrarchism itself. In other words, there is a trend in Schirmer's poetry parallel to that which has been established by Pyritz in the work of Paul Fleming. In Schirmer's case, however, it had never been noticed before. The third new aspect concerns a shift in emphasizing influence on Schirmer. Whereas many previous critics, including Günther Müller, had associated Schirmer with Zesen, probably partly for autobiographical reasons, we were able to show that Zesen is not a major influence on Schirmer and that
Schirmer failed to follow Zesen in the spectacular experimenting for which the latter is known. Instead the influence of the minor Leipzig poets such as Finckelthaus and Brehme, especially the latter, was shown to be equally important for Schirmer, if not more so, particularly for Schirmer's earlier poetry. Schirmer is closer in spirit to their non-experimental poetry than to that of the poetics-conscious Zesen or his and Schirmer's teacher Buchner.

Finally, Schirmer's influence on his contemporaries and successors was investigated and his fairly obvious importance for Schoch and Sieber confirmed. But in the matter of Schirmer's possible influence on the poetry of the Second Silesians, which had been suggested many times by critics, we were only able to detect occasional affinities, so that any close literary-historical connection between them and Schirmer must be denied.

In many respects we were able to confirm and demonstrate by detailed analyses influences which had been briefly remarked on before; this is in itself of some value. But, much more important, we have been able to highlight several aspects of Schirmer's poetry not noticed before and to reverse some emphases and affinities previously suggested. This, it is hoped, will remain a substantial contribution to any future assessment of Schirmer's literary-historical position.
APPENDICES
NOTES

Introduction

   Translations: a) "A harshness certainly arises from certain types of poem, which he contrived for himself in a manner of his own - the unpleasant petals of the Roses mostly coloured by words, rarely by content". cf. Opitz' Poeterey Ch. 5 for res-verba. b) "In the Rue Bushes, however, he proceeds in a more ornate manner. So there is no obstacle to his being placed among the best poets, and being in some place and number in that blessed isle of poets which V. Fabricius invented as "Aprositus" in the Banquet Prepared; it is mostly proper to Latins, of course, but not to be entirely denied to Germans."

2. ibid.


5. Actually at Wittenberg - one of Förster's factual errors corrected by Kunath (David Schirmer als Dichter und Bibliothekar, pp.45-45ff.). Kunath also corrects the assumption that the Heinrich Albert whom Schirmer met in Leipzig was the famous Königsberg poet of that name (Kunath, op.cit., p.42).

6. Förster, op.cit., p.xxvii. On the question of 'genuineness', 'sincerity' and so on - by now it almost seems superfluous to point out the impossibility of determining subjective guess-work. His work abounds in positive and negative value-judgments of this sort, e.g. Schirmer is described as "wahr und
Scht" when he is himself, as "der Natur ungetreu" elsewhere (p.xl). His love-affairs in poetry are described as "nicht bloß erdichtete Flammen" (p.xxxiv). In the sentences quoted in the text Förster simply deduces the "kurz Bekenntniss" with Marnia from Schirmer's poetry - a very hazardous procedure which can easily lead to questionable verdicts. cf. for consideration of the relationship between literature and life in the 17th century J. L. Gellinek, "Lebensgeschichte und Liebesgedichte bei Martin Opitz" (DVJS 1968/2 pp.161-181).

8. op.cit., p.xxxvii. The negative value-judgment is characteristic.
9. op.cit., p.ix.
11. op.cit., p.348.
12. op.cit., p.349. The problem about operating with terms like 'schwälistig' is that they tend to be (negatively) evaluative rather than descriptive. In connection with this and for a recent historical survey of such terms see Manfred Windfahr, Die barocke Bildlichkeit und ihre Kritiker, pp.312ff.
14. See for example Günther Müller, Geschichte des deutschen Liedes, pp.91-92.
15. In a century which abounded in conscious imitations, when parody commonly meant something different from what it does today, this condemnation seems excessively harsh, particularly as other critics have found individual traits in Schirmer's poetry which are unusual or even unique; see Günther Müller, ibid. on "Klangmystik".
19. Waldberg cites the poem "Immer hin, fahr immer hin" (RS p.56f.) as one example of the way the scholars' lyric of the 17th century becomes part of popular tradition.

20. Georg Witkowski, Die Vorläufer der anakreontischen Dichtung in Deutschland (Leipzig, 1889), p.11. Witkowski's work is marred by vast generalizations and unhistorical value-judgments as far as the 17th century is concerned; nevertheless it seems to have had a considerable influence.


22. Günther Müller, op.cit., p.88. Müller adds "So mag außer den allgemeinen Bedingungen auch die gemeinsame Schule dafür in Betracht kommen, daß Schirmer wie Zesen die Virtuosenstücke mit Vorliebe in daktylischen Liedern vornimmt", a curious assertion which will be considered in connection with Schirmer's use of the dactyl.

23. op.cit., p.92.

24. ibid.


27. ibid. This is a problematic point. The Rauten-Geptische are occasional poems, ballets etc., written for or about the Saxon court; this does not necessarily prove that these poems are in some qualitative sense "höfisch". And the first part of the Rosen-Geptische was published in 1650, so it must have been composed before Schirmer went to the Court and there is a case for the view that a large portion of the second part was also written before 1650 and perhaps rewritten afterwards.


29. ibid.

30. Faber du Faur, German Baroque Literature I, pp.89-90.

31. East German History of Literature = J. Boeckh, G. Albrecht, etc.,
397.

Geschichte der deutschen Literatur, V, pp.338-339. Hankamer's work is quoted in support of the argument. Despite the limitations of their approach the East German 'collective' authors show a considerable knowledge of Schirmer's poetry and discuss some interesting examples.

32. ibid.

33. The poem "Über die liebliche Mayen-Lust an Sie" is unusual, indeed in many ways unique in Schirmer's work and therefore hardly suitable for inclusion in such a brief survey. See below Part Two Chapter 5.

34. Fleeting allusions to Schirmer here and there have not been considered.

35. R. Kade, "David Schirmer. Ein sächsischer Dichter 1623 bis 1686." in Neues Archiv für Sächsische Geschichte und Altertumskunde Vol.13, (Dresden, 1892) pp.117-131. Regrettably I have been unable to obtain a sketch to which Kade refers, that by Paul Lemcke (Wiss. Beilage der Leipziger Zeitung 1885, No.103.).

36. op.cit., p.118. See also Note 6 above.


38. op.cit., p.171.

39. op.cit., p.cclxv.


41. See Note 5 above.

42. For example Kunath (p.97) compares poems from RS I,1 with RS II,4 and finds in the latter "ein Plus an Erleben".

43. Werner Sonnenberg, Studien zur Lyrik David Schirmers (Diss. Göttingen, 1932), p.3.

44. cf. Kunath's remarks (p.33) on the poem "An die Überschöne Mopsa" (RS I,1,31).

45. cf. the deduction from Schirmer's upbringing and from his
prefaces that his love-poetry is a fiction until the Marnia poems (op.cit., p.38).

46. op.cit., p.45. The logical conclusion, if one were to take these poems (RS I,2) literally as biography, would be to postulate a trip to the Baltic by Schirmer.

47. op.cit., pp.48-50.

48. op.cit., p.51.

49. op.cit., p.65 and p.68.

50. op.cit., p.81, p.89, p.93.

51. The occasional value-judgment is produced by Sonnenberg - the Marnia cycle is described as "steif" (p.5) - but these do not proliferate as in Kunath's work.

52. Sonnenberg, op.cit., p.22.

53. op.cit., p.34.


55. op.cit., p.54.

56. op.cit., p.59.

57. op.cit., p.62.

58. op.cit., p.63.

59. op.cit., p.72.

60. See Janis Little Gellinek, Die weltliche Lyrik des Martin Opitz (Bern, 1973), p.25, where she also justifies the extent of her quotations on the grounds of lack of availability of texts. Gellinek's book, which appeared when this study was almost complete, deals with the same problems facing this study in its Introduction (pp.7-28). To a large extent Gellinek's approach is the same as the present author's, e.g. she indicates the impossibility of absolute chronological certainty (p.9, p.14) while adopting fundamentally a chronological approach and she also sees the need for tackling poems by subject-matter and genre (p.13). Gellinek is prepared to go much further than we are in interpreting Opitz' poems on a biographical basis, which may be more appropriate with Opitz than with Schirmer; we cannot accept, however, her general assertion (p.107) that Barock scholars have
been too timid in interpreting autobiographical allusions in poetry; in Schirmer's case many critics, especially Kunath, have not been timid enough!

Part One Chapter 1.

1. RT p.536, p.548.
3. op.cit., p.97. Kunath quotes the poem "Sie hat ihm versehret" (RS p.428) as the only later example.
6. RT pp.516-517.
7. RT pp.560-561. On the tendency to work up to a rhetorical climax, although to a lesser degree than Schirmer, see not only Opitz' poem but also Gottfried Finckelthaus, Lobspruch Beß Wunderbaren Heyl-Brunnens zu Hornhausen (Dresden, 1646).
8. Sonnenberg (op.cit., p.29) records in 500 lines of Schirmer's poetry only 11 instances of lists of more than two words, including examples with 'und' before the last word. Sonnenberg chooses as his sample pp.246-280 1.2 of RS II,1, which in all probability are early poems.
10. RT p.535.
11. RT p.518; ibid.; p.536.
14. RT p.523; p.529; p.547; p.548.
15. RT p.529. Although the compound 'Tugend-Schwerdt' is written with a hyphen, the gender of the definite article shows that it
is a genitive metaphor, which Sonnenberg (op.cit., p.42.) has established as being very common with Schirmer.

16. RT p.547.
19. RS p.239.
23. Opitz, Hercinie (1630), p.58. The models are from German literature. On the possible Neo-Latin models for this type of poem, which may have come down to Schirmer (and Zesen) through their teacher Buchner and his teacher, the Neo-Latin poet Taubmann, see Herbert Zeman, Die deutsche anakreontische Dichtung (Stuttgart, 1972) pp.29-31 and p.52.
25. Gottfried Finckelthaus, Deutsche Gesänge (Hamburg, c.1640) (no pagination).
29. RS pp.148-149.
31. RS pp.256-269.


Part One Chapter 2.


3. Martin Opitz, Poeterey Chapter III; Vorrede to Poemata (Breslau, 1625).


5. See Bibliography B 1.

6. Gottfried Finckelthaus, Deutsche Gesänge (Hamburg, c.1640), no pagination.

7. Another possible technical blemish is the rhyme Lufft/rufft. Although Schirmer sometimes rhymes long and short vowels (cf. Kunath, op.cit., p.112) there are no other examples of long and short u; Saxon dialect undoubtedly would lessen the discrepancy between the two - see below Note 56 and Part Two Chapter 4 Notes 22-24.

8. Jacob Cats, Proteus (1627), in A. Schöne, A. Henkel, Emblemata, p.94.


12. As Sonnenberg points out (op.cit., Chapter 2) suppression of monosyllables, especially imperatives, occurs often with Schirmer, though usually at the beginning rather than in the middle of the line.

13. See Sonnenberg, op.cit., p.63. There are many other examples elsewhere in Schirmer's work.

14. Sonnenberg (op.cit., pp.50-52) underestimates this and in this respect his examples are less satisfactory than usual; he is certainly right, however, in suggesting that Schirmer's animal and plant imagery stems partially from proverb and emblem (p.50), as my examples demonstrate.

15. Flower and plant symbolism: Myrten - see Grimm, Myrte¹ (used by Opitz and Lohenstein); Cypresse - see Schöne/Henkel, Emblemata, pp.215-218; Amaranth - see Sanders, Deutsches Wörterbuch, p.27 (used by Opitz) and Schöne/Henkel, Emblemata, p.2118, although this example comes from later in the century than Schirmer's work; the emblem-books mentioned here are quoted primarily from the work by Schöne and Henkel.


18. Sonnenberg, op.cit., p.63. Instances where Tugend plays an important role in a poem - 13 in this Gesamtd. 55 in RS altogether, 56 in RT. Mere figures hardly prove Sonnenberg's point, however; Virtue is a favourite theme in the 17th century, both in Petrarchist love-poetry and in occasional poetry to personalities of the time.


20. Kunath, op.cit., p.33; Sonnenberg, op.cit., p.58. See also J-U. Fechner, Der Antipetrarkismus (Heidelberg, 1966), passim, for the interchange of roles in Petrarchism.


28. See Sonnenberg, *op.cit.*, p.64. Despite the contrast with Opitz' poetry love and virtue are by no means incompatible in the Platonic tradition, in fact are often linked, e.g. by Sidney among others.


When dealing with 17th century literature this differentiation must be borne in mind; it is not sufficient to take the modern attitude of making no distinction at all, as suggested by Wolfgang Kayser in *Kleine Deutsche Versschule* (Bern, 1946), pp.32-33.


34. Sonnenberg records variants in 4 poems in whole RS (1650 - 1657). In fact there are variants in a further 27 poems; these are usually of small import but are noted in our study where significant.

35. Sonnenberg, op.cit., p.29.


38. Evidence not noted by Sonnenberg. The second verse and the third from the end of "Der sterbende Sylvius" are omitted in the 1657 edition although no particular reason for this is obvious. Other alterations are mainly for metrical reasons.

39. This might also apply to some of the farewell sonnets in the third Gedicht.

40. "Tilian" - RS p.85, also RS p.93. This poem is examined in detail in Part Two Chapter 3.


42. Wolfgang Kayser, Geschichte des deutschen Verses, pp.32-36.

43. Sometimes the element of monotony goes beyond metrical infelicity to unnecessary repetition as the third stanza of "Tilian" shows:-

Halb hat sich das Jahr verschlungen/
Sang er/ halb hat gleich der Frost
Die berühmte Felder-Kost
Wies und Auen abgedrungen/
Es ist gleich ein halbes Jahr/
Da/ Seren/ ich bey dir wahr.

44. Kunath, op.cit., p.48.

45. Kunath, op.cit., p.51; Rubensohn, Griechische Epigramme, p. colxv.

46. Sonnenberg, op.cit., p.5.

47. Melchior Schirmer, Introductory poem to RS Part Two.
48. Caspar Ziegler, Introductory poem to SR.
49. Kunath, op.cit., p.49.
52. Sonnenberg (op.cit., Chapter Two) points out the resemblance between one of the final poems of the 1641 Helicon "Gestern als sich..." and RS p.443 "Gestern da schon..." The resemblances certainly seem conclusive, but Sonnenberg appears to be unaware that the same Zesen poem appears in his Frühlingslust (Hamburg, 1642), p.xlii. So this poem cannot be used as evidence that Schirmer knew the Helicon. A fairer point is to assume that Schirmer would have known Zesen's major theoretical work by the time he was elected to Zesen's "Deutschgesinnte Genossenschaft" in 1647.
54. Walther Mönch, Das Sonett, p.287. See also Viktor Manheimer, op.cit., p.45. Other Masc./Fem. combinations in Manheimer pp.47-48 but on p.47 read cu dd//eu ee for cu dd//eu dd.
55. Zesen, op.cit., p.245.
57. see Grimm's Dictionary - "Tugend".
Part One Chapter 5.


2. Venator's original poem (not called an elegy) is in Martin Opitz, *Deutscher Poematum Erster Theil* (Breslau, 1628-29) and entitled "Barth. Venatoris ad Austorem Epistola. Ex persona Asteries; cuius in his carminibus saepe fit mentio. Scripta An. 1620". Schirmer's poem remains close to the original, which begins

\[
\begin{align*}
\text{Si memor ASTERIES alicuius, ut antea, vivis,} \\
\text{Haec digito Asterias verba notata legas.} \\
\text{Improbe non memores, nec sic taciturna fileres:} \\
\text{Non est res mutae conditionis amor.}
\end{align*}
\]

Like Venator, Schirmer goes on to describe the beauty of Asterie's appearance.


8. See Manfred Windfuhr, *Die barocke Bildlichkeit und ihre Kritiker* (Stuttgart, 1966), Chapter 1 passim. See also Sonnenberg, op. cit., pp. 45-46.


10. op. cit., p. 76; Sonnenberg, op. cit., p. 6.

11. Kunath, op. cit., p. 82 and p. 75.

12. op. cit., p. 88.

13. They are numbered to LVII but there are two eights - VIII and IX.


16. It is unnecessary and near impossible to total every single
instance of anaphora in Schirmer's work; like other rhetorical figures it is hardly ever entirely absent. The instances in this Geplüsche are markedly less frequent and usually less striking than in earlier poetry, even the earlier RS I,1 and especially the earlier pastoral poems and Anakreontische Ode.

18. op.cit., p.71.
19. What we have here is considerably more and considerably more detailed than the individual touches which Willi Flemming mentions in his book Der Wandel des deutschen Naturgefühls von 15. zum 18. Jahrhundert (Halle, 1931) p.31f. Flemming quotes the opening verse of Schirmer's "Winter-Lied", another of the seasonal poems in this group, but fails to note longer and much more spectacular examples like this.

21. op.cit., Chapter 2.
24. In connection with the following remarks, see Trübner's Deutsches Wörterbuch - 'Tugend' and Grimm's Deutsches Wörterbuch - 'Tugend' II B 3 & 4; III B 2b; III B 3 a, c & e; III B 4 b; III B 6 d; III C.
25. See above Part One Chapter 2, Note 64; also below, Note 27.
26. Kunath, op.cit., p.120.
27. Caspar Ziegler, Von den Madrigalen (ed. Dorothea Glodny-Wiercenski) (reprint, Frankfurt, 1971), pp.35-37; this work contains a useful bibliography on the genre. See also Marian Szyrocki, Die deutsche Literatur des Barock, p.54, where there is the misprint "Zeilen" for "Silben".
29. See Kunath, op.cit., p.120.
Madrigale, die man wohl am besten als Sinngedichte characterisirt."

31. According to Kunath (op.cit., p.89) this madrigal is based on one in Honoré d'Urfé's Astreé (Part 1, Book2). In the French poem, however, as can be seen below, only the topos of fire and ice is present, without the river connection:-

MADRIGAL
Sur la froideur d'Amaryllis

Elle a le coeur de glace, et les yeux tous de flamme,
Et moy tout au rebours
Je gèle par dehors, et je porte toujours
Le feu dedans mon ame.
Hélas! c'est que l'Amour
A choisi pour sejour
Et mon coeur et les yeux de ma belle Bergere.

Dieu, changera t'il point quelques fois de dessein,
Et que je l'aye aux yeux, et qu'elle l'ait au sein?

Vossler (op.cit., p.26) gives the origin of this madrigal as Guarini, and gives a poetically crude German translation of Guarini which appeared in 1619.


33. Schirmer may or may not have known Logau's epigrams, the main collection of which appeared in 1654, although some had been published as early as 1638. There is little evidence to show that he utilized them; in this connection it is notable that Logau, like Zesen in his Helicon of 1640, uses the term 'Sinngedicht', while Schirmer merely calls his epigrams 'Überschriften'.


36. See Hankamer, Deutsche Gegenreformation, pp.326-336; R. Hinton Thomas, Poetry and Song p.83; Kunath, op.cit., p.74 & p.82.

The complexity and confusion of terminology can be seen in various articles in the new and old Merker-Stammaler Reallexicon; they are
The fullest treatment of this subject is by Willi Flemming, *Deutsche Literatur in Entwicklungsreihen* - 'Barockdrama' Vol. V - 'Die Oper' (2nd ed. Hildesheim, 1965) Introduction pp. 5-83. Unfortunately for our purposes Flemming's critical survey concentrates mainly on Postel and the Hamburg opera late in the century and only the section on historical development (pp. 65-83) is of relevance for Schirmer and the earlier part of the century.


43. Kunath, op. cit., p. 60. In connection with the following remarks about the ballet in Dresden see Kunath, op. cit., pp. 60-74.
44. Flemming, loc. cit., p. 7.
45. Kunath, op. cit., p. 64.
46. On the question of a happy context for the use of dactyls or anapaests see below Part Two Chapter 5, Note 56.
47. Kunath, p. 67 and p. 73.
50. See Note 49.

51. It is, however, worth noting that Schirrer was still perfectionist enough to mention a slip in the rhyme-scheme of one of the sonnets in the *Ballet der Glückseligkeit* and correct it; see *Entwurff derer... Ergetzlichkeiten* (Dresden, 1655) "Vorrede".

52. Kunath, op.cit., p.82. cf. also H. Kretschmar, *Geschichte der Oper* (Leipzig, 1919) p.137.

53. Merker-Stammler *Reallexicon* (1st ed.) I p.519 ('Hofpoeten').

54. Here and in connection with the following pages see Rudolf Haller, 'Gelegenheitsdichtung' in Merker-Stammler *Reallexicon* (2nd ed.) II pp.546-549.

55. ibid.

56. See Sonnenberg, op.cit., p.29.

57. For details of all funeral poems see Bibliography.

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Part One Chapter 4.

1. Kunath, op.cit., p.94.

2. A peculiarity of the British Museum copy of the RT is that the German poetry ceases at p.565 and the collection concludes with Latin epigrams, (unpaginated). The UB. Göttingen copy continues at p.565 with poems and ballets from the years 1662 and 1663, concluding with the same Latin epigrams.

3. For a consideration of this question in detail see below p.344ff. and Part Two Chapter 5, Note 56.


6. For details see Bibliography B 3.

7. Grimm gives examples from Lauremberg's *Scherzgedichte* which would seem to be characteristic; there are no examples given from 'serious' poetry of the 17th century. Although the word is Silesian in origin it clearly must have become known in Saxony...
by this time.


10. See above Part One Chapter 3 E.

Part Two Chapter 1.


2. For example, Beckby in the introduction to his edition of the *Anthologia Graeca* (München, 1957, Vol. I p.97) says that Opitz and Weckherlin translated the Anthology from the Greek and he implies that Schirmer did the same. Herbert Zeman, however, believes that Opitz and Weckherlin translated the anacreontea through the French versions (Nachwort to J. N. Götz, *Die Gedichte Anakreons* (Stuttgart, reprint 1970) p.25*). Both might be right but the discrepancy still seems curious. 18th century writers like Götz and Gleim, who had studied theology, were in a better position than most 17th century poets to appreciate the *Anacreontea* and translate it.


4. For the background to and influence of the Greek Anthology see Herman Beckby's introduction to the collection passim and especially pp.24-25 and p.97.


6. It is possible that this Greek epigram in the final form in which we have it has been made to sound more moral than the original — see J. B. Leishman, *Themes and Variations in Shakespeare's Sonnets* (London, 1961) p.164.

7. On the collection of the *Anacreontea*, the history of editions and translations see J. M. Edmonds' preface and introduction to the *Anacreontea*, in *Elegy and Jambus* Vol. II, pp.iii & iv and 1-17, also Herbert Zeman, *op.cit.*, pp.21*-26* and, most important of all

8. The two poems are Edmonds 8 + 4; Götz XV and XVII; the Anthology pair are XL, 47 and 48. Martin Opitz has also provided a rhyming translation of the Gyges poem in the Anacreontea which appears in his Florilegi Variorum Epigrammatum (Danzig, 1638). We quote it here from the Danziger Barockdichtung volume (ed. Kindermann, Leipzig, 1939, p.253) in the 'Entwicklungsreihen':-

Den Gyges las ich bleiben/
Sich Sarder-König schreiben:
Gold kann ich wol verbannen:
Ich neide nicht Tyrannen.
Mein Sinn ist mich zu ziehren/
Den Bart zu balsamieren:
Mein Haupt musß Rosen tragen:
Dies/ dies ist mein behagen.
Ich wil für heute sorgen/
Denn welcher weiß von morgen?

9. Zesen, Helicon I, p.18; J. G. Schottelius, Teutsch. Vers- oder Reim-Kunst (Wolfenbüttel, 1645) pp.163-164. Schottel quotes Zesen's Scala Heliconi Teutonicae of 1643 as well, also Harsdörffer and Tscherning. Incredibly, though, later in the same work (p.215) Schottel says "Das Anacreonticum Genus ist unsere 5 silbig-Kurtzlage Reimart." Presumably this 5 must be an error for 7; either that or Schottel's memory (and proof-reading) failed him on this point. On the historical position of Schirmer's Anacreontic Ode see Zeman, Anacreontische Dichtung, p.52 and p.31.


Part Two Chapter 2.

1. See Hans Pyritz, Paul Flemings Liebeslyrik (reprint, Göttingen, 1963), especially pp.124-159 on Petrarchism; also the following works which will be utilized hereafter: H. Souvageol, Petrarca

2. Forster, op. cit., p. 63.
4. op. cit., p. 158.
5. op. cit., p. 144.
10. Thus, for example Souvageol (op. cit., p. 39) calls Fleming "der begabteste deutsche Schüler Petrarkas" whereas Pyritz (op. cit., p. 161) establishes Fleming's almost total ignorance of Petrarch: "Alles drängt uns also zu dem Schluß, daß Fleming den Canzoniere nicht gekannt, zumindest nicht benutzt hat."
12. The translations are taken from The Sonnets, Triumphs and Other Poems of Petrarch (various translators) Bohm's Illustrated Library, (London, 1859). This particular version is on pp. 199-200.
13. See above Part One Chapter 2 D.

17. In this connection see Forster's essay on the epithalamium as a safety-valve for the Petrarchist convention; Forster, op.cit., pp.84-121.

18. See above Part One Chapter 1.

19. RS pp.191-192; analysis above in Part One Chapter 2 D.

20. RS pp.110-115; analysis above in Part One Chapter 2 C.


22. An earlier example, "Die Überschöne" (RS pp.356-360), anticipates the development here. There is an analysis in Part One Chapter 3 D. "Die Überschöne" is probably one of the latest in the second collection of pastoral poems.

23. cf. inter alia "An das Frauen-Zimmer" (No.1), "Sie quälet Ihn" (No.IV), "Er muntert Sie zur Liebe auf" (No.XIII), "Sie soll sich des kusses nicht wegn" (No.XXI) and the seasonal poems at the end of the Gepfisch.


26. Forster, op.cit., p.56 and p.66; see also Fechner op.cit., pp.15-17.

27. In *Das Buch von der deutschen Poeterey*, Chapter VII; discussed by Fechner as his opening example of Anti-Petrarchism (Fechner op.cit., p.13ff.) On the imagery of this poem see Windfuhr, *Baroosche Bildlichkeit*, pp.291-292.


29. See above Note No.21.

31. Max Freiherr von Waldberg, *Die deutsche Renaissance-Lyrik* (Berlin, 1888) pp.14-82. As far as the present study is concerned, it is a question of phrases, formulae or motifs from the world of the Volkslied which may have entered Schirmer's poetry. Von Waldberg's work is rich in discussion of such phenomena. The importance of formulae and motifs in the Volkslied can be seen from the article in the *Reallexicon* (Merker-Stammler, *Reallexicon der deutschen Literaturgeschichte* (Berlin, 1928-29, Vol. III), pp.488-489.

32. Waldberg, op.cit., p.55 and p.49.

33. op.cit., pp.19-20, including the note on p.19.


Part Two Chapter 3.

1. Martin Opitz, *Geistliche Poemata 1658* (ed. Trunz) p.307. (See also Hugo Max, *Martin Opitz als geistlicher Dichter* (Heidelberg, 1931) pp.67-84). At the time of writing one problem about Opitz editions is that the second volume of the *Weltliche Poemata* 1644 is not yet available in reprint and this is the volume in which most of the poems relevant to us are contained. A further problem is that date of this volume makes it uncertain whether Schirmer would have known its version of Opitz' poetry. For both these reasons the following procedure has been adopted as far as quotations from Opitz' secular poems are concerned; the *Deutsche Poemata* 1624 (ed. Witkowski) (reprint, Halle, 1967) has been referred to wherever relevant and in other cases different
editions are used as specified.


3. See above Part One Chapter 1.


6. There is an analysis of "Der Scheidende Seladon" in Part One Chapter 2 C. The firm scheme which Schirmers uses for all these pastoral poems is noted by Ernst Günther Carnap, *Das Schäferwesen in der deutschen Literatur* (Diss, Frankfurt, 1939) p.56.

7. See Part One Chapter 2 C on this question, also Note 5 above. The allusion to Leiden and the "Nieder-Land" may be a relic from Opitz' poem.


11. See the beginnings of all chapters in Werner Sonnenberg, *Studien zur Lyrik David Schirmers*, especially the beginning of chapter two on metrics.

12. See Günther Müller, *Geschichte des deutschen Liedes* pp.89-90 on this and other 'Opitzian' poems in the collection.

13. This particular phrase suggests that in the case of this poem at any rate Schirmers knew Opitz' poems in an edition from 1625 onwards; for in 1624 Opitz' phrase reads "Der schönen Schönheit
gaben". One can hardly move, however, from this one example to a generalization about Schirmer's consistent use of any one Opitz edition.

14. Ernst Christoph Homburg, Schimpff- und Ernsthaft Clio I (Jena?, 1638).

15. From the 1625 edition of Opitz' poetry, quoted from Schöne, Barock, pp.806-807.


17. A 'parody' in the 17th century is often little more than variations on someone else's theme; there is usually nothing of the comic undertones of the modern use of the word. This use of the word is frowned upon by H. Grellmann in the first Reallexikon (Berlin, 1926-28, Vol.II, p.631) but rightly admitted by Alfred Liede in the new edition (Vol.III, Berlin, 1966, pp.12-72). Even Grimm tends to stress comic parodies only, although his first definition is simply "undichtung allgemein bekannter und berühmter gedichte". Liede rightly remains neutral; his definition of parody is "das bewusste Spiel mit einem liter. Werk" (p.12) and it is significant that his remarks on 17th century parody (pp.17-18) are much more satisfactory than those of his predecessor; precisely in the 17th century the more usual meaning of Parodia is at least semi-serious. cf. also Erwin Rotermund, Gegengesänge (München, 1964) p.60 and Leif Ludwig Albertson, "Der Begriff des Pastiche" in Orbis Litterarum 1971/1, pp.1-8; also Erwin Rotermund, "Die Parodie in der modernen deutschen Lyrik (München, 1965) pp.12-14. cf. also Waldberg, op.cit., p.201ff.

18. Waldberg, op.cit., pp.217-218. Waldberg mentions examples by Heinrich Albert, Schirmer, Finkelthau, Johann Franck, Dach, Fleming, Homburg, Brehme and in the Venusgärlein. To this list one can add Held, Klaaj and Birken. A further example of the way in which parodies of this Opitz ode crop up everywhere in time and place: the present author discovered a parody by a certain Jacob Bechner, entitled "Ich empfinde große Schmertzen" and dated 1640 in a collection of Straßburg funeral poems (HAB Wolfenbüttel 48.7 POET).


21. see Deutsche Poemata 1624 (ed. Witkowski) Introduction p.xxxi. The two examples are No.11 (pp.36-37) and No.135 (p.139). The second echo poem is omitted in editions after 1624. The echo poem is cultivated later by Zesen both in theory (Helicon) and in practice (Frülingslust and other collections). In this connection see August Langen, Dialogisches Spiel (Heidelberg, 1966) pp.70-75.


23. see Andreas Tscherning, Unvorgreifliches Bedencken... (Lübeck, 1659) p.226.

24. see inter alia Sonnenberg, op.cit., p.6; also Gellinek, Die Weltliche Lyrik des Martin Opitz, pp.82-83.


26. In the case of Tscherning the emphasis on virtue is indicated in his later 'Schatzkammer' for poets also (= Unvorgreifliches Bedencken p.320ff.) which is full of Opitzian examples on this theme.


29. Johann Rist, Musa Teutonica (Hamburg, 1634) p.23 and p.163. On Rist's pastoral collections which are seen in the tradition of Opitz and Schein see Ernst Günter Carnap, Das Schäferwesen in der deutschen Literatur (Diss. Frankfurt, 1939) p.49. Carnap also points out Schirmer's debt to Rist in his defence of pastoral names (op.cit., pp.56-57, Note 43).

30. For example Gedichte des Königsberger Dichterkreises (ed. L. H. Fischer) (Halle, 1883) II,10; pp.49-50.

31. Waldberg, op.cit., p.44; p.55; p.221. See above Part One Chapter 1.


Part Two Chapter 4.

3. op.cit., p.192.
4. op.cit., p.193.
13. See the first part of Hans Pyritz, Paul Flemings Liebeslyrik (reprint, Göttingen, 1963) and also Szyrocki, op.cit., p.91.
14. Schirmer, "Jesu Christi Triumph" (RT p.561); Fleming, Lateinische
The first collected edition of Fleming's poetry appeared in 1641 in Hamburg, followed by another edition (Lübeck, 1642), both after his death. Schirmer might not have known these editions, especially in his early years; many of Fleming's poems were published individually, or circulated privately. For these reasons we feel there is no advantage in attempting to quote from, for example, the Teutsche Poemata of 1642; instead, Lappenberg's critical edition has been used throughout, even though it departs from accepted modern principles on questions of orthography.

The sonnets he exchanged with Finckelthaus in September 1639, shortly before his death, can be found as follows; Fleming, Gedichte I, p.489 (Sonette III, 62) and shortly before the end of Finckelthaus' unpaginated Deutsche Gesänge (Hamburg, circa 1640).

In connection with this section see also p.278ff.


August Buchner, Anleitung zur deutschen Poeterey (Wittenberg, 1665) (reprint, Tübingen, 1966), pp.157-158. Philipp Zesen, Helicon I CVF.

Examples:— SR No.II (Gold - Geduld); RT p.85 (brummen - kommen); RS p.178 (ersoffen - ruffen). On this point and subsequently see Erwin Kunath, David Schirmer als Dichter und Bibliothekar, p.112.

Although Fleming wrote a large number of poems in other verse-
forms (sonnets, for instance) one thinks here particularly of the remark put into the mouth of his spokesman in one of the long wedding-poems "Zu Oden, antwortete ich, hab ich besser Glücke als zu anderer Art Versen" (P.W.III,6; Gedichte I, p.93). In Schirmer's case an even higher proportion of his poetry consists of what the 17th century would have called odes.

25. Walter Mönch, Das Sonett, p.267. See Part One Chapter 2D above and especially Note 60.


27. See the table in Part One Chapter 2D.


29. Philipp Zesen, Deutscher Helicon (1641) (ed. Maché) (=Sämtliche Werke IX, Berlin, 1971), pp.271-272. Obviously Schirmer's name would have been unknown in 1641, the year in which he began his studies at the University of Leipzig. The Heinsius mentioned cannot be the famous Daniel Heinsius of Leiden but is probably the Bartholomaeus Heinsius who wrote a congratulatory poem for Zesen's Helicon.

30. 'Hochzeitsgedichte aus Leipzig und Dresden' (Sammelband) (HAB Wolfenbüttel 68.17 POETICA), p.65. The collection contains further poems by Hartmann and contributions by Martin Christenius (another of Gloger's Silesian compatriots), Martin Rinckhart, Johann Frentzel, Adam Tülsner, August Augspurger and others. According to Kunath (op.cit., p.44) Hartmann was one of the poets whom Schirmer met in Wittenberg in 1645.


33. Gottfried Finckelthaus, Deutsche Gesänge (Hamburg, probably about 1640). This work is unpaginated.

34. Witkowski, op.cit., p.126. The examples given demonstrate how
wide of the mark it is to present Finckelthaus as some kind of poetic and social revolutionary, as in these words from the East German History of Literature (p.153): "In seinen Gedichtsammlungen... geht er der unwahren, gezierten Art einer höfisch ausgerichteten Gesellschaft, aber auch der dieser Haltung entsprechenden Dichtung seiner Zeit zu Leibe".

35. Witkowski, op. cit., p.124.
36. op. cit., p.143. Curiously, August Langen in his book Dialogisches Spiel (Heidelberg, 1966) only mentions some efforts of Fleming's briefly (p.54) and fails to touch on this propensity of the later Leipzig poets.
37. Sonnenberg, op. cit., p.54.
39. G. Müller, op. cit., p.75.
41. Christian Brehme, Christliche Unterredungen (Dresden 1659-1660), 2 vols. Other congratulatory poems are by August Buchner and Justus Sieber (part one), Johann Rist, Gottfried Treuer and Adam Krieger (part two) and Justus Sieber again (part three). Zesen records having met Brehme in Leipzig in 1641 - see the following chapter, Note 5.
42. Christian Brehme, Allerhandt Lustige/ Traurige und nach gelegenheit der Zeit vorgekommene Gedichte (Leipzig 1637). The edition is unpaginated, like Finckelthaus' Deutsche Gesänge and the collections of Ernst Christoph Homburg.
43. Zesen, Helicon (Wittenberg, 1649). See above Part One Chapter 1 and especially Note 30 there. See also Note 42 above.
44. Witkowski, op. cit., p.126.
45. We have not as yet been able to trace any mention of these works in bibliographies. The most recent edition of the Kosch-Berger Literatur-Lexicon fails to mention them, as does Goedeke in the third volume of his Grundriß. The only copy we are aware of is
contained in a 'Sammelband' in the HAB Wolfenbüttel (Sign: 59.7 GRAMMATIKA (4)). Here there are three sections with works by Brehme: first the work Art und Weise Kurtze Brieflein zu schreiben (Dresden, 1640). This is followed by Die Geistlichen Gedichte and then Die Weltlichen Gedichte, both undated and unpaginated and set together in a rather casual way typical of the works of the Leipzig poets. The juxtaposition of the three sections in this way with only one date and one publisher at the head of the first leads one to suppose that the latter two were also published in Dresden about 1640. One possible objection to this dating might be that the age of 27 is a little young for publishing collected poems in this way, which the titles seem to suggest; but in the 17th century all is possible; after all Zesen published his Helicon, showing other poets how to write, at the ripe age of 21.

46. August Buchner, Wegweiser zur Deutschen Tichtkunst (Jena, 1663) p.140ff. and Anleitung zur Deutschen Poeterey (Wittenberg, 1665) p.147ff. Both works probably reflect Buchner's poetics lectures of the 1630's, which Brehme could have heard; on this point and on the relationship of the two editions to each other see Marian Szyrocki's Nachwort to Buchner's Anleitung (Neudruck Tübingen, 1966) p.7*, also H. H. Borcherdt, August Buchner (München, 1919) p.49. Philipp Zesen, Deutscher Helicon (Wittenberg, 1640) II, also in Poetik des Barock (ed. Marian Szyrocki) (Hamburg, 1968) pp.78-79. For the modern attitude see Wolfgang Kayser, Kleine Deutsche Versschule (Bern, 1946) pp.32-33. See also above Part One Chapter 2, Note 30.

47. Christian Gueinta, Die Deutsche Rechtschreibung (Halle, 1645).

46. J. G. Schottel, Deutsche Vers- oder Reim-Kunst (Wolfenbüttel, 1645) p.61ff; p.82.

49. See above Note 47 and Philipp Zesen, Scala Heliconis Teutonicae (Amsterdam, 1643) pp.57-61.

50. In Die Vier Tage Einer Newen und Lustigen Schäfferey (Dresden, 1647) there are also poems like "Ein Lied Von der Tugend" which read exactly like the work of Schirmer. It is not certain, however, whether Brehme really was the author of this work;
since the preface is signed "der Beständige" (Friedrich von Drachsdorf) it may well be that Drachsdorf was the author, even though the title sounds temptingly characteristic of Brehme. Evidence in favour of Brehme's authorship is to be found in Klaus Kaczerowsky, Bürgerliche Romankunst im Zeitalter des Barock (München, 1969) p.11, Note 1.

51. See Szyrocki op.cit., p.90; East German History of Literature, p.154; Newald, op.cit., p.193; Goedeke, op.cit., pp.77-78.

52. East German History of Literature, ibid.

53. Ernst Christoph Homburg, Schimpff- und Ernststahffe Olio I (Jena, 1658). Like Part II (Jena, 1642) the first part is unpaginated, as with many works of the Leipzig poets.

54. Ernst Christoph Homburg, Geistliche Lieder I & II (Naumburg, 1658).

55. op.cit., I, p.280.

56. op.cit., I, p.354.

57. op.cit., II, p.40.

Part Two Chapter 5.

1. Erwin Kunath, David Schirmer als Dichter und Bibliothekar, p.44.

2. See H. H. Borcherdt, Augustus Buchner (München, 1919) p.49 and passim on Buchner's life and works.


5. It is by no means clear whether Zesen ever studied in Leipzig, as Kaczerowsky assumes (op.cit., p.163); on this question see Ferdinand van Ingen, Philipp von Zesen (Stuttgart, 1970) pp.1-2. In the Vorwort to his Frühlingslust of 1642 Zesen says he had met Christian Brehme in Leipzig the previous year; this was also the year Schirmer began his studies. On this point see Karl F. Otto, "Bemerkungen zu Zesens Frühlingslust" in Daphnis 1972/1 p.81.


7. Quoted from Hoffmann von Fallersleben, "August Buchner" in Weimarisches Jahrbuch für Deutsche Sprache, Litteratur und Kunst (II/1, 1855) p.8. Fallersleben has modernized the orthography and presentation.


10. August Buchner, Wegweiser zur Deutschen Tichtkunst (Jena, 1663) and Anleitung zur Deutschen Poeterey (Wittenberg, 1665). On the contents and on the relationship of the two works to each other see Marian Szyrocki's Nachwort to the reprint of Buchner's Anleitung (Tübingen 1966) p.7*, also Borcherdt, op.cit., p.49. Szyrocki's edition is used here wherever possible. See also Part Two Chapter 4, Note 47.


12. Werner Sonnenberg, Studien zur Lyrik David Schirmers, p.11.

13. The poems quoted are: "Göstern als sich allbereit" in Zesen's Helicon (1641) pp.465-466 and in the Frühlingslust (Hamburg, 1642) 6th 12, No.9; Schirmer, RS p.445.

14. Georg Witkowski, Geschichte des literarischen Lebens in Leipzig, p.151. The way in which Schirmer uses dactyls and anapaests in his stanza-forms reinforces this point: like Zesen, Schirmer has few of either in stanzas with equal length of line; but in
stanzas with lines of unequal length Zesen has almost a third of his poems in dactyli, anapaests or mixed; with Schirmer the proportion of the latter remains constantly low. These points are analysed in detail in: Renate Weber, Die Lieder Philipp von Zesens (Diss. Hamburg, 1962) pp.102-129 with a summary on p.130.

15. Sonnenberg, op.cit., Chapter 2,II.
18. Sonnenberg, op.cit., Ch. 2,II; Buchner, Anleitung, p.69; Zesen, Helicon pp.54-55.
26. RS pp.443-444.
28. op.cit., p.xv. Another example in the same pastoral tradition, p.ix.
29. op.cit., p.cxxii.
31. op.cit., p.73.
33. Max Rubensohn, Griechische Epigramme (Weimar, 1897) p.colvii.
34. Zesen, Scala Heliconis Teutonicae (Amsterdam, 1643) p.28.
Translation:

"Among the Latin poets it is Taubmann who excelled in this genre and was about the first to produce it. Among the German poets nobody has stood out up till now who was versed in the genre. Opitz says he never succeeded to his taste either in a Latin or a German one. But we have tried eventually to translate one into our tongue also and we append a chance example."

Zesen's example, "Die Sonn' ist untergangen" reappears in the Dichterische Jugend-Flammen of 1651.

35. Helicon, p.28. This is the same example which preceded his own first "Anacreonticon" in the Scala.

36. Scala, p.87.


38. Helicon (1649), II,4. Johann Frentzel has a poem "Auf Anacreontische Reim-Art abgesungen" which incorporates a great deal of word-play reminiscent of Zesen in his Lob-Gedicht Der wahren und ungewürbten Gottesfurcht (Leipzig, 1648). The question of what constitutes the anacreontic genre is being discussed for the first time in the poetics of the 1640's.


42. van Ingen, op.cit., p.93. See also Otto, loc.cit., p.286.

43. Zesen, Dichterische Jugend-Flammen/ in etlichen Lob- Lust und Liebes-Liedern zu lichte gebracht (Hamburg, 1651) p.64. The continuation of the title is again of interest in connection
with Schirmer's "Anacreontische Ode".

44. op.cit., p.102. cf. also:-
   "Dorothee/ Glanz der Jugend/
   aus-zug aller lieblichkeit/
   wohnplatz der belobten tugend/
   schönste Jungfrau dieser zeit ..." (p.118).

45. See above remarks about the anacreontic genre.

46. This despite the fact that Klaj, one of the most important
   Nürnberg writers, was a compatriot from Saxony. See below Note 78.

47. RS Book 2, GeptLsch 4, Nos. XLIX - LV, pp.447-463. With the
   exception of the "Winter-Lied" (RS p.462) these poems all appeared
   in Schirmer's SR of 1654, but not as a group, their numbers in
   the SR being respectively XLIV, LXIV, LXVII, LXVI, XLIII, XLV.
   It seems that the thematic grouping was a deliberate act by
   Schirmer, after the first publication of the poems.

48. See above Part One Chapter Three B.

49. RS pp.451-454. The line-numberings, which are mine, have been added
   for convenience. In the original version of the poem (SR 1654)
   the text is broken up into ten-line stanzas and the heading is as
   follows:-

   Surgite mentis Amenae meae, Ver Floret: Amenos!
   Namque metit Vitae mors inopina Rosas.

   Translation:-
   Arise, pleasant places of my mind, the spring is in
   flower: how happy men are!
   For unexpected Death mows down the roses of life.

50. Herbert Cysarz, Barockdichtung (1924) p.144; Sonnenberg, op.cit.,
    p.69; East German History of Literature: J. Boeckh, G. Albrecht
    338-339. In the latter the poem is cited as an example of Schirmer's
    work without any mention of its almost unique and
    uncharacteristic nature.

51. See Chapter 4, Note 47.

52. The Singende Rosen may have been written between about 1649-1652;
   on the question of Schirmer's use of the dactyl and anapaest see
   Part One Chapter Two B.

53. "Die Steinerne" (RS p.23); "Lustiger Gesellschaft Garten-Lied"
54. For a variety of examples see *Pegnesisches Schäfergedicht* (1645) (reprint, Tübingen, 1966) p.31 - "Alles was lebet und webet/ das liebet" and passim; Johann Klaj, "Eingangsgedicht zum 'Leidenden Christus'" (1645) in Johann Klaj; *Redeatorien* (reprint, Tübingen, 1965) pp.209-210, also Klaj's seasonal poems in *Geburtstag des Friedens* (pp.9-10) in Johann Klaj, *Friedensdichtungen* (reprint, Tübingen, 1968) pp.111-114.

55. Buchner, *Wegweiser*, p.146 (see Note 10); Zesen, *Helicon* (1640) II - "denn bey begräbnissen haben sie schon solche anmut nicht/ als bey Hochzeiten und andern fröhlichen dingen". In Buchner's *Anleitung* (pp.149-150) an example is given which is similar to our poem in theme, in the varied length of the lines and in the use of the dactyl in a happy context. Buchner's first verse is:-

Lasset uns/ lasset uns mindern im Garten
Heute der Rosen und Tulpen Zahl,
Wollen wir arme noch Morgen erwarten
Sterbliche sind wir ja allezumal.
Die Blumen entstehen;
Wer schünet zu gehen?
Der Winter kommt bald/
Bereifet die Wälder/
Schleift Wiesen und Felder/
Und machet die blühende Sommerlust alt.

56. Georg Philipp Harsdörffer, Nachrede to Klaj's *Herodes der Kindermörder* (1645) p.59, in Klaj, *Redeatorien*, p.195. See also Harsdörffer, *Poetischer Trichter*, I,4. Although Harsdörffer, Buchner and Zesen only mention dactyls in their theoretical writings as suitable for happy subject-matter, it is clear from the context, from the examples they give (especially Zesen) and from their poetic practice that anapaests are regarded in the same way. The idea of dactyls and anapaests for a happy context was incorporated into the later versions of Opitz' *Poeterey* by Enoch Hammann in his notes where he says that anapaests can be used for quick, happy lines like dactyls - "jedoch hüpfen und tanzten sie noch besser". (Martin Opitz - Enoch Hammann, *Prosodia Germanica* (Frankfurt/Main, 1658) p.205. The first edition with Hammann's notes appeared in 1645. Later in the century Norhof regards anapaests as suitable "wenn man etwas lustiges vorstellte".
430.

(-Daniel Georg Morhof, Unterricht von Der Teutschen Sprache und Poesie (Kiel, 1682) p.724, also in Szyrocki, Poetik des Barock, p.185.

57. Johannes Flavius, Trauer- und Treugedichte in Danziger Barockdichtung (ed. Kindermann) (Leipzig, 1939) pp.58-59. The second example, the poem "anapestico-jambicum" has the rare feature of anapaests in the complete 20th century sense of the term.

58. Ernst Christoph Homburg, Schimpff- und Ernsthaftte Clio I (Jena?, 1638), unpaginated.

59. Zesen, a) Helicon pp.350-351; b) Poetischer Rosenwilder Vorschmack, p.39; c) Frühlingslust, p.1 and Scala, p.59. That Zesen could be regarded as the main popularizer of the dactyl can be seen in Dorothee Eleonore von Rosenthal's poem "Mein liebster Opitius rührte die Seiten" which contains the lines

Herr Caesius folget und lehret uns auch
Der schönen Dactylischen rechten Gebrauch
Er weiset und lehret uns die Anaphisten ... (Poetische Gedanken (Breslau, 1641), p.13). But her acquaintance with Zesen perhaps makes her a special case. Further examples:—

Frühlingslust p.xxxvii, p.xxxix, p.cxvi inter alia.

60. See Klaus Garber, Nachwort to Pegnesisches Schäfergedicht, p.13*.

61. "Seine tödliche Schmerzten an Rosomenen" (RS pp.8-10) and "Nacht-Lied an die Holdselige Rosodore" (RS pp.33-34). The only fault in Schirmer's use of dactyl or anapaest occurs in our poem with the trisyllabic 'Senkung' in 1.42 — "Weil alles ins künftige gewértig des Falles".

62. In Hochzeitgedichte aus Leipzig und Dresden (Sammelband HAB Wolfenbüttel 68.17 POETICA) Section 103, Epithalamia for Barth. Kraher and Ester-Elisabeth Augspurgerin, 3 April 1638. The poem concerned is called "Liebestbeschreibung" and the line occurs as a refrain.

63. RS p.455 (Werle-Werre, see Grimm's Dictionary, Werre). One might say that this is an instance of word-play bordering on the nonsensical, as is sometimes the case with the Nürnberger.


65. Fortsetzung der Pegnitz-Schäferey (1645) (reprint, Tübingen, 1966),
For example, see Harsdörffer, Frauenzimmer Gespräche II, p.277ff.

Of inter alia Zesen's "Anakreontisches Lied auf die ... augen der ... Rosemund" (Helicon, 1649) I/41.

Klaj, Eingangsgedicht, ibid.; also in Lustfreudiges Feldpanquet (Friedensdichtungen, pp.79-80ff.)

Fortsetzung der Pegnitz-Schäfer, p.78. For 'hallet und schallet' see also Zesen's Rosen- und Liljenthal (Hamburg, 1670), 87,1; 15,IV.

See Grimm's Dictionary - 'Pincken'. The line is from Rist's Neuer Teutscher Parnass, published in 1652. Our poem is in the Singende Rosen of 1654; if, as Schirmer states in the preface, it was one of those which had been "unter den Schaben und Motten Kriege" he could barely have known Rist's line at the time of writing.

Wolfgang Kayser, Die Klangmalerei bei Harsdörffer (Göttingen, 1962) p.68.

Zesen, Helicon, (Wittenberg, 1649). Of also Dichterische Jugendflammen (Hamburg, 1651) p.64. Even Zesen's theoretical remarks on sound in his Rosenmünd of 1651 (pp.180-181) make no mention of onomatopoeic reproduction of animal noises.


Brommer (= Winter) is according to Grimm another unique usage. Grimm speculates about a "brumrender bär" or a winter month called "bürmonat". If the word has any other origin than the need for a rhyme it seems to us that this can best be found in the Classics. One of the best-known poems on the theme of the brevity of life and the inevitability of death, and one which Schirmer would certainly have known is Horace's Ode IV, 7 - "Diffugere nives" which contains the following sequence:-

"frigora mitescunt Zephris, ver proterit aestas
interitura simul
pomifer Autumnus fruges effuderit, et mox
bruma recurrit iners."
Frost gives way to the warm west winds, soon summer shall trample
Spring and be trodden in turn
Under the march of exuberant, fruit-spilling autumn, then back comes
Winter to numb us again.
(Tr. James Mitchie - Penguin Classics.)

Bruma-brevissima dies and is the origin of French brume, brumaire.
In writing about the passage of the seasons these lines could easily have come into Schirmer's mind and inspired the convenient invention *Brommer*. The opening line of Horace's Ode could also have inspired the second line of Schirmer's poem.

75. For "Türckosen" (=Türkisse) see Grimm's dictionary - the word is used by Spee and Fleming, among others.

76. RT pp.31-32.


78. op.cit., p.31. Examples from Klaj's later poetry often read like an amalgam of his earlier works; so does this example by Schirmer: cf. Klaj, *Reedoratorien*, p.292, p.302, p.304; also *Friedensdichtungen*, p.163, written in 1650, later than Schirmer's lines. Examples from Harsdörffer's work: Frz. G.VIII, 450 and Trichter, II,108, cf. also Schottel's "Donnerlied" (*Fruchtbringende Lustgarte* (Wolfenbüttel, 1647) p.256ff.) For examples later in the century see Kayser, *Klangmalerei*, p.272, p.277. Here examples have been chosen primarily from Klaj's work because he is the closest of the Nürnberger to Schirmer. Both were Saxons - Schirmer from Freiberg, Klaj from Meissen - both studied at Wittenberg under Buchner (Klaj 1634-1643, Schirmer 1645/46-48) and Conrad Wiedemann (Johann Klaj und seine Rededoratorien (Nürnberg, 1966) pp.7-8) supposes that Klaj may have been at Leipzig, where Schirmer studied from 1641 to 1645.


80. On the subject of parody in the 17th century see above Part Two Chapter 3 Note 17.
Part Two Chapter 6.

1. On Schoch's biography see Goedeke, Grundriß Vol.III, pp.66-68; Kosch, Literaturlexikon Vol.III p.2559 (Kosch puts Schoch's date of birth as late as 1634, surely an impossibility?); ADB Vol.34, pp.729-730 (Max Freiherr von Waldberg).


6. Sonnet at the end of Johann Georg Albinus, Des Königlichen Printzen Erofilos Hirten-Liebe (tr. from the Dutch of Jacob Cats) (Leipzig, 1652) and at the beginning of the same poet's Geistliche und Weltliche Gedichte (Leipzig, 1659). Both editions include madrigals by Caspar Ziegler, who was probably a friend of Schoch and Albinus as well as of Schümer's. On virtue see Schoch, Blumen-Garten odes p.88, p.200, sonnets p.9. On the incompatibility of virtue and love see Blumen-Garten odes p.213.


by Nicolas Heinsius who translated the Greek anthology in 1649 and whose translation may have been responsible for 1.11 of Schirmer's sonnet and 1.9 of Schoch's poem where the Greek "Zweikampf der Liebe" is abandoned; probably this and not any puritanism is the reason.

10. For most of these examples see Max Freiherr von Waldberg, Die deutsche Renaissance-Lyrik (Berlin, 1888) p.75, p.117, p.122, pp.211-212, p.218. See also Schoch, Blumen-Garten p.38, p.107. See also Ernst Günter Carnap, Das Schäferwesen in der deutschen Literatur (Diss. Frankfurt, 1939) p.33 for remarks on Schoch's later pastoral poetry, which he sees as to some extent under Nürnberg influence.


14. op.cit., p.11, (No.x).


16. See above notes 1 and 10 and passim in Die Deutsche Renaissance-Lyrik (details in index there).

17. Kunath, op.cit., p.87. See also above Part One Chapter 2F.


19. Caspar Ziegler, Von den Madrigalen (1653) (ed. Dorothea Gloedny-Wiercinski, Frankfurt, 1971) pp.65-64. The editor's doubt about the title seems unnecessary; Schirmer's comments about Venus and Adonis in the preface to his Rosen-Geptische indicate for certain that it is this collection to which Ziegler refers.

21. Justus Sieber, Poetisierende Jugend (Dresden, 1658). This collection of nearly 1,000 pages, in 18 sections, contains most of Sieber's religious and secular poetry. Some Latin poetry appeared in Salibissa sive Flammae Poeticae (Dresden, 1654) and religious poetry, which concerns us less, in Seelen-Küße oder Geistliche Liebs-Gedanken (1656).

22. This summary has been compiled mainly from Goedeke's Grundriß Vol.III, pp.70-71 and the ADB Vol.34 "Sieber" pp.132-133 by Georg Müller; Kosch's briefer remarks in the Literaturlexikon Vol.III, p.2712 seem less likely to be reliable - he suggests that Sieber had the living at Schandau as early as 1650. Kunath (op.cit., p.87) cites Sieber as a friend and imitator of Schirmer's in Dresden; he seems to be referring to the years 1655-1656.


27. op.cit., Section XVII, p.839.

28. op.cit., Section VIII, p.352ff. See also the short dactylic lines of the Nürnberg-like poem "Bey kommendem Lentzen An Lisimenen" which begins

Der Frühling kömmt/ drum wird gebohren
Freude der Floren ... 

29. op.cit., Section XVII, p.831.

30. See above Part One Chapter 2 D.


32. RS pp.164-165, quoted above in Part Two Chapter 1; RS pp.213-214; RS pp.216-217; RS pp.219-220.
436.

Part Two Chapter 7.


2. Herrn von Hoffmannswaldau und ander Deutschen auserlesener und bißher ungedruckter Gedichte (reprint ed. de Capua-Philippson, Tübingen, 1965) pp.18-20. The notes in this edition are extremely misleading; the editors quote variants from the first edition of Schirmer's RS (the date of which is mistakenly given as 1653) whereas some of these variants are mistakes from the 1650 edition already corrected in Schirmer's RS of 1657 e.g. "aus deinen Brunnen" in "Als sie im Grünenschlief" or "rückwärts treiben" instead of the senseless "rückwärts schreiben" in "An die Sterne/ als Er nicht bey Marnien war". These points show that Benjamin Neukirch must have used the 1657 RS.

3. Schirmer's name occurs frequently in the chapter "Dekorative Metaphorik" in Windfuhr's Barocke Bildlichkeit, pp.233-260. For examples in Schirmer's work of such metaphors see the first part of this study passim.


8. Windfuhr, op.cit., p.336; Schirmer, RS p.46.


11. Table taken from Sonnenberg, op.cit., p.29. Sonnenberg's figures from Lohenstein's work were taken from W. Martin, Der Stil in den Dramen Lohensteinä (Diss. Leipzig, 1927).


20. RS I,1 No.XXVI; see above Part One Chapter 2.

21. RS pp.457-460; see above Part Two Chapter 4.


24. See Dahlke, op. cit., p.98.

25. There are other resemblances between Günther and Schirmer in the drinking song; Günther's Runda chorus in "Studentenlied" (I,301) and phrases like "franck und frey" in "Studentenlied" (I pp.287-288) as in Schirmer's "Immer hin".


29. See J. L. Gellinek, Die weltliche Lyrik des Martin Opitz, p.84.

APPENDIX E

DAVID SCHIRMER - LIFE & WORKS

1623 Schirmer born at Pappendorf on May 28th. Second son of village clergyman.

School at Freiberg.

1640 School at Halle under Rektor Christian Gueintz (Queintz), a friend of August Buchner's. (Zesen was a pupil until 1638). Gueintz associated with Fruchtbringende Gesellschaft, about to publish Deutscher Sprachlehre Entwurf and Deutsche Rechtschreibung.

1641 University at Leipzig.

1643 Earliest dated poems. "Jesu Christi Triumph" declaimed in public at Halle.

1645 First visit to Wittenberg as student. August Buchner professor of Poetics. (Zesen had been there 1640-1641)

1646-48 Permanently in Wittenberg.

1646 Visit of Kurfürst Johann Georg I to Wittenberg - Buchner shows off his pupil Schirmer.

1647 Schirmer becomes 41st member of Zesen's "Deutsch-gesinnte Genossenschaft" as "Der Beschirmende" (Emblem: Laurel protects a rose-tree from lightning = "Zwar bestürmt, doch beschirmt").

1648 Back to Leipzig.

1650 Rosen-Gepütsche 1-4 appear in Halle - preface dated 1649. Called to Dresden court to supervise musical and theatrical productions - no fixed salary.

Ballett des Paris und der Helena

1652 Der triumphierende Amor. Ballett.

1653 Schirmer tries to leave to continue studying but retained by the Kurfürst at salary of 218 Thaler p.a.


1655 Appointed librarian as successor to Christian Brehme on the latter's recommendation.

1657 Rosen-Gepütsche published in Dresden.
1658 Verwundeter und wiedergeheilter Löwe published in Dresden.
1659-63 more ballets.
1663 Rauten-Gespansche published in Dresden (= collection of Gelegenheitsgedichte, mainly to Court figures, and ballets etc.)
1666 Adam Krieger dies.
1667 Schirmer edits Krieger's Neue Arien.
1668 Marries Anna Maria Leschke. Living in near poverty.
1670 Wife dies.
1671 Father dies.
1683 Schirmer relieved of post as librarian.
1687 Schirmer dies - buried 12.8.1687 in the St. Johannis kirchhof in Dresden. No will or Leichenpredigt found.
APPENDIX C

BIBLIOGRAPHY

I. Schirmer texts (does not include poems first published separately but later included in collected works.)

A. Collected editions.
1. Erstes bis Vierdtes Rosen-Geptlsche (Halle, 1650) (RS 1650)
2. Singende Rosen (Dresden, 1654) (SR)
3. Poetische Rosen-Geptlsche (Dresden, 1657) (RS)
4. Poetische Rauten-Geptlsche (Dresden, 1663) (RT)
   (Nos. 1, 3, 4 in BM, London and UB, Göttingen; No. 2 in Staatsbibliothek, Dresden; No. 3 in HAB, Wolfenbüttel).

B. Other texts not included in the above editions. (The list here makes no claim to completeness; the present author is aware of the existence of further occasional poetry but this list is restricted to poems which he has been able to inspect personally.)
1. In J. G. Gueintz, Die deutsche Rechtschreibung (Halle, 1666) (preface dated 12th August 1645) "Langekürzte Reime" by D. Schirmer "von Freyberg aus Meissen" among Ehrengedichte.
3. Trauergedichte (all in UB, Göttingen)
   for Veit Heymann (d. 1651)
   for David Hermann (d. 1655)
   for Hedewig Johanna Schäffer (d. 1656)
   for Johan Meißner (d. 1660)
   for Christina Jünger (d. 1662)
   for Johann Nestius (d. 1664)
   for Maria Kuphroayna Butschky (d. 1664)
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